

# VARIETY

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32 PAGES

## FEDERAL LAW FOR THEATRE

### NEW "GYP AND TRIM" SYSTEM IN ATLANTIC CITY CAFES

**\$1.50 Cover Charge for Each "Hostess"—Many "Hostesses"—Everything Orderly, but Expensive—Even "Cover Charge" for Breakfast**

Atlantic City, June 29. An unprecedented system of gyp and trim is being played by almost every cabaret in town. As a result business is low, and the awful checks paid by the few do not total healthy receipts, while their main cause is an item of heavy expense. That cause is the "hostess" game. Years ago this "hostess" idea was popular in the Haymarket and similar places in New York, and along 22nd street in Chicago; here it is new, and probably would be anywhere in cafes claiming to be of the first class, and presiding to charge as high as \$1.50 cover.

In almost every cabaret cafe in town there are from three to 10 of these "hostesses," pretty girls who come to tables where men without feminine company are sitting. Some double as entertainers. They are frequently introduced by the proprietors and head waiters, and the presentations are orderly enough—on the surface, at least—but as soon as the girls are—

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### DEMPSEY'S TRAINING NEW SHOW BUSINESS

**Gate Bigger for "Exercise" Than Some Champs Ever Saw**

Atlantic City, June 29. The Dempsey camp training exhibits are perhaps unique in show business. The idea of charging for training exhibitions is not new, but never before has it risen to any proportions worth comment. Here, with a popular and spectacular champ in a resort town on the eve of an international battle, the thing has taken on all size and shape of a circus.

The amphitheatre, outdoors and about 10 minutes' drive from the Boardwalk, seats more than 1,000 on lumber benches around the ring. There is a box office, and the prices range from 50 cents to \$2. There are also concessionaires, with soft drinks, peanuts and the other outdoor attractions as by-products.

The seat have been going pretty fast. Last Sunday there was a complete sellout, netting over \$2,000. It is estimated Dempsey's training exhibit grossed over \$1,000 here, more than John L. Sullivan ever got for a fight. The exhibit is held about 10 minutes each.

### MUSICAL HIT CUTS TO SIX SHOWS WEEKLY

**"Last Waltz" at Century Eliminates Matinees**

For the first time a Broadway attraction regularly presented has reduced the number of weekly performances. This new plan was set in operation this week, when "The Last Waltz" at the Century eliminated both matinees, and for July and August will continue on a six-performance basis weekly.

Although the house claims to have one of the finest cooling systems in New York, the heat is said to be one reason for the radical operating change. There are other reasons. One is that Eleanor Painter, who sings the lead role, was anxious to play evenings only, but she is reported insisting that no understudy go on at matinees.

A reduction in operating expense will not exactly work out on a pro rata basis. The principals will receive salaries on the basis of one-quarter less (two-eighths for the missed matinees), the management stating the elimination of the afternoon performances was at the request of the cast. There will be no deduction of chorus salaries, but it has been arranged for eight girls at a time to take a vacation for a week. Heads of departments back stage will be paid regular salaries, but all extra men on the crew receive pay per performance. An arrangement for any revision on the part of the orchestra was not worked out early this week.

"The Last Waltz" has slipped in takings with the rest of the summer attractions. Last week the gross was between \$17,000 and \$18,000. It was stated at the Century that the show will be sure to continue through the summer on the six performance basis.

### STONE REOPENING JULY 30

Chicago, June 29. Fred Stone in "Tip Top" will open his annual season here at the Colonial Saturday, July 30, instead of Labor Day, as originally announced.

The show has been entirely redecorated.

### EXPECT CONGRESS TO ACT

**Commission Like One for Railroads to Remedy Abuses—Prohibitive Demands of Labor Outlined—Show Business Called "Madhouse"—Petition Filed.**

### EQUITY DENOUNCED

A determined effort for relief from the present destructive conditions waterlogging the entire theatrical business aims at a Theatrical Business Commission, appointed by Congress, after the formula used in forming the Railroad Commission that rid traffic conditions of many of their major abuses.

Now in Washington paving the way for the desired legislation is a group of attorneys headed by Myron Sulzberger, the lawyer, with something like concrete action expected soon from the country's legislative bodies as well as from President Harding.

Two members of the Producing Managers' Association and three theatrical producers not affiliated with the organized managers are—

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### ERLANGER OPTIMISTIC, LOOKS FOR GOOD WINTER

**Predicted Hard Times—Now Says Conditions Will Be Regulated in Fall**

A. L. Erlanger is one of the optimists regarding show business for the coming year. He said:

"Last January I predicted times would be hard for the remainder of the season, adding that only the bigger attractions would survive. Since then the little things have passed through the sieve and the others remained. Take for example 'The Follies,' 'Sally,' 'Lightnin' and 'Two Little Girls in Blue,' all now in New York. They have weathered the hard times in good fashion, while others have gone by the boards."

"By the fall the industrial conditions will be regulated—the foreign situation will have been clarified and business will once more be normal."

"I look for a prosperous winter for the better attractions."

### FIGHT SEAT TICKET SALE DROPS AWAY DOWN THIS WEEK

**"Gyp" Brokers, Frightened, Offered Stock at 25 Per Cent. Below Cost—Other Brokers Advise Advance of Only Fifty Cents**

### GUS HILL WILLS HOME FOR AGED MANAGERS

**Now Wants to Find Way to Raise Endowment Fund**

Gus Hill has incorporated in his will a clause deeding his summer home at Locust, N. J., on the Shrewsbury River, for a home for aged and indigent theatrical managers and agents. He is now trying to figure out a way for raising an endowment fund for its maintenance.

When seen Hill confirmed the above, adding he was desirous of doing for the business end of the profession the same as is being done for the actors.

The place, he says, comprises 28 acres of land, with two houses, one containing 22 rooms and the other 12 rooms, and cost him \$80,000 to buy, with a considerable amount spent on improvements.

Asked why he didn't deed the property over at once for the use of the managers and agents, Hill said he wanted to get some pleasure out of it for himself and figured he was doing well enough to leave it to the clan on his demise.

### CHURCHES PAY PROFIT

**Induce Picture Manager to Remain Closed Sundays**

Lawrenceburg, Ind., June 29. When Walter E. Talley, proprietor of the Empire (pictures), declared he could earn a net profit of \$250 by operating upon Sundays from June 19, 1921, to Jan. 1, 1922, the churches of the town got together, raised the money and gave it to Talley in return for his agreement to remain closed Sundays during that period.

A case pending against Talley for operating upon Sunday, in which a jury disagreed, is to be dismissed, the costs being paid by the church workers.

### FROM \$75 TO \$1,000 WEEKLY

Los Angeles, June 29. Lon Chaney will return to the Universal at \$1,000 weekly for a special production.

When last with Universal he received \$75 a week.

Chaney is now with Warner Bros. in "Bits of Life."

The bottom dropped out this week of the ticket sale for the Dempsey-Carpentier heavyweight championship battle which will be held tomorrow, July 2, in the arena at Boyle's "Thirty Acres," Jersey City. It was known as early as late last week the ticket demand had reduced to a minimum. Early this week most of the ticket agencies were offering tickets for 50 cents in advance, although the specs originally figured on a clean-up.

Several of the biggest agencies were given consignments for seats and such tickets have been sold from the start at 50 cents over the price. One of the major brokers originally accepted \$100,000 worth of tickets. He stated Monday there were still \$25,000 worth on hand and that he had expected to sell an additional \$50,000, so that the fight sale was but one half the bulk looked for. Other agencies that went to trouble and expense to secure locations, have purposely waited for the influx of out of town sports from whom fancy prices are expected. However, other brokers have little faith that it will work out that way. They say the "waiters" got stuck at Toledo for the Willard-Dempsey mill, using the same tactics. It was found that the out of town people arrived with tickets in their pockets.

The slump of fight ticket demand is said to have partially been brought about by the stories in the dailies many phoney tickets had been printed and disposed of. Such tickets are believed to have been sold out of town. Those who have tickets to sell date the falling demand from that time. Brokers are not backward in saying the price of the tickets is the main reason for the dying sale. There are—

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### BOOKING BY RAIN

**\$75 More Daily for Act in Inclement Weather**

The oddest booking proposition that has come to light recently is that offered by a Union Hill, N. J., vaudeville house to Jimmy Lucas and Francene. Lucas does not break in some new material, and proposed that he play Saturday and Sunday at the house.

The booking was accepted, but it was stipulated by the house that the act should not play if the weather was rainy.

## OPERA OBJECTS TO BOXING AND PICTURES

**Judge Duesett Agrees But Covent Garden Suit Results**

London, June 29. The Grand Opera Syndicate has asked Justice Eyo to say whether the use of Covent Garden for high class boxing and cinema would be a breach of covenant. The point was whether such use of the theatre would entitle Covent Garden Estate to re-enter and cancel the lease.

Counsel supporting the summons stated the Duke of Bedford, who owns the property, saw no objection. The judge inquired how could boxing be judged or classified as a form of entertainment. Was it by the audiences which attended? He knew of people who had been to "high class" boxing entertainment and found them degenerate into free fights. Counsel for plaintiffs took exception to the summons being heard and the judge dismissed same.

Covent Garden has already been used for the Lowell Thomas illustrated motion picture lectures and Goldwyn's "Earthbound."

## VOLTERRA'S NEW REVUE

**Opens It at Theatre de Paris, Authored by Gignoux and Rip.**

Paris, June 29. For the first time in Leon Volterra's management of the Theatre de Paris there was produced June 21 a revue. This show entitled "Ca Va" is by the popular authors of this class of entertainment, Rip and Gignoux, and naturally made good.

Among the cast is found Eva Leslie, the American dancer; Miss Campton, Christine Dor, Therese Dorny, Bertha Plantade, the actor Itaimu (from the Theatre des Varietes), Lorrain, Reschal (a former favorite here), George, and Fauley. The principal scenes, including many topical allusions, included a skit on the Himmel case and on the Cecil Sorel caricature.

## AMERICANS IN FRANCE

Paris, June 22. E. H. Sothern and Julia Marlow are in Paris, the former making the introduction remarks at the opening of the Anglo-American dramatic performance inaugurated last week at the Theatre Albert I, when George Middleton's "The Reason" was produced by a group of amateurs, bolstered up by professionalists. Mr. Sothern and Miss Marlow are returning to New York in August for a Shakespearean season.

Among others here are Bernard Gallant, of the Greenwich Village theatre, New York, who is sampling the local shows. Guy Bolton is also here. Avery Hopwood has left for his tour in Italy. Otis Skinner passed through on his way to Spain. Philip Moeller, of the Theatre Guild, remains in the French capital for a time. Charles S. Howard, of the New York Globe, and Leo Patterson, pianist, have arrived.

Walter Rummel has gone to London, also J. R. Hackett and Beatrice Beckley.

Mrs. Clara Kummer and Elizabeth Marbury are among the new arrivals in Paris. Mary Young is here; Minette Hirst is going for the summer season to Biarritz.

## "FUTURISTS" CONCERT

Paris, June 15. Jacques Herbetot announces three concerts of "Bruitiers Futuristes" at the Theatre des Champs Elysees for next week.

The instruments are invented and constructed by Luigi Russolo, in collaboration with Ugo Piatti, and it is claimed they are not cacophonous but absolutely fresh musical instruments, emitting with new tones in all the notes of the scale. These concerts will be conducted by Antonio Russolo, preceded by a conference by Marinetti.

## BROADHURST HAS "TARZAN"

London, June 29. George Broadhurst has acquired the American rights to "Tarzan of the Apes" and has engaged the members of the English road company for America.

## A BEECHAM SENT TO JAIL

London, June 29. Henry Beecham, 19ther of Thomas, has been given 12 months' imprisonment for manslaughter. He motored into a group of children, killing one.

# WEGENER ORGANIZES REBELLION IN GERMAN-AUSTRIAN ACTORS' UNION

**Has Studied American Situation—Criticizes Fidelity's Method—Bore from Within Policy—Dues a Big Issue in Berlin**

Berlin, June 29. John Wegener, prominent star here under Max Reinhardt's management, and recently credited with a New York hit as leading figure in "The Golem," has organized an actors' union within the actors' union in Germany. He has let it be known that, before doing this, he studied reports on the conditions existing in New York.

He gives it as his opinion that the method of fighting the Actors' Equity Association taken by the Actors' Fidelity League is all wrong.

Instead of setting up independently, he joined the union, paid his dues, and proceeded to fight from within. He was well whipped before he attempted this, finding it impossible to make a stage appearance in Cologne while he was at odds with the union. Kaethe Dorsch, another star, had the same experience in Vienna, where actors and stage hands refused to work until she paid her dues.

The dues are part of the trouble. They are on a sliding scale. Every actor must pay into the treasury of the union 2 per cent. of his or her salary. Thus stars pay infinitely more than minor players.

While Wegener and his crowd of stars are heading an interesting insurgent movement, the union is so strongly entrenched that it is doubtful if the Wegener attempt will have pronounced success.

The union has 21,000 out of a possible 28,000 members.

## "GALANT EPRENOE" FAIR

Paris, June 29. Jacques Richepin and Marcel Simon, having relinquished the lease of the Cigale, which has been resumed by Raphael Plateau, who has sublet for the summer to Varnier and Signerin, the latter managers presented June 23 a new operetta entitled "Galant Eprenoe," by Paul Dollfus, music by Octave Cremieux.

As is fitting for the Cigale the musical comedy is well rendered by Jeanne Mealy and Henry Juilien. It went only fairly. The plot is a rather risky story laid in the eighteenth century.

## PARIS HOUSES CLOSING

Paris, June 29. The Apollo revue has been withdrawn and the house is dark. Goldberg has secured control and will reopen it in September.

Elsie Janis is going to England and sailing for New York in September.

The Renaissance, Chatelet, Montaigne, Scala and Nouveau theatres also have closed for the summer. Others are expected to close next week if the weather is hot.

## NO HICKS-SACKS QUARREL

**Actor Merely Resigned—Provisional Notice for "Mary"**

London, June 29. A quarrel between Seymour Hicks and J. L. Sacks is denied. Hicks merely resigned from the directorate of the concern, it is claimed.

Provisional notice for "Mary" is up at the Queen's, though they hope to carry on some time yet. The Magleys are the only Americans out of the cast.

## LONDON CHANGES

London, June 29. "The Savage Woman" is off at the Lyceum and there will be a revival of "Abraham Lincoln" there July 6.

A new comedy drama by Walter Hackett will follow "Grumpy" at the Criterion with Charles Hawtrey in the lead.

It is announced that Lynn Harding will go into West End management in the fall.

## PUSHING LIQUIDATON

London, June 29. The British Finance Co., otherwise Samuel Cohen, has petitioned for an order for the compulsory liquidation of J. L. Sacks, Ltd., before Justice Lawrence.

The petition was adjourned once. Counsel stated he appeared for creditors for £20,000 and negotiations pending. The judge adjourned the petition another 14 days.

## SENTENCED FOR FRAUD

London, June 29. After 12 days' trial at the Old Bailey police court, Walter William Crotch, Dickens expert and late director for Alliance Films, was sentenced to four years penal servitude for fraud arising out of Farrows' Bank smash.

Thomas Farrow was also sentenced to four years and other defendants to 12 months' hard labor.

## DRURY LANE'S SPECTACULAR

London, June 29. There will be no pantomime at the Drury Lane when it reopens, but a big American spectacular show instead in all probability.

## Charter Given B. P. A.

The Burlesque Producers' Association received its charter from the Secretary of State's office, Albany, N. Y., Monday.

## STRANDED IN JAVA?

**London Representative of Waring Opera Co. Doubts Story**

London, June 29. News has been received here that the H. B. Waring Opera Co. is stranded in Java without means of returning home. The company, which sailed for India in October, included Maitland Marler as principal comedian and is known to have had a brilliant season in India.

The London representative has no news and does not believe the story.

## "CO-OPTIMISTS" FINE

London, June 29. "Co-Optimists" at the Royalty, produced by Laddie Cliff there June 27, and owned by the Commonwealth Co., a concern composed of London stars, had a fine reception.

The cast represents the best troupe seen here since the days of Peilister's "Follies."

## SAILINGS

July 16 (New York for London), Leo Heers (Olympic).

July 14 (New York for London), Harry Tozer (Mauretania).

July 5 (New York for London), Estelle Collette (Demarest and Collette), Col Fred Levy and family (Aquitania).

July 6 (New York for London), Alice Lloyd, Alice (Mac) McNaughton (Aquitania).

July 4 (New York for London), Leon Kimberly, Helen Page, Ruby Norton, Berengaria. (Sailing date of steamer postponed from June 30, owing to non-arrival here on scheduled time.)

July 3 (Paris for New York) Louis Nalpus.

June 25 (New York for London), Helen Hayes (Olympic).

## FIGHT SALE TICKETS

(Continued from page 1) 40 rows of 50 seats alone, then a mezzanine circle of boxes. In back are the outer sections, at \$40, \$25, \$20 and down to a narrow fringe which will hold the \$5 admissions.

It was verified brokers had a liberal supply of \$50 tickets left on their hands, in addition to quantities of seats at other prices. All sorts of estimates were made regarding the chances of the fight being a sell-out, with some Broadway opinion being insistent the bout will not draw anywhere near the capacity gate which is stated to be \$1,500,000.

Last Saturday the "gyp" ticket men were in a panic and offering to sell out to other brokers at as much as 25 per cent. under the printed prices. This immediately was taken as a tip by the regular agencies to advertise seats at 50 cents over the price.

Arrangements for the policing of the fight are said to be complete. No one without a ticket will get any nearer than two city blocks to the arena. At such a point ticket wagons will sell the \$5 admissions. All persons passing the "deadline" must show a ticket and will be passed on by the police cordon. This will ensure a dribbling entrance to the arena and will prevent rushing.

All tickets will be examined to guard against the use of any fake tickets that might have been sold. It is a simple matter to tell the real from the phoney ducats.

Tuesday one of the agencies on Broadway was offering \$50 tickets for \$45 and it was expected that ducats for that price would drop to \$30 before the fight. Consignments of tickets from out of town started arriving, holders offering them at 10 per cent. under the value, but offered 25 per cent. or nothing.

The cut rate agencies were selling at 50 cents over the value by that time, indicating unloading by the brokers. It was expected that by Friday plenty of the less expensive seats would be offered at cut rates freely.

## PEGGY O'NEIL

**SAVOY THEATRE, LONDON 2nd YEAR**

## HAMMERSTEIN'S CO.

**Producer Forming English Corp. for His Plays**

London, June 29. Arthur Hammerstein is forming an English corporation for the production here of his plays. The concern will have all English financial backing.

It is believed that corporation plan will ensure the presentation in England of the Hammerstein list of plays and at the same time such productions will not be hampered by the heavy government tax on producers without pre-war standing here.

Private advices state Mr. Hammerstein will sail for New York July 6. He is in Paris at present, but will return to London and complete the formation of the new producing corporation. He crossed the English Channel to Paris in a flying machine and cabled "never again!"

## NEW GYP AND TWIN

(Continued from page 1) rive the manslaughter is on. As each girls sits down a \$1.50 covert charge goes into the check. A moment later a waiter appears with a glass containing a chunk of highball ice. For that there is a charge of 50 cents, itemized as "ice."

The hostess whistles a catch and seltzer." The waiter brings her a slug of weak tea and a pint of some table water. The damage is \$2 for the "drink" and 50 cents for the water. So far the lady has cost \$4.50. And they usually travel in pairs or more if there are more than two men at a table. The girls dance when asked. A few minutes after the first dance they excuse themselves, and the head waiter brings or sends another "C. C. Thus all the "hostesses" play all the tables within an hour, and every one gets in for a new covert charge, a new ice charge, a new "Scotch" and a new bottle of water.

One party of three, including a New York cartoonist, a member of Jack Dempsey's cabinet and a broker, sat at one of the cafes for an hour and a half, had a few drinks but nothing to eat, danced with the whole outfit of "hostesses"—and landed a check for \$158. They spent all the next day "advertising" the cafe along the Boardwalk.

The "hostesses" are girls from all over America. They attempt no raw flirtations, though the relations established leave ready openings for "dates" to go bathing and the like. The crying evil is not in the proximity established, as most of the men who come here are quite able to take care of themselves if they want to, and the "hostesses" are probably no worse than many other strange girls whom they meet. But the crying shame is in the swindle checks brought about by the system.

A few blocks off the main walk is a colored cabaret cafe, which gets a heavy play. There are about 20 entertainers and the show is extra rough, but patrons are not molested in any way. Even here there are "hostesses," if asked for.

Al Sanders, who has established a new place called the Friars Inn on New York avenue near the Boardwalk, has every other cafe man in town yelping because he brazenly advertises "No Covert Charge." Sanders has hostesses, but they are permitted at tables only when a patron makes the request, and they cost only what the guest elects to invite the girls to have. Sanders is a famous table wit, and furnishes the breeziest entertainment in town. As a result he is getting a strong play.

The rest of the town has gone cover charge crazy. The big hotels have a sliding scale running from 15 cents covert for breakfast (this is a new thought!) to \$1 after the show, featuring dance orchestras.

The Dempsey training camp brought an unusually rough element here during June, and there has been considerable disorder. One night three Dempsey hangers-on came downtown and wrecked a cafe, knocked a head waiter unconscious, beat up one of the hostesses and were on a rampage when the police got them. They were indicted and face penitentiary sentences.

There is no dearth of liquor in town anywhere, and six per cent beer can be gotten everywhere. This, together with the flasks filled out of the capacious baggage of the visitors, makes the town pretty peppy, though patronage numerically is considerably off, even under the usual light traffic expected before July 4.

PLEASE MR. RICE AND MISS WERNER. ON BEHALF OF THE STAGE HANDS, LADS, DRESSERS AND EMPLOYEES OF THIS THEATRE I RESPECTFULLY ASK YOU, INSTEAD OF HANDING OUT THE USUAL BIG TIPS TO ALL OF US, WILL YOU PLEASE STOP ANOTHER WEEK?



RICE and WERNER



# CARNIVALS' WEEKLY GRIST CONTAINS MANY COMPLAINTS

Newspapers and Citizens Agree—Harrisburg Telegraph Calls Carnivals "Obnoxious Traveling Pests"—Action Elsewhere

This week's carnival news, submitted to Variety, includes, among hundreds of other items of equal character, the following:

Six deputy sheriffs in Wisconsin under the leadership of the undersheriff of Milwaukee county swooped down on the L. J. Heth Carnival shows and ordered 14 stands possessing games of chance to discontinue business.

The act followed a conference with the district attorney and the sheriff after many complaints had been received by citizens who asserted that they had lost various sums of money by playing the games at the stands.

Many complaints have also reached the police department that every time a carnival gets to town people living in the vicinity of the grounds occupied by the shows miss their milk and some find uncalled-for guests sleeping on the porches, in hallways, etc.

The manager of the Traver Carnival Co. awaits the action of the Westchester County (N. Y.) grand jury as the result of his arrest for permitting and carrying on an alleged immoral women's show "for men only." He is out under \$500 bail. The arrest was made at White Plains, N. Y.

The police of Waverly, N. Y., recently closed up a show "for men only" and various gambling and lottery devices of the La Grou Carnival Co.

Carnivals have been banned in Johnstown, N. Y., by the mayor. "Raw stuff" pulled in the past is given as the reason for this action.

The New York Civic League in its latest bulletin charges that some of the circuses are following in the footsteps of their carnival brethren with shows "for men only." Two circuses are named.

Carnivals have been driven out of the State of Virginia by a prohibitive license fee.

Harrisburg, Pa., closed several attractions of a carnival. The Harrisburg Telegraph called carnivals "obnoxious traveling pests" and demanded they be denied entrance there again.

Washington, Pa., reports that a carnival there was "accompanied by unscrupulous men and low women."

Shamokin, Pa., ordered gambling out of a carnival after it opened.

Fort Wayne, Ind., has an ordinance ousting carnivals. The Erie Times says it approves because "the carnival is not the sort of thing any decent community should tolerate."

Ann Arbor, Mich., reports Wade and May's shows, beginning as follows: "Nine days of gambling; carnival with unlawful devices open; coach show indecent; cheap attractions merely cloak for real purposes of company." On Saturday the sheriff closed the coach and gambling tents.

Cambridge, O., has increased carnival taxes, hoping to keep them out. Cedar Rapids, Ia., has done the same.

New Virginia, Ia., reports that members of a carnival troupe jumped their board bills.

Washington, Ind., reports that its theatres closed down during the presence of a carnival for the full week.

Springfield, Ill., under head of "One Nuisance Abated," reports that the Mayor has barred all carnivals from the town. It says: "Springfield can no longer remain in the 'carnival town' class."

Memphis, Tenn., reports it will prohibit carnivals after numerous complaints followed a recent one.

Forest Park, Ill., has sheriffs on duty at all time, by demand of the citizens, during a carnival to enforce no gambling; a raid recently resulted in seizure of 21 slot machines. Forty arrests were made.

Amsterdam, N. Y., reports a car-

## CIRCUS AND WILD WEST ON LIGHTS' GROUNDS

July 16, Fred Stone and Leo Carrillo Will Run Party—Election of Officers June 26—"Poverty Party" Given

The annual circus and wild west show of the Lights Club will be held Saturday, July 16, on the Lights' clubhouse grounds at Freeport, L. I. Fred Stone and Leo Carrillo will head the party.

Last Sunday at the annual election of officers the regular ticket went through with but a couple of changes as originally reported. The officers elected were:

Angel (president), George McKa; Vice-president, Harry Von Tilzer; Secretary, N. E. Manwaring; Treasurer, George Barry.

Board of ushers (directors): Frank Tinney, Charles Middleton, Jean Bedini, Bert Leighton, Fred Gray, J. B. Isaac, Victor Moore, Herbert Williams, Ben Mulvey, Leo Doherty, Arthur Deagon, Harry Norwood, J. F. Dooley, Thomas Dugan, James P. Conlin, James Diamond, George P. Murphy, Harry Puck.

This Saturday night (July 2), the Lights will give a "Big Show," headed by Florence Moore and skippered by J. Francis Dooley. Wednesday evening (June 29) was "Poverty Night," when the members enjoyed themselves in their oldest clothes, worn upon request.

The Lights baseball club will play ball Sunday and Monday, starting at 3 p. m., playing the Queensboro Elks Sunday and the Knights of Columbus Monday.

Monday also (July 4) there will be a water carnival at the club.

## STIMULATING BUSINESS

Local Talent Impressed for Stages of Mt. Vernon's Theatres.

Mt. Vernon, N. Y., June 29. In an effort to stimulate business which has fallen off greatly due to hot weather and daylight saving, two local theatres are this week resorting to the "local talent" plan. The theatres are the Westchester (stock and Proctor's (split-week vaudeville).

At the Westchester, "Penrod" is under production, with a local boy, Eddie O'Reilly, in the leading role, and Adrian Morris, son of William Morris, the actor, also in the cast.

Proctor's has an "Opportunity" or "Amateur" week in which local people who have artistic ambitions are accorded the chance of demonstrating what they feel to be their histrionic ability. A prize of \$50 is offered, and so far there are 21 entries. The winner will be judged by the applause received.

Last Friday night Proctor's suffered a dressing-room loss for the first time. After the performance someone removed four suits of clothes from the rooms occupied by Leo Beers and Irving Brustein.

## VAUDEVIANS DISORDERLY

Milwaukee, June 29.

Two men giving the names of King Faber and Tod Fletcher were arrested here by the police, after it is alleged they created a disturbance in a local restaurant. Both were locked up on charge of drunk and disorderly conduct, and when arraigned in court were fined \$15 and costs apiece. Faber said that he was with an act at the Junior Orpheum house here called "Off and On," while Fletcher asserted that he was playing in an act with his wife called "90 pounds of Pep."

nival there last week as lawless and says "decent people were shocked and horrified."

The Saginaw, Mich., Courier, after demanding that carnivals be kept out of that district, asks: "Why Ever Permit Them Any Place?"

Lorain, O., arrested and fined gamblers with the Barkoot shows.

## BUCKNER FREED

Appears Before Grand Jury—Theft Charge Dismissed

The Grand Jury Tuesday refused to consider the charge of grand larceny made against Arthur Buckner, the producer, by Miss Billy Wells. The decision was immediately reached by the body after Buckner had appeared in person before it to tell his story. Buckner's appearance was upon the advice of Frederick E. Goldsmith, the attorney, who volunteered to represent Buckner, following the story of the latter's arrest on the theft charge in last week's Variety, in which Buckner appealed for financial and legal aid.

Miss Wells had accused Buckner of stealing a diamond ring. Buckner claimed she had loaned him the ring to pawn to aid him in sending his revue, intended for Reisenweber's where it later appeared, to Middletown, N. Y., to break in. At the time Miss Wells was a hostess at Reisenweber's.

Mr. Goldsmith read Buckner's story in last week's Variety and when going downtown to the courts, went over to the Tombs where Buckner was being held for the Grand Jury's action. Before leaving Buckner in his cell, Mr. Goldsmith also "staked" him, through the appeal for money Buckner also had made.

While in the Tombs, Buckner said that money was scarce. He sold his straw hat for 50 cents. After his dismissal, Buckner came uptown bareheaded, called on E. F. Albee, got \$10 for the visit and then bought another straw hat. Buckner says the hat he sold for 50 cents cost him \$3, but that the new one purchased Tuesday out of the ten, exactly the same hat, but a bargain, cost but \$1. For the rest of the day Buckner could not decide whether he had been trimmed out of \$2 by the first hat seller or whether he had got the best of the Tombs sale for 50 cents.

## TIGHE SUED BY WIFE

Edna Leedom Separates From Vaudeville Partner—Wants Divorce

Harry Tighe (Tighe and Leedom) has retained Frederick E. Goldsmith to represent him in the divorce proceedings begun against him last week by Edna Leedom-Tighe. Mrs. Tighe was his partner in vaudeville up to two weeks ago.

The plaintiff names March 13, 1921, the William Penn Hotel in Pittsburgh and Mabel Haley as the time, place and girl concerned in the alleged infidelity. Also "divers other persons" dating from Nov. 27, 1920, when the Tighes were married in Buffalo.

Tighe is paying \$12.50 alimony towards the support of his first wife, the former Loretta F. Tierney to whom he was married Aug. 31, 1904, and who secured a divorce from him last year in the New Haven Superior Court on the ground of desertion. Judge Warner granted her the custody of their then 11-year-old daughter, Eileen.

A few months after their marriage when it was rumored they were about to seek a separation, the report was denied by both Mr. Tighe and Miss Leedom.

Papers were also served on Tighe by Miss Leedom notifying him of suit for the recovery of a Buick automobile now alleged to be in Tighe's possession and claimed by Miss Leedom as her property.

# ENGLAND HELPING CANADA TO STAND OFF THE STATES

George Driscoll of Canadian Theatrical Company, Engaging Abroad for Canadian Tours—De Courville to Produce Revues in Canada

## MARITIME PROVINCES FIRST TIME "DARK"

All Keith-Booked Houses Are Closed for Summer—New Plans for Reopening

With the closing of the houses at St. Johns, N. B. and Halifax, N. S., June 17, all the theatres located in the Maritime Provinces, booked through the Keith Exchange, were dark for the summer, for the first time in their history.

The rest of the string located at Moncton, N. B., Glasgow, N. S., Grace Bay, N. S., and Frederikton, N. S., are reported as heavy losers on the season just past and are considering a general reduction of admission scale and other readjustments before the opening of next season.

Fred Townley, of the Keith office, who books the houses and is interested in them financially, will leave New York Monday for a trip over the circuit to apply the remedial methods considered necessary.

## FIGHT BURLESQUE

Will Reproduce Battle on Ball Park Diamond

Nick Altrock and Al Schacht of the Washington American League Baseball Club are to invade vaudeville at the close of the season in a two-act, now being written by Tommy Gray.

Altrock is famous on big league diamonds as a baseball clown, with Schacht, a New York boy and one of the club's best pitchers, acting as a foil and assisting the famous old showpaw in his pantomimic stuff.

The pair will pull a reproduction of the Dempsey-Carpentier fight on the Washington Ball Park as it comes off the ticker July 2. The mimicry will be a burlesque with Schacht impersonating Carpentier and Altrock doing Dempsey.

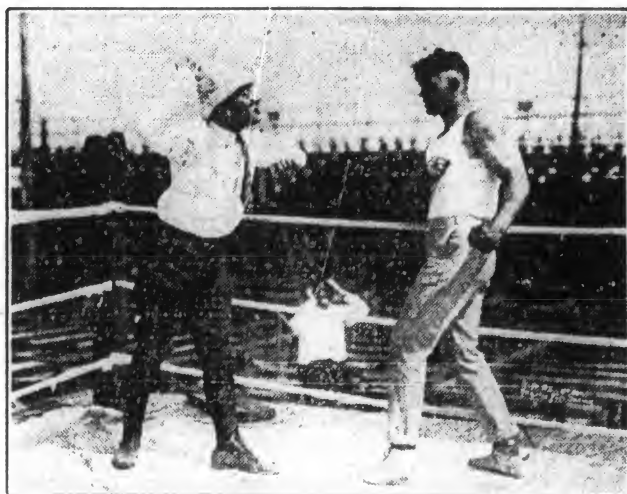
## SENSATIONAL FILMS

Kansas Exhibitors Turn Down Riot and Murder Pictures

Kansas City, June 29. Reports from Kansas towns say that film salesmen have been having hard luck trying to book films of the Tulsa, Okla., race riots, as the exhibitors are not interested in that class of pictures.

Pictures of the Chester murder trial, recently held here, are also being turned down.

Irene Castle is making a series of pictures for Hodkinson release. "A Broadway Bride" is the first.



JACK ROSE

Giving Jack Dempsey Final Workout Before the Big Fight Training Hard for Orpheum Circuit; Opening August 15. Still Managed by HARRY WEBER

London, June 29.

A big scheme is on here to combat America's show supremacy in Canada.

George Driscoll, moving spirit of the Trans-Canada Theatres, Ltd., is at the head of the movement and is collecting all the big British stars, shows and plays possible.

Albert de Courville is to produce revues, making Ottawa his headquarters and using such British stars as he can secure. His contract with the new concern involves something like \$500,000.

It is designed to open in September with Marie Lohr in "The Voice from the Minaret," "Fedora," and a new production to be made here called "Destiny." Lady Forbes Robertson (Gertrude Elliott) is to go to Canada in November with a repertoire of her former successes; Percy Hutchinson and company are bespoken and there is to be a production in Canada of "The Little Dutch Girl" in December. Others already fixed include Bromley Challenor in "When Knights Were Bold," Matheson Lang in "Carnival."

The average tours are for 25 weeks, with de Courville's production to be permanent institutions if successful.

## 127 YEARS IN ACT

Barney Ferguson, 64, and Geo. Cunningham, 63, Singing and Dancing

The formation of the vaudeville act of Barney Ferguson and George Cunningham represents 127 years. Mr. Ferguson is 64 and his partner, 63. They first appeared as a newly formed team last week in New York, singing and dancing. The couple were remarked for extraordinary agility at their age.

Ferguson is best known as formerly of Ferguson and Mack; Cunningham was of Cunningham and Grant.

The new act development happened accidentally, when the two old-timers teamed for a private entertainment, with an impromptu routine that suggested a continuance.

## PEGGY SELLS ALL

Miss O'Neil Busy Girl at Theatrical Garden Party

London, June 29.

The annual Theatrical Garden Party was a huge success. Peggy O'Neil made a record of 900 pounds selling flowers. She was also compelled to sell anything she had on and could have dispensed with her last item of wearing apparel, but stopped at a pendant, which brought 450 pounds.

## JACK McPHERSON MURDERED

Kansas City, June 29.

A man known here as Jack McPherson, under which name he appeared in vaudeville a couple of years ago, was found murdered in a cottage near this city last Wednesday. He had been occupying the cottage with a woman who claims to be his common-law wife. She is under arrest charged with the murder.

A telegram directing that the body be sent to New Albany, Ind., states the murdered man's full name is Claude McPherson Woods.

## KIDS MUST HAVE VACATION

The Mayor's Committee in charge of Chief Clerk Lennon has ruled that all "kid" acts be refused licenses and permits to perform in New York City during July and August, it being that body's idea child performers enjoy vacations during the hot months.

As a result of this the Lee kids' date at the Bushwick, Brooklyn, has been cancelled, and the Kennedy and Berle route switched about.

## "JERRY" WITH A. HELD, JR.

Catherine Chisholm Cushing's "Jerry" has been condensed for vaudeville and is now in rehearsal under Joe Hart's direction starring Anna Held, Jr. It will have a cast of six

# THEATRICAL CONDITIONS NEVER SO LOW AS NOW IN KANSAS CITY

**Worse Than During Flue Epidemic, Says Booking Agent—Picture Houses Cutting Out Orchestras—Parks Are Doing Better Than Others**

Kansas City, Jun 29. Theatrical conditions in this city and the smaller towns in this territory probably were never worse. The bottom seemingly has fallen completely out.

One booking agent here who furnishes the acts for a number of houses in the smaller cities stated that his business was the worst he ever saw, "even worse than during the flu epidemic." A great number of these houses have closed or cut out the vaudeville, leaving the agents with no place to put their acts.

In Kansas City many of the picture houses are cutting out their orchestras and doing everything to reduce expenses in an attempt to get by until fall, when the managers hope for things to pick up. It is rumored that the bigger downtown film houses are losing at least \$10,000 a week.

At the Globe, playing Western vaudeville acts, the two weeks' notice has been up for several weeks and the house running from week to week. It was announced that the house would close June 25, but the plans were changed and an attempt will be made to continue through the summer. Commencing this week the policy is five acts, all comedy, and a picture. At the Empress, which has been leased for the summer by Ensey Barbour, of Muskogee, who operates a number of theatres and tab shows, his show, "The Midnight Whirl," which has been playing an indefinite engagement closed Sunday and goes to Wichita. The show is headed by Billy House, and everything was done to build up the business even the two for one ticket scheme being tried, but the business got worse instead of better.

"The Saucy Baby" Musical Comedy company is being sent in to make another try at keeping the house open. The new comers will offer two bills a week, changing on Sunday and Thursday.

In contrast to the poor downtown business the two parks are enjoying very satisfactory returns. At Electric the management reports that the attendance is some 10,000 ahead of this time last season, and Fairmont is also doing better than last summer.

Loew's Garden is holding its own but the slump is quite noticeable even in this house.

The new Pantages house is rapidly nearing completion, although the finishing touches have been delayed to some extent by several minor strikes and walkouts. It was expected that the house would open in July, but with the present business depression it is possible that the opening will be held off until later.

## CLAY CROUCH MARRYING

Spokane, June 29.

During this week it is expected the marriage will occur of Clay Crouch and Josephine Berg. Both are playing in separate acts in a Pantages road show, at the local Pantages at present.

Miss Berg is of the Berg Sisters, in a girl act on the bill, where Crouch is doing a single turn. Mr. Crouch was formerly of Lemaire and Crouch.

## LUCIEN GUITRY'S DIVORCE

Paris, June 20.

A decree of divorce has been rendered in favor of the husband in the proceedings between the actor, Lucien Guitry, and his wife, Jeanne Portier, professionally known as Jeanne Desclous.

The demand being reciprocal, Guitry has been allowed to file evidence of facts she alleges as warranting the judgment to be given in her favor.

## "World's" Cartoonist In

Charles Gordon Saxton, the cartoonist and staff humorist on the New York "World," will open in a single act next week. The turn is monologistic, carrying a production with it.

Saxton will continue his duties on the local Pulitzer dailies.

## PAN'S BOND ISSUE

Manager Making Additions to Loew's Hip, Portland

Portland, Ore., June 29.

Alexander Pantages, who recently purchased the property at the corner of Broadway and Yamhill streets, in which Loew's Hippodrome is housed under a lease that has several years to run, last week announced a \$300,000 bond issue on the local market.

The money will be spent in adding several more stories to the present four-story building. It is said. The structure is now the largest theatre building in the city and one that has attracted nationwide interest among architects because of the splendid suitability for theatre uses.

## NEW BALLETS AS ACTS

George Walther Zorn, formerly resident stage manager for Morris Gest, and Alexander Oumanski, ballet master at the Capitol, are preparing two Russian ballets, designed for vaudeville. One will be billed "Sherherzad," in which it is intended to have 30 people. This ballet was last put on at the Winter Garden with Gertrude Hoffman in 1910.

They also plan a condensed version of "Cock d'Ore" which was done at the Metropolitan last season.

## "BILLBOARD" SETTLES

Hudson Falls, N. Y.

The Billboard Publishing Co. has paid a judgment of \$8,000 and costs obtained by Thomas A. Boyle, Granville-Rutland theatrical manager, in a libel action against the paper.

The suit grew out of an article written by William J. Hillar concerning the engagement and subsequent cancellation by Boyle of a musical act. A verdict of \$25,000 was awarded the manager in the first trial and \$8,000 in the second. The case has been in the courts two years.

## ACTOR BECOMES MANAGER

Harry Crawford, who has been appearing in vaudeville with Baroness De Hollub (Harriet Lorraine), will leave the act this week to become house manager of the recently completed theatre in Hamilton, Ont. The house of which Crawford will be in charge is reported as being placed on the books of the Pantages office and will play the customary vaudeville policy of that circuit.

## Franklin and Green on Coast

Los Angeles, June 29.

Irene Franklin and her husband are to remain in Los Angeles for about a month or so. Mr. Green has been quite ill while they have been on the Orpheum Circuit, and physicians here have advised a rest.

Miss Franklin is due back in New York early in August to begin rehearsals with the new "Greenwich Village Follies."



## ROLLS AND ROYCE

### THE DANCING SENSATION OF VAUDEVILLE

Rolls Royce cars stop people on the street—Rolls-Royce, dancers stop shows in theatres. Bearing out this statement this week (June 27) at E. F. Keith's Palace, New York.

## MISREPRESENTED

Senator Murphy Alleges Wife Misstated Age and Experiences

Senator Francis Murphy, the vaudeville monologist, suing under his real name of Samuel Letraunik, has begun proceedings in the New York Supreme Court against Kitty Letraunik (formerly in burlesque) for the annulment of their marriage. Murphy at present is paying \$50 weekly alimony to Mrs. Letraunik as a result of a separation decree awarded her last fall on the grounds of desertion and cruelty.

The present action, filed last week by Julius Kendler and Monroe M. Goldstein, the plaintiff's counsel, sets forth that at the time of their marriage, April 13, 1915, Mrs. Letraunik had represented to the plaintiff she had not been previously married, also stating she was then 21 years of age. Murphy's complaint alleges she was 28 at the time and previously had married one Louis Bergman, Dec. 19, 1908, the marriage having been annulled July 13, 1910. Also several other allegations of misrepresentation on her part are cited in detail.

An appeal is pending in the Appellate Division from the \$50 weekly alimony award. Murphy's citation for contempt of court falling in arrears covered the few weeks when they had become reconciled last winter, during which time he did not pay her alimony. When they separated once more in January, Mrs. Letraunik sued to recover the unpaid alimony for those few weeks.

## FUR COAT CAUSES ARREST

Milwaukee, June 29.

Police here arrested Antonette Dvorak, known in vaudeville at the "Hungarian Zimbalist," playing at a local theatre on the charge of being a fugitive from Madison, Wis.

According to the police Miss Dvorak had a fur coat repaired in Madison and was given another coat to wear meantime. Her coat was cut by the furrier and when he returned the piece that he cut off. Because of this Miss Dvorak valued the piece of fur taken from the coat to that of the coat that was given to her, and failed to return the furrier's coat. He obtained a warrant for her arrest and she was arrested just before she was going to go on. Another act was secured from Chicago to fill in.

Orpheum's Bond Issue Subscribed Los Angeles, June 29.

The \$1,000,000 bond issue which was underwritten by Gravin & Miller and E. H. Rollins & Sons, for the building of the local Junior Orpheum, has been almost entirely absorbed by subscription on the part of local investors.

Work on the building is well under way and although the house is to have but one balcony it will have a seating capacity of 3,000.

## Stella Mayhew All Alone

Washington, June 29.

At Keith's this week Stella Mayhew is appearing all alone, without the customary assistance of her husband, Billie Taylor. Mr. Taylor has not appeared with his wife in the act since the Service removed him from the stage.

Miss Mayhew replaced Lillian Shaw on the Keith bill this week.

## Signs With O'Brien Minstrels

Dietzel and Carrol have signed with the Neil O'Brien Minstrel Show for next season.

The troupe starts its annual tour at Poughkeepsie, N. Y. about August 1.



# LOEW AGENTS' ASSOCIATION WILL SETTLE MEMBERS' DISPUTES

**Artists Representatives' Association Rapidly Forming—Favored by J. H. Lubin, Elected to Lay Membership—Chas. Fitzpatrick, First President**

## WITHOUT CONTRACTS

Vaudeville Circuits Make Conditional Agreements for July and August

With the bookers uncertain as to the period of time certain theatres will remain open, dependent on how well they can weather the hot months, the Keith and Loew circuits are finding considerable difficulty in laying out routes. The Maryland, Baltimore, a Keith-booked house, is engaging acts conditionally. The acts engaged for certain weeks in July and August will play if the house is still open by then. If not, they will not play. No "play or pay" stipulation is asked or granted.

Similarly the Loew situation is up in the air. Several of the standard Loew acts are admitting J. N. Lubin has been very nice in the matter of rearranging routes where certain houses are closing down, but the bookers are discovering this difficulty to be worse than usual because of the extraordinary number of houses closing as compared to former summer seasons.

## SUN MEETING

Bookers of Sun Circuit Meeting at Springfield

Springfield, O., June 29.

A meeting of the booking heads for the Gus Sun circuit will be held here next week. Those attending will be Wayne Christie, of the New York office; J. W. Toad, Buffalo; Coney Holmes, Chicago; Homer Neer, of the Springfield office and Paul Goudron, who handles the coast bookings.

A new booking plan will be discussed and will probably become effective, starting this summer. The idea is to route all acts out of the New York office. Acts booked by the New York office would be immediately placed on the slips of the other booking men, who would then fill in the shows.

There are 28 weeks on the Sun books. At present 12 weeks are booked out of New York. Springfield and Buffalo split the balance, with Chicago finding material for the circuit.

## CAUSE CONTRACTS

Some Keith Houses Had Outstanding Agreements With Acts

Pay or play contracts held by Keith acts are responsible for one or more local houses remaining open for the summer, despite poor business.

It was explained contracts issued months ago against the houses in question could not be switched to other houses on account of the outstanding contracts and the swelling list of houses closing for the summer.

The pay or play contract contains a clause which allows for a switch to another house, but nothing in it relieves the Keith people from obligation in the event that poor business or weather conditions necessitate the closing of a theatre.

## YOUNG SIDDONS DROWNED

Camden, N. J., June 29.

While stepping from one motorboat to another at the State street bridge, Tom Siddons, Jr., age 15, was drowned. His father operates a motorboat supply station at that place.

Young Siddons had appeared in vaudeville with his father, as Siddons and Siddons. Tom Siddons, Sr., was one of the Siddons Brothers.

## News Reports Sanderson-Carleton

The Daily News Wednesday published a rumor that Carle E. Carleton, the manager, was engaged to be married to Julia Sanderson, who is to star in the manager's production of "Tangerine."

Carleton was interviewed by a News representative and said he hoped it was true.

Artist Representatives' Association is the name by which the newly formed organization of Loew agents will be known. The association with Charles Fitzpatrick, its president, in the chair, holds weekly meetings. It is fast rounding into a nicely organized body. The last meeting decided that lay members will be admitted at yearly dues of \$10. The active members will be taxed \$50 per year. The first lay member admitted was J. H. Lubin, Loew's general booking manager, who is an ardent supporter of the idea.

A Grievance Committee of five is to be appointed by the president. This appears to be the most important step the order is considering. This committee will have the entire say in passing on any disputes which may arise between the members in the matter of business. When a member of the committee is involved his place will be taken on the committee by another member appointed by the president to act in that one particular case.

Mr. Lubin may ask the board to decide disputes for him now and then, when there is the question of the right to an act involved.

The matter of securing rooms was discussed but laid aside for the present. The feeling leans toward taking quarters but this will probably not be definitely settled before fall.

The first outing of the organization will take place July 22 when the entire Loew Annex will pack up and go to Whiteston Landing, L. I., for the day.

The boys sent flowers to Arthur Horwitz who was in the hospital last week undergoing a minor operation. They also laid out different times of the day that they were to visit him in turn, and each was instructed not to tell him that they had booked any acts during his absence.

## LIGHTS' HOLIDAY WEEK

"Poverty Night," Wednesday—Two Baseball Games

This week started a holiday term for the Lights Club of Freeport. Wednesday night, June 29, was "Poverty Night," with members invited to wear their oldest clothes. Tomorrow (Saturday) night the club will have a "Big Show," with J. Francis Dooley as the Skipper. Sunday afternoon on the Lights' baseball field the Lights will play the Queensboro Elks and Monday afternoon the K. of C. nine. Both games start at three.

## TOM CARMODY'S FIRST LOOK

Chicago is strongly represented along the New York Rialto at present. Beside the western agents who have been here for some time, this week Tom Carmody, the booking manager of the W. V. M. A., is getting his first glance at the Great White Way. Tom is of the old school, having long been in the employ of the Kohl and Castle outfit in the Windy City, but this is his first glimpse of the Big Town. "All right," says Tom, "but too crowded; can't get any air."

Tink Humphries, Irvin Simon, Burt Cortleou, John Considine and Charlie Crowl are all expected in this week.

## BIG TIME TRYING 2-REELERS

The Riverside, New York, and Bushwick and Orpheum, Brooklyn, will try the experiment of a two-reel comedy picture the week of July 11, the Royal having the film the following week, July 18. The first picture to be tried will be a Larry Seamon Vitagraph comedy.

If the innovation is liked it will probably be continued with other two-reel comedies throughout the summer.

## CLOSED FOR FIRST TIME

For the first time in the house's history the Lyric, Newark, N. J., closed last week because of business conditions.

The Lyric, booked by Wenhaw M. Tenney, was a favorite "break in" hideaway for small time acts.

## FREE CABARET ENTERTAINMENT COMES UNDER OFFICIAL EYES

**Keith Office Keeping Tab on Paid and Volunteer Restaurant Entertainers—Says It May Affect Their Future in Big Time**

The Keith office has taken note of what it terms "free cabaret entertainment." It was said in the Keith quarters a tab had been ordered upon all artists appearing in cabarets around New York, whether paid for their services or volunteering. The reported information secured by the offices will be tabulated and would tend, it was stated, to have an effect upon future Keith time with such acts as may be ruled by that office or might apply to it for time.

The practice as described is for a cabaret-restaurant to engage one or two recognized acts of some personal following, depending upon these acts to solicit their professional friends to appear in the respective restaurants as "guests" but in reality as volunteer entertainers who "will oblige upon request." Such request is made usually by the paid entertainers soliciting their friends from the tables to do a brief bit. In this manner often a continuous performance is staged upon the floor of the cabaret, becoming a free show and as often involving some of vaudeville's standard names.

### MISSED 22-FOOT SPRING

**Jack Daum Has Narrow Escape in Syracuse**

Syracuse, June 29. John Daum, 22, of New Orleans, gymnast of the Three Hendersons at the Temple here this week, miraculously escaped death Monday afternoon when Jack Shaller, one of his partners in the act, failed to catch him after a 22-foot spring into the air. Daum fell the entire distance to the floor of the stage. He suffered a broken nose and other bodily injuries, but went on with his act that night.

Daum has been doing the jump for two years and this was his first accident. Inspiration caused by the intense heat had left Shaller's hand moist and Daum's grip failed to hold. Two doctors revived him after the curtain was dropped.

### ORPHEUM'S \$1 TOP

**New Orleans and Memphis' Orpheums Reopening With Reduced Scale**

New Orleans, June 29. The Orpheum Circuit's house here reopens Sept. 5 with the Memphis Orpheum one week earlier.

A reduced scale goes into effect in both houses with the new season. It will be \$1 top excepting Saturdays and Sunday, when there will be a slight tilt.

This tilt on the week end is being discussed by local showmen through the present and possible future condition.

### FORKINS WITH JO P. SMITH

Marty Forkins, who is now associated with Jo Paige Smith, becoming active in the office this week. Forkins formerly held a W. V. A. (Chicago) franchise.

Forkins has been connected with the show business for years. He is the husband of Ray Samuels. When a former manager of boxers he handled the affairs of Eddie McGoorty, Jimmy Clabby, Tommy Furey and other stars of the ring. Jo Paige Smith is one of the oldest of the Keith agents.

### BAY RIDGE IN DOUBT

The Fox office in issuing contracts to acts for the Bay Ridge next week included a clause that should the house close Sunday, the booking office could not be held.

The house has fallen off heavily of late, and it was anticipated it would be closed this week, although a bill has been secured with the above-mentioned clause to open there Monday.

### Operation for Mary Maxfield

As a result of an automobile accident five years ago, Mary Maxfield is at the Rhode Island Hospital, Providence, R. I., where an operation will be performed.

## CON JAMS HIMSELF WITH BOXING BOARD

**Rings in Bozo for Scrap, but Bozo Won't Fight**

Syracuse, June 29.

Dear Chick:

I'm in a pip of a jam with the local boxing commish, all because I tried to let Eva Moe make a little jack with a tramp that he is managin'. We put on another set of bouts up here this week. Moe has been beggin me to use his lightweight Kid Bozo, so I matched him with Tomato for the star bout.

Moe told me Bozo would weigh about 138, so we made it catch weights. I got the local sporting writers to give Bozo a break, and they invented a record for him that would make Joe Gans roll over in his grave.

Tomato has been trainin and was in fine shape, so I warned Moe to make Bozo make a fight out of it for I figured this Bozo couldn't be much as he had never licked anybody and if he had he wouldn't be trainin around with a pork and beaner like Moe.

I didn't get a peek at Bozo until they climbed in the ring as he and Moe drove up from New York in a flivver and just made the fight in time to get in. When he climbed thru the ropes I nearly threw aceduce. He was nearly as big as Mike Gibbons and had stomach muscles that hung down to his knees.

All the trainin he's done since they closed the saloons was to get an occasional hair cut. The only way this bird could get in shape would be to dive under a steam roller.

When they announced his weight at 138 I thought the wolves would tear the joint down. I run around to Moe and again warned him not let his bimbo dive as we would both get run out of town. He told me that Bozo would fight until he was carried out and that he carried a lot of natural fat like Young Corbett used to and that he was in good shape.

Well in the first round Tomato made a face at him and he went down for a 9-count. You ought to hear that crowd roar. Moe finally bulldozed him into gettin up after threatenin to crown him with a water bottle.

He went down six more times, once after getting hit on the arm, but I had them cut the round a minute and crossed Bozo, who was aimin to get away quick. The second round was hardly started when he started the trampoline again, and I was afraid to pull the bell. He got up at 9, after the crowd started to swarm into the ring, and covered up worse than Leach Cross used to.

Moe run around to our corner and told me that Bozo was only stallin and that he always took a couple headers to make the other guy think he was a set up. This give me a little courage, and when the round ended I told Tomato not to hit Bozo any more until I told him to, but to run and cover up himself and make the other guy fight or quit without being socked.

This nearly worked and the fight went two rounds more. But Bozo wasn't goin to have any blots on his record, so what does he do but run head on into Tomato and then take a Brodie that was a cross between a nip up and a back hand spring.

The referee, tryin to be a clown, keeps on countin up to 50. By that time the natives had invaded the ring and started to work on Bozo and Tomato. Tomato fought his way loose, and we both took it on the lam.

The boxin commission have served notice on both of us that we are suspended pendin an investigation. They think I had the fight in the bag. Moe took an oath to me that he had bet a 100 smacklers that his life saver would stay the distance.

Where he ever dug this guy up is a mystery to me. He didn't know his right hand from his left and couldn't take any more punishment than a marshmallow. If he's a fighter in the worlds champion watch maker.

I will be crabbed for life in this burg if I ain't washed up by the boxin board, and with the ball club gain had it looks like a great summer. I'm off those New York pugs for life unless I see them work first. I wouldn't take nobody's word from now on, and if they offered me Benny Leonard I wouldn't believe them without his birth certificate.

I'll let you know how I make out.

Your old pal,

Con.

## MUSIC PUBLISHERS MAY OPEN CHAIN OF 350 RETAIL STORES

**Answer to Department Stores' Demand for Return of Ten-Cent Music—Woolworth Inspired Concerted Action—Music an Advertisement**

If the syndicate stores should attempt to bring any moral pressure to bear on the music publishers for the return of ten-cent sheet music as they threaten to, it is not unlikely the publishers will organize a chain of 350 music stores from coast to coast to combat the void made by the syndicate department stores, should relations be severed as was done with Woolworth & Co. Already the Music Publishers' Protective Association has blueprints and plans prepared by the firm of Eli J. Reiser & Co., designers of the United Cigar Stores for such stores, each to be solely a merchandizing proposition to be capitalized privately but controlled by the music publishers. However, such stringent procedure will not be executed unless necessary.

This move is a direct result of a recent conclave of the syndicate store executives, inspired by the Woolworth board that has since discovered the despised 10-cent copy of sheet music is an invaluable advertising and publicity adjunct to their business. They now perceive that the hammer thumping at the far recesses of their stores (the music of the Woolworth stores) was what drew shopgirls in and made them buy the other double-jitney articles on display. On consulting the Kress, Kresge, McCrory, Grant and Metropolitan executives the latter decided to call in their purchasing agents and advised them to see what may be done in the way of reviving 10-cent music.

### Publisher's Viewpoint

From the publisher's viewpoint, quoting E. C. Mills of the Music Publishers' Protective Association, this is impossible if, as the syndicate stores want, hits are to be exploited. The publishers are still willing to print up job lots of ordinary songs to sell to the trade at 6¢ to 7 cents, but cannot work on them. Allowing a penny authors' royalty and two cents per copy for

printing, this is possible, but with the attendant publicity campaign to put it over, every copy of hit sheet music now stands the publisher from 11 to 13 cents. At present he is selling it at 15 cents to the syndicate stores (outside of Woolworth), retailing at a quarter. The jobbers still get from 16 to 20 cents for it to individual dealers, while production music only retails at 35 cents minimum.

As the publisher's business is chiefly with the individual small dealer, estimates show the syndicate stores to be but 12½ per cent, or one-eighth of the total business. There are 1,000 chain stores. When Woolworth was in music selling while 10-cent music held out, 400 of its 1,200 stores had music departments. There also are from 4,000 to 5,000 individual dealers in the country.

### The Solution

The solution seems to be as Remick & Co. is doing with 52 music stores; Waterson, Berlin & Snyder have 14 stores in the middle west; the Witmarks with their dozen American Music Stores' branches located as departments in the various department stores, and the Eastern Music Co. in New England, controlled by C. C. Church, the Hartford publisher.

On a larger scale the chain store plan devised by Mr. Mills is looked upon not only as a solution to this problem, but also for the purpose to put sheet music across in the public's mind as a staple commodity. The plans call for three music counters: popular music, orchestra music and classical, teachers, operatic and production music. There also are sections provided for the graphophone and music roll departments and the co-handling of sheet music and the mechanical or "canned" reproduction thereof has its obvious advantages. It may also prove a boon to the publisher in combatting the evils of the phonograph and roll transactions such as royalty cutting, lax statements et al.



MAYE HUNT

### "THE ORIGINAL CHEER-UP GIRL"

**JUST CLOSED A SUCCESSFUL SEASON IN MUSICAL COMEDY. RETURNING TO VAUDEVILLE WITH A BOOKED SOLID ROUTE.**

VARIETY said:—

"A short film served to introduce Miss Hunt, a statuesque, Titian-haired beauty who has the form of Venus; gorgeously gowned to perfection. In next to closing position on an extraordinary strong bill, Miss Hunt set a pace which is bound to bring her recognition. Her monologues and songs are witty, sure-fire, with a much restricted sound to it, as well as the business with her box plant which is entirely new and original. Her enunciation and diction are distinct, with no affectation, just a natural comedienne with a style and manner all her own. With one of those irresistible personalities and clean-cut manners she put it over with enough showmanship and ability to make her the outstanding hit."

Thanks to AL BECKERICH for recent vaudeville dates. Exclusive material by SAM MORRIS. Exclusive songs by KRAMER and LAYTON. LEW BROWN, GEORGE KERSHAW. Personal direction, next season: FRANK DONNELLY, Keith Office.

A month's vacation at home: Cheer-Up Farm, N. B. P. D. Auburn, N. Y.



## CABARETS

Harry Hoch was out road housing the other evening. Mr. Hoch is often riding around New York suburbs nowadays on the same mission in the firm's car with driver. Harry is an important attachment of the Waterson, Berlin & Snyder professional department. This evening the orchestra started a Waterson song and Harry burst right in to the chorus to the surprise of the diners seated about, for Mr. Hoch himself sat in front of a big time meal. The restaurant is a very large one. It was crowded and after the music and song finished the house wanted an encore. It seemed surprising none was given, but that was explained when the pianist walked over to the Hoch table, saying, "Harry, did you hear how it went. We always get this for it," and Harry started to work again with his knife and fork, as he thought of the guys who had told him how his fine voice carried, for not one of the orchestra on the other side of the room had heard him sing.

Dinty Moore and his band are at Chateau Laurier, City Island, for the summer. The other night Dinty sprang "Learn to Smile" from "The O'Brien Girl" on the dancers. It was the first time the song hit of the Cohan show in Boston had been used in New York. As the song is supposed to be restricted, Dinty was asked why, and replied it was a professional trade secret he could not divulge. When Dinty was accused of being enterprising as an orchestra leader, Dinty courted and blushed, saying he had learnt both while in Paris.

The New York hotels have been hard hit in their rooming capacities during the past few weeks. One of

the newest of the big ones was said to have had actually but four guests one day last week, when it was decided to close the hotel for the summer. This hotel but lately opened and represents several millions of dollars. Other big and established New York hotels have closed up entire floors.

A couple of the Pelham bay roadhouses in New York are doing remarkable business. The Chateau Laurier is beating its last season's record by from \$1,000 to \$1,500 weekly in the gross, with the indications Bill Werner will have a still bigger beat to his credit for July and August. The place is holding people waiting for tables almost any fine weather, at dinner time. The other prosperous roadhouse up there is Hunter Island Inn, though that is an old Arthur McLean story. Like the chorus girl who boasted she had been in the business for years and never lost a spangle, so McLean can say he has never lost a customer, continuously adding to them until Hunter Island's position among roadhouses is secured.

Margaret Stewart and William Downing who formerly presented a cabaret act known as "An Artistic Treat" at the Palais Royal are suing Paul Salvin in the Third District Municipal Court to recover \$995.50 as value for two wardrobe trunks and contents lost while in custody of the Palais Royal. The team charges that when the Fox Film Corporation hired the cabaret premises to "shoot" a scene for one of its productions, the Palais Royal employees shifted their trunks into the alley to their damage and destruction. Salvin has answered the charges generally denying all allegations and demanding a bill of particulars. Frederick E. Goldsmith has been substituted for David Steinhart as counsel for the plaintiffs.

In one of the cabarets the other evening a female performer is reported to have refused to appear for her second turn, following the hit made by another woman on the bill.

May Leslie assumed charge of the Paradise Roof (Reisenweber's) last night (Thursday). It is now called Bal des Bouffes Parisienne, with dancing from midnight until dawn. Tickets are issued at \$5 each, with supper included.

Saxi Holtsworth's Harmony Hounds have the distinction of being the first jazz band ever engaged for Stauch's Coney Island Cafe. Holtsworth's contract calls for \$1,500 a week for 10 weeks, which includes the salary of the five musicians, the balance being expended upon personal advertising. Holtsworth has installed an effect-

ive bally-boo in which he plays a sidewalk solo on a clarinet to the accompaniment of the band which is stationed inside. As the number begins to terminate, the leader backs into Stauch's, dragging most of the curious with him.

H. Robert Law, the scenic artist man, and Billy Fallon, president of Tyson & Co., were awarded a directed verdict for \$2,681.25 in Nellie Fleet's suit to cancel the lease of the Camp Merritt Inn, based on a court opinion that America still is in a state of war with Germany. Miss Fleet's lease of the inn, owned by the defendant's, is on a \$5,000 annual rental basis for a period until peace is declared and one year thereafter. Miss Fleet sought to breach the lease after the armistice was signed November 11, 1918, and is suing on each quarterly payment for that purpose. In this action the court may here pay for two quarterly periods. O'Brien, Malevinsky & Driscoll represented Miss Fallon.

Bongiovanni's Gardens in Wildwood and The Willows in Oakmont are heaping up profits despite generally turbulent conditions in Pittsburgh. Refused a license to sell light wines and nonintoxicants, and assailed by various prohibition officers, this news published in the dailies is serving as an excellent ad for the portly Italian, and he himself is the least fearful of all their attacks. The Willows, under new management, is catering to a better class. Howard's colored orchestra of Columbus is an attraction, but the location of the Willows will act as a money-maker for the backers as long as the Oakmont river front is a popular camping ground.

Whiskey in Canada is climbing up in price by wholesale, according to report. The new liquor distributing law in the Province of Quebec is held responsible. It is said Scotch whiskey over the border is now around \$65 a case. Just before the distributing law went into effect Scotch sold as low as \$28 in Canada.

There should be an added flow of hootch New York city-wards these days, as the result of the withdrawal of all Federal prohibition enforcement field men from Northern New York. Just two persons are on duty now at the Syracuse headquarters, which has jurisdiction over 11 counties, including the greater part of the border line. The "force" consists of Supervising Agent Michael H. Stapleton of New York and his clerk, a feminine attaché.

State troopers arrested the proprietor of a roadhouse on the Schenectady (N. Y.) turnpike for violation of the Mullen-Gage act in permitting guests to enter the premises with flasks of whisky on their persons.

Clayton and Edwards joined the Reisenweber show this week.

The Shelburne Hotel, Brighton Beach, stages a new revue presented by Joe Mann, July 6, called "The Shelburne Girl of 1921." Henry Fink will produce, with Florie Florie, James Clemens, Johnny Dale, Little Caruso and Martin and Goodwin. Mr. Fink wrote the numbers.

The Cafe De Paris (formerly Rec-tor's) seems to have hit an idea with its vaudeville show on the restaurant floor, taking in the "names" it gives, Bee Palmer and Phil Baker. The new show opened Saturday, playing to capacity then, of course, but surprising the management Monday and Tuesday by keeping up the capacity pace. Monday was extremely hot, yet the crowd was there, and again Tuesday night when there was a turnaway with a bit of cooler weather. With no roof show open and the many theatres downtown at least drawing some people, the Palmer-Baker names might be the attraction, as something must be, since before this show opened the cafe suffered like most of the Broadway places for business. Besides the names, there are Raymond and Schram and Sally Fields. Miss Fields is doing a single and double, giving the show two women singles, Palmer and Fields, with the entertainment running in two parts, without either of the women singles changing her gown during the evening. After the Cafe De Paris performance, ending about

## ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

New York, June 27.

Editor Variety:

In reply to a letter published in the Artists' Forum last week by Lynch and Zeller, we wish to say we had our own original hat shop scene made in Berlin, Germany, in February, 1909, and played with it at the Hansa, Hamburg, during May, 1909, and later played with the same scene on the Continent and in England.

We have photographs of the scene which we can show, and affidavits of men of reputation that will verify our statement. In the letter of the copy act published in your last issue they openly admit that they are using our material by accusing us of pilfering and expect in this way to get away with it.

Moran and Wiser

Editor, Variety:

Your Chicago correspondent fell into an error in his story regarding the alleged feud between Miss Doris Keane and Miss Laurette Taylor when he ascribed to Miss Keane authorship of the statement that she "would run Miss Taylor out of town." Miss Keane never made any such remark, either to a dramatic critic or to any one else. An artist of Miss Keane's distinction

and standing is not given to comments of that nature, even in jest. It should be apparent instantly to any one who knows Miss Keane or who has ever had any association with her that she is too fine a character, of too high a type of womanhood, to entertain even thoughts so plebeian and so ill-natured towards a fellow artist. To my certain knowledge Miss Keane knew nothing whatsoever of the so-called feud until it made its appearance in the Chicago newspapers. She was deeply distressed at the time and later sent a note to Miss Taylor (a copy of which I am enclosing) in which she made very clear that she had never made a remark of that nature.

The Chicago Journal June 8, the first paper to print anything about the alleged feud—which subsequent developments proved had absolutely no foundation in fact—was very careful not to charge either Miss Keane or Miss Taylor with the statement that one would drive the other out of town.

Yet your Chicago correspondent boldly declares Miss Keane made the statement, thereby doing her a grave injustice.

Arthur J. Keller  
Press Representative for  
Miss Doris Keane

130, some of the artists go over to the Little Club and give another show.

"Eight bells and all is well" in Venice on the coast again. J. M. Covington is the master once more of the Good Ship Cafe. The Ship was destroyed by fire last New Year's morning, and since that time a forced rebuilding has been going

on, so that the Ship would be certain to be in readiness for the Fourth of July holiday period. For the opening night a \$7.50 a plate dinner was served, but after this the service will be at a carte. Sam Messenheimer, formerly the cornetist of the Ship's band, is at the head of the nine-piece music combination, and in addition Bobby Gross is entertaining with ditties.

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We have the following on hand, regulation size and fireproof:  
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THE FOLLOWING HEADLINES ATE HERE LAST WEEK:  
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# PANTAGES MAY CLOSE CIRCUIT IF BUSINESS DOESN'T BETTER

**15 Pantages Theatres Already Closed—Loew Circuit Announces Several Closings—More Keith's Shutting—Jefferson Changing Policy.**

The Pantages Circuit has closed 15 houses within the last two weeks and will close the entire circuit for the first time in history, unless a weather break occurs within the next few weeks.

The houses are operating at a loss. They will be darkened for the hot months if business doesn't pick up. The houses already closed in addition to the Hodkin's houses in the south (booked by Pantages) are, Des Moines, Ia., Orpheum, Detroit, Cleveland, St. Louis, New Orleans, East Englewood, Chicago, Peoria, Ill., Victoria, Can., Regina, Can., Saskatoon, Can., San Diego, Cal., Colorado Springs, Col., Ogden, Utah and Pueblo, Col.

The Loew Circuit announces the following closings: Loew's, Orpheum, Waco, Tex., July 3. Loew's Fall River, Mass., June 26. Loew's Springfield, Mass., July 2. Loew's Dayton, O., July 2. Loew's, State, Long Beach, Cal., June 26. Loew's, Hipp., Los Angeles, Cal., June 26. Loew's, Strand, Modesto, Cal., June 26. Loew's, Hipp., Fresno, Cal., June 26.

It is reported Loew's Cleveland the only mid-west house east of Chicago now open, will shut within two weeks.

The Poll Circuit (Keith office) announce that Springfield, Mass., and Worcester, Mass., close July 2, for the first time.

A change of policy for the summer months will be inaugurated at B. S. Moss' Jefferson on 14th street, beginning July 4. The present policy is nine or more acts, twice daily, the bill changing mid-weekly.

The summer policy will be eight acts and a feature picture, three shows daily or continuous, on a split week policy. The Jefferson has been in competition with Fox's City a few block westward, with business up to expectations until the recent hot wave.

The new policy will be continued as long as business warrants, the alternative being the closing of the house.

Keith's, Alhambra closes tomorrow night July 3, for the balance of the summer. Th. Boro Park, B'klyn (Keith) closed June 26, and B. S. Moss' Flatbush, B'klyn, June 26.

The Albermarle, B'klyn (Fox) closed June 18.

## FORSTER NOT TO QUIT

Changes in Professional Offices Start False Rumor

Chicago, June 29. The Forster Music Company is not retiring from the popular music publishing business, as has been reported. Some changes in the professional department here, with the result that activities in that branch will be practically null for the present, gave rise to the erroneous impression.

Forster is planning a strong catalogue for next season, and Abe Olman, his general manager, is in the east in its behalf.

## ACCUSES GIRLS OF THEFT

Chicago, June 29. Opal Matlock and Mlle. Audrey (Audrey Smith) were arrested and charged with larceny by Anna LeMay. All are members of "Smiles of '21" company at Riverview Park. Miss LeMay alleges that during a beach party the two girls borrowed the key to her home, saying they wanted to change clothes; while there, she claims, they helped themselves to her clothes and some money.

## KETTERING PIECE IN LONDON

Chicago, June 29. Ralph Ketterling has completed negotiations with Murray King for an early presentation of "Which One Shall I Marry?" to be produced in London for Louis Netherole. Mr. Ketterling will go to England in September to watch rehearsals.

## DE GLOPPER PROMOTED

Chicago, June 29. Earl DeGlopper, former treasurer and assistant manager of the American theatre (Orpheum, Jr.), here has been transferred to the New Grand theatre, St. Louis, where he will act as assistant manager to Frank Phelps and also be head treasurer.

## Cantor, Western, Moves

Chicago, June 29. Charles V. Yates, western representative for the Lew Cantor Agency, has moved his offices from the Masonic Temple to the Woods Theatre building.

## BILLY JACKSON'S BLANKET

Billy Jackson has received the second blanket contract to be given by Nat Kalchelm for a tour of the Middle West next season. The Maxwell Quintet is the act to secure the route which calls for 25 weeks with an option of further time.

## MAJESTIC, CHICAGO

Chicago, June 29. A rainstorm, which came down in torrents, drove many dollars unexpected into the theatre. The entire lower floor was a sell-out Monday. It also helped keep 88 per cent. of the audience in for the closing act.

The show got a fast start with the El Rey Sisters. The girls have gone the limit in drapes and costumes, also utilizing a piano player, and those that were seated enjoyed the act thoroughly. Nate Leipzig, with his deft fingers and emaciated attire, manipulated the cards to the keen satisfaction of all, enough so to bring him back for three bows. Morton and Glass have an act which is built to order for this vicinity. Every gag against the landlord got a royal greeting.

Swift and Kelley in one of the surest fire hot weather vehicles breezed on and off, pulling many a whizzy that will be repeated long after this act has been discarded. George Jessel's "Troubles" of 1920 was the headliner. The act looks as fresh as the day it was born, and every one, including the star, went through their lines as if it was zero weather. Craig Campbell was placed too late on the bill. Although he held them in and did well, it was no spot for him. Swift and Kelley would have done much better for the bill and themselves. Mirajes and Company closed the show. When last seen here the act was spotted in No. 3 position and is worthy of that spot. The act has all the ingredients, plus scenery and pantomime comedy and employs three people, two men and a woman. The wire work is absolutely sensational and the last work in that line. Both boys in the act, Mirajes and Manolo were heavily featured with circuses several years ago and even among other wire acts are credited with being the best there is.

## STATE-LAKE, CHICAGO

Chicago, June 29. Chicago may swelter and some theatres may close, but the State-Lake seems to grind them in forever. The current bill can be called a notable one, as it was effervescent with comedy. Williams and Wolfus, Lew Lockstader and Ned Norworth running neck and neck.

Van and Emerson started the show with their equilibristic and hand-to-hand balancing feats, and made a good impression. Wallace Gavin, the sleight-of-hand and magical delineator, kept in the running. Earl Faber and Sonny Bernot, working a la Flanagan and Edwards, seemed to hold the boards just a little too long with their comedy talk and songs in the "trey" spot. They just got under the wire by a nose.

Ned Norworth and his co-workers hit into the fourth position on high, and kept stepping on it throughout the offering. Ned cut loose, tore only one collar, but clowning for all he was worth, and made the audience like it and call for more at the finish. Williams and Wolfus started to ruin them all over again. Dockstader, with his oratorical discourse on "Boozology" wrung the house dry of laughs. Mlle. Nana, Monsieur Alexis, with whirlwind and acrobatic dances, closed the show. They held this position in marvelous fashion, having but few walkouts on the last show of the night. Powers and Wallace and the Curzon Sisters did not appear at this performance.

## McVICKER'S, CHICAGO

Chicago, June 29. The crowds just stayed away. Whether the bookers intentionally gave a singing bill, or acts fooled them by their billing, it was evident after the closing act that even sweet voices, favorite songs, sung and well played by the orchestra, can become boring.

Ben Turpin, in his latest picture, "Home Talent," took up the first hour of the show. Lupe Brothers started vaudeville with hand balancing on tables, chairs and pedestals. They work with pep and did a few "Impossible" tricks. Gordon Duo were first to offer the singing. They have a lot in their favor. They have voices which belong to the same class as their appearance. They pleased immensely. Burton and Shea have a song revue of legit characters. Maybe the crowds who patronize this house haven't seen the characters and don't attend legit shows. When the character is a man the man sings, and when Irene Franklin is characterized the woman sings. It is a good idea, at least in saving wardrobe for each person, as their heads only appear.

Melville and Stetson vary their time between singing and instrumental playing. The man showed versatility and impressed favorably, while the girl is neat looking and clever. Frank Dixon and Margaret Murphy showed their sketch "Straight." It's about a man turning over a new leaf. The sketch has entertaining values and many laughable lines. Illustrated songs were next. A publisher supplied the Easter, who tries to have the crowd join in on songs thrown on the screen. They wouldn't fall for it. If nothing else, it gave the stage hands a chance to get the act of Downing and Bunin Sisters. They open in one and go to three before

some eye catching settings. The man gets plenty out of his nuttisms, and the girls are promising. Al Shayne then contributed to an overflowing show of songs, with his "beauty" voice and cornet plant. Peters and LeBuff closed the show.

## Business Not Bad Enough!

A static encounter occurred Tuesday in the office of an independent vaudeville booking agency between Paley Sanders and Max Lowenstein, both agents.

The trouble started when Sanders booked an act, immediately after which it is alleged Lowenstein began to whisper in the booking man's ear, which Sanders contended was in the nature of a pan against his act. This led to an argument between the two agents. Sanders made a pass at Lowenstein, after which they both mixed. The battle continued for several minutes in the office when the contestants were forced out in the hall, where they continued their fighting. It ended with both tiring and the battle declared a draw by witnesses. The Sanders act remained on the book.

Members of "The Tavern" cast, mostly Equity, presented a framed and autographed photograph to George M. Cohan last week as a testimonial of regards and regrets.

Rita Gould, for the N. V. A., flew to Albany this week to invite Governor Miller to attend the benefit for the wounded at Fox Hills.

Blanca West has been given back her maiden name and a divorce from William D. Bishop, whom she sued in Connecticut. They were married in 1911. Alimony of \$22,500 was granted her.

George V. Hobart's "Sonny" is announced for the Cort Aug. 15.

## HOUSES CLOSING

The Majestic, Elmira, N. Y., closes for four weeks, beginning July 1.

Orpheum, Allentown, Pa., July 2; Majestic, Harrisburg, Pa., July 7.

The Playhouse, Erie, Pa., will go into pictures for the balance of the summer on July 9. The house now plays Keith Popular Priced vaudeville on a split week policy. Ward & Glynn's Alhambra, Brooklyn, will close a week from Sunday. The house has been playing pop vaudeville policy.

Loew's, Dayton, O. and the Broadway, Springfield, Mass., (also booked by the Loew office) will close this week.

The Crystal, Milwaukee, has closed.

Sablotsky & McGuirk will close the Cross Keys, Globe and Broadway, Philadelphia, July 9. With the closing all of the firm's vaudeville houses in Philly will be dark.

The closing will leave the Amalgamated agency with but three weeks on its books for over the summer out of a possible ten, exclusive of the three Keeney houses which will remain open indefinitely.

## Moss Manager Marshall Resigns

H. A. Marshall, manager of B. S. Moss' Jefferson, has resigned. Emil Groth, manager of the Coliseum, and Chas. MacDonald are at the Jefferson temporarily until a new manager is appointed.

## "ELL" The Jeweler

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**Earl & O'Brien**  
Agency  
Suite 302  
Woods Theatre Bldg.

**The Simon**  
Agency  
Suite 807  
Woods Theatre Bldg.

**Jess Freeman**  
Agency  
Suite 1413  
Masonic Temple

**Harry W. Spingold**  
Agency  
Suite 405  
Woods Theatre Bldg.

**Lew Goldberg**  
Agency  
Suite 305  
Woods Theatre Bldg.

**Billy Jackson**  
Agency  
Suite 504  
Loop End Bldg.

**Beehler & Jacobs**  
Agency  
Suite 307  
Woods Theatre Bldg.

**Helen Murphy**  
Agency  
Suite 306  
Woods Theatre Bldg.

**Burt Cortelyou**  
Agency  
1607-08  
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# COLUMBIA CLOSING THIS WEEK, REOPENS NEW SEASON SEPT. 5

Longest Dark Term and Latest Opening Date Burlesque's Leading House Has Had—"Peek-A-Boo" Stops Saturday—Averaged Nearly \$10,000

The Columbia, New York, burlesque's leading theatre, will close Saturday, to reopen Labor Day, Sept. 5. It will mark the longest dark period over the summer the Columbia has had since starting its summer productions, while the Labor Day opening is the latest the house has ever had.

The present order of the Columbia Amusement Co. sets Labor Day as the official opening time for all of its theatres and attractions. There will be no preliminary weekly playing as in past years, and the Sept. 5 date is three weeks later than the burlesque opening of former seasons. The reason assigned when the opening date was first announced, was that with the engagement of open shop crews and musicians, it would require some pre-opening date work to have the men working in harmony, though it is also claimed the burlesque executives do not wish to make a new start in the face of present business conditions before the hot weather has started to recede.

With the closing of the Columbia Saturday, the Bedini summer show, "Peek-A-Boo," will remain dormant until taking to the wheel on the regular season. Peculiarly, this same show is set to start off the new season at the Columbia, New York.

The weather break last week sent the Columbia's gross to a trifle above \$5,000, which meant a closing date. This week not much more is looked for. During the previous five weeks, when business ran normal, the show averaged nearly \$10,000 weekly. There was a report Bedini intended playing this "Peek-A-Boo" as a \$2 attraction under legit bookings, and framing another production to travel the wheel in its place, but there has been no confirmation of the report, which is much doubted by those who understand. I. H. Herk and R. K. Hynicka are interested in the Bedini Columbia wheel shows.

## COSTUME CONTRACTS TURNED

The Brooks Uniform Co. will discontinue its costume department, recently added to the firm's enterprises. The firm decided against installing equipment necessary for general costume work. In discontinuing the department \$40,000 in contracts for burlesque attractions are turned back. The Brooks Co. will confine itself to male attire.

Tulsa Leason, who recently joined the Brooks costume department, is now with Mme. Haverstick, the costume production designer.

## Bozo Snyder Moves to Columbia

Tommy (Bozo) Snyder, for the last few seasons featured with "Some Show" on the American wheel, will go over to the Columbia wheel next season. Snyder will be co-featured with Harry Welch, with Barney Gerard's "Follies of the Day."

## Sam Reider for Publicity

Sam Reider, for the last two seasons company manager for Irons & Clamage's "All Jazz Revue," has been appointed publicity manager for the three Irons & Clamage's Columbia wheel shows next season.

## "Little Bo Peep" Now

The Bob Deady show, "Little Tattle" (American), will be operated next season by Bernstein & Gallagher, through an arrangement with Mr. Deady. The title will be changed to "Little Bo Peep."

## ENGAGEMENTS

Augustin Duncan, Minnie Dupree, Mary Carroll, Willard Robinson, "Detour" (Shuberts), Georgina Spelvin, "The Elton Case" (Broadhurst), Florence Shirley, "Sonny," Sally Tysha, "Mme. Milo," Sybilla Bowhan, by Ned Wayburn. Totten and Grant, the original Butler dancers from George M. Cohan's original "Mary" show, have signed for next two years with Shuberts.

## AMERICAN WHEEL

Executive Board of Stage Hands to Consider Subject.

Denver, June 28. The executive board of the International Alliance of Stage Employees, holding its annual session at Denver the past two weeks, will come to New York the latter part of the week to hold further meetings. The question of the attitude to be taken by the I. A. T. S. E. toward the American burlesque wheel, which, although having come out for the "closed" or "union shop" as regards stage hands and musicians next season, lists five houses on its route that will operate on the "open shop" basis, will be taken up for final decision by the board.

The opinion has been expressed by labor men with a knowledge of the situation that there is a possibility of the I. A. board declaring the whole American wheel "unfair" unless the five houses holding membership in the National Association of Burlesque Theatre Owners are dropped from the route.

The board has given no intimation of what its attitude is to be, however, to date, the being one of the questions to be decided this or next week.

The five houses controlled by National Association of Burlesque Theatre Owners' members, and playing the American wheel shows are the Bijou, Philadelphia; Haymarket, Chicago; Star and Gayety, Brooklyn, and Gayety, Baltimore.

American wheel executives would not discuss possibilities of action either way by the I. A. board, preferring to wait for a decision, which will list the American either "fair" or "unfair."

## TOM TAFEE TRANSFERRED

Kansas City, June 29.

Word has been received here that the owners of the American Wheel franchise in St. Louis and Kansas City have decided to transfer Manager Tom Taffee, of the Century, this city, to St. Louis, where he will have the management of the Garlick, which will be the St. Louis home of the American circuit shows.

Jimmie Martin, who last year was the local manager of the Standard, St. Louis, will come here to look after the local interest of the Century.

Mr. Taffee has been with the Century for the past 17 years, and is one of the best known managers in burlesque.

## NEW ACTS

Joe Worth (Powers and Worth) and Louie Welling, "blackface two-act."

"A Man of the World," with A. Dean Cole.

Vivian Connors, last with "What's In a Name," and Ethel Fisher of "The Night Boat," in a musical skit, Peggy Doran, last of "Tin Pan Alley," with monolog.

Lucille Rogers, from burlesque, songs and talk.

Helene Coline, Manny Smith at the piano.

Meyer Golden is producing a 10-people miniature opera, "The Magic Fan," authored by Walter L. Rosemont (music), with book and lyrics by James Madison and Darl MacBoyle.

George Choos has closed his "Two Little Pals" and will send out the same company in a new musical piece titled "Hello Teddy." Jack Henry and Edith Maye will be featured.

Sandy McPherson's New England Serenaders framing an act for vaudeville. The quartet is composed of Joe Sherman, Bob Mills, Michael O'Leary and Mr. McPherson. They were with "Way Down East."

The proposed revival of the sketch "A Day at Ellis Island," to be made by Maurice Samuels, will be known under the title of "The Gateway of America." Samuels recently tried out a new sketch which he has taken off in favor of the revival.

Alf C. Pearce and his wife, in double turn, Pearce recently recovered from a severe illness.

Edna Andrew in the former Raymond Bond sketch, "Story Book Stuff."

Grant Mitchell, possibility in a comedy sketch. (Harry Weber.)

# HOTELS FOR BURLESQUE UNDER INVESTIGATION

Columbia Circuit Insist Companies Be Properly Housed

The recent decision of the Columbia Amusement Co. that the people in its travelling attractions shall be properly housed while on the road has developed into a stringent investigation as to the character of all local hotels in the cities where the shows appear.

First-hand information is being obtained on the subject. Hotels usually frequented by burlesquers and which have been under espionage through prohibition or otherwise are being especially reported upon, while in the many towns visited by the Columbia shows, the entire list of local hostilities is being gone over and weeded out, from the reports received.

Before the season opens it is said the Columbia executives will submit to the managements of the various shows two lists, one "white," containing the names of all objectionable hotels, with the other list holding the names of the hotels the burlesque people are advised not to patronize.

In the list of favored hotels will be denoted those that agree to give the professionals a standing rate regardless of circumstances, and other matters in connection with the treatment of players by hotel proprietors.

## WALDRON MOVES TO N. Y.

Charles Waldron, owner of the Gaiety, Boston, and "The Bostonians," will make his headquarters in New York throughout the summer, in charge of executive details for the National Association of Burlesque Theatre Owners, in the "open shop" campaign now on.



## EVA CLARK

### THE "SUN-KIST" LARK

Prima Donna "Sun-Kist" now playing Sam H. Harris' Theatre, New York, leaves Wednesday for her summer home "Tree Tops," on the Russian River, after a forty-seven weeks' engagement. Will return to New York early part of September.

Address: Rio Nido, Sonoma County, California.

## MARRIAGES

William Harrison, professional manager of the Harry Von Tilzer Music Co., and Frankie Wilson (vaudeville), last week in Pennsylvania.

Mack Goldman to Vera Turf, non-professional, June 18, at Greenwich, Conn. Mr. Goldman is a songwriter connected with Fred Fisher, Inc., as manager of the band and orchestra department. The couple are "at home" at 613 West End avenue.

Mrs. Florence Scussell to Fred M. Barnes, June 15, in Chicago. Mrs. Scussell is the widow of Henry Scussell, former treasurer of the Illinois, Chicago.

Helene Mellette (Mellette Sisters) now at the Apollo theatre with the "Passing Show of 1921," in Chicago, Monday to Lew Pollack.

## W. & V. CIRCUIT DARK

With the closing of the houses at Harrisburg and Easton, Pa., tomorrow night (Saturday), the entire Wilmer & Vincent Circuit will be dark for the first time in many seasons.

## MANAGERS ENGAGING

Columbia Notifies House Men to Engage Crews, Etc.

The Columbia Burlesque Circuit sent out orders to its house managers this week to immediately engage musicians and stage crews for the houses for next season's opening.

Bids are being received from transfer companies, with the producers claiming a shrinkage of 50 per cent. over last season's hauling cost. It was estimated by one of the producers that the "Open Shop" movement would save him \$9,500 a show on the season.

In order to save the local theatre manager any embarrassment over the letting of transfer contracts, the local office of the B. P. A. will handle the submission of bids from the transfer companies for the entire Columbia Circuit.

## LADY ORCHESTRAS?

Reported Columbia Theatres Negotiating for Women Musicians

It was reported this week the "open shop" position taken by the Columbia circuit theatres might bring about the introduction of a few orchestras composed of women only in some of the Columbia theatres, to test out their possibilities.

How far the overtures for the female musicians have progressed could not be ascertained.

## WILLIAMS NOW BUYS IN

Griff Williams has acquired a one-third interest in "The Broadway Belles" (American) from Joe Oppenheimer. Joe Levitt recently sold a one-third interest in the same show to Oppenheimer, who in turn sold to Williams.

The title of the "Broadway Belles" will be changed next season to "Miss New York, Jr." The title was used about 12 years ago by Oppenheimer. I. H. Herk was manager of the show at that time.

# MANY-TITLE CHANGES IN 38 COLUMBIA SHOWS

Oldest Titles, "Bowery Burlesquers" and "Golden Crook," Passing

The Columbia Circuit will have 38 shows next season, the same number as last. Eighteen of the shows will carry new titles.

"The Parisian Whirl," the Billy (Beef Trust) Watson show last year, will be called Billy Watson's Show next season. Jacobs & Jermon's "Golden Crook," one of the oldest titles on the Columbia wheel, will disappear, replaced by "The Strolling Players." "The Bon Ton Girls," "Sporting Widows" and "Flashlights of 1921," the other Jacobs & Jermon shows, retain the same titles. Irons & Clamage will operate shows replacing "The Big Wonder Show" and "Girls from Happyland," two former Hurtig & Seamon shows. "Town Scandals," Irons & Clamage's last season show, retains the same title.

The show replacing "Big Wonder Show" will be called "Garden of Frolics," and that replacing "Happyland" will be titled "Hello Everybody." "The Bostonians," carrying that title for years, will be renamed "Frank Finney Revue." Last year's "Million Dollar Dolls" (Jacobs & Jermon) will be replaced by "Sugar Plums," operated by Dan Dody.

The four Hurtig & Seamon shows this year will be titled "Greenwich Village Revue" (replacing Ed Lee Wrothe title last year), "Odds and Ends" (replacing old "Bowery Burlesquers," oldest title on Columbia wheel), "Tick Tack Toe" (replacing "Social Maids") and "Big Wonder Show" (replacing "Girls of U. S. A.").

"Harvest Time" will replace "Hip Hip Hooray." It will be produced by Jean Bedini this year. "Peek-a-boo" and "Twinkle Toes," also produced by Bedini, will retain the same titles.

"Bits of Broadway" will replace "Hits and Bits." "Jingle Jingle" will remain the same.

"Cuddle Up" will be next season's title for "Powder Puff Revue." "Step Lively Girls," same title as last year.

Harry Hastings' Show becomes Harry Hastings' "Knick Knacks" next season. Dave Marion's Show, same title. "Snappy Snaps," operated jointly by Marion and Campbell & Drew, becomes "World of Frolic." Mollie Williams' Show, same title. Sam Howe's Show will be Sam Howe's "Jollities of 1921."

Barney Gerard's two shows, "Follies of Day" and "Girls de Looks," Jack Singer Show and Lew Kelly Show, "London Belles," same title. Abe Reynolds' Revue and "Maids of America" will retain same title as last year. Three of James E. Cooper's four shows will be retitled as follows: "Best Show in Town" will be "Big Jamboree," "Rosedale Girls" will be "Keep Smiling," "Victory Belles" will be "Hello 1922." "Folly Town" retained.

## ILL AND INJURED

Harry Stone, hit by an automobile while crossing 45th street and 9th avenue June 8, has been confined to his home since the accident, having sustained serious injuries.

Beatrice Curtis, daughter of Jack Curtis and Anna Chandler, and vaudeville partner of Harry Fox, was operated on at the Tonsil Hospital for a throat ailment; expected on her feet again within a week.

Julian Blitge, appendicitis, in Los Angeles.

Rollo, of the roller skating trio of Robbins, Rollo and Robbins, which opened at Electric Park, Kansas City, last week, is out of the act and may be unable to work for some time. The afternoon before the opening he received a slight injury while in the swimming pool at the park, and the opening performance he sprained a tendon in his knee, putting him out of business. The act continued as a double and both the Robbins doing singles.

Joe Galletti, brother of Charlie Galletti, was attacked at his home in Chicago by one of their large monks last week and had to be rushed to the hospital, where it was feared for a time that he might lose his arm. It was found later, however, that the injuries were not so serious and it is expected he will be out in about two weeks, fully recovered.

## Lafayette Colored Stock Closes

The Lafayette Colored Players, headed by Andrew Bishop and Cleo Desmond, closed Sunday night at the Dunbar, Philadelphia. George McIntee, who has been directing the company, resigned June 11.



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Ben and Louis Cohen owners of the Colonial, Detroit, (Loew) arrived in town this week having motored from their home city in one of the classic, custom built Cadillacs seen in a long while. It is their intention to remain in New York about two weeks.

William Brooker, assistant to Al Bernstein at the Boulevard and formerly manager of Loew's Uptown, Toronto, left this week to take over the management of Loew's, Ottawa. Jack Elms who has been managing the Ottawa house in turn has been moved to Montreal to temporarily manage the Loew house in the latter city due to the absence of Benny Mills who has left on his vacation. Brooker in all probability will return to New York when Elms is switched back to his original house.

The Marcus Show opens Aug. 9 at Fort Wayne, Ind., featuring Stanley and Birnes, the House of David Sand and Charles Abbott.

Johnny Simon of Chicago (Simon Agency) is in New York for his annual summer visit.

Joe White will stage the annual minstrel show for the Patchogue, L. I. Elks July 13.

The Globe, Philadelphia, reduced its vaudeville bills from ten to eight acts this week, which policy will be continued for the summer, the house reverting to its former policy in the fall.

The opening of the Rialto, Racine, Wis., has been postponed from Aug. 29 to Oct. 3.

Tom Carmody, general booking manager of the Western Vaudeville Managers' Association, arrived in New York Monday to attend the Carpentier-Dempsey bout. Joseph Erber, owner of Erber's, East St. Louis, is another fight visitor.

The swimming pool in the Madison Square Garden is said to be doing from \$2,500 to \$5,000 daily. It's not drawing any class attendance, but the promoters, John Ringling and Tex Rickard, are indifferent to that while the gross holds up. The opening night incident of a young boy drowning in the tank may have held back some business. The boy's body was found the next day, after his clothes had been discovered in a locker. The tank's greatest depth is 15 feet for the high diving.

A Wilmer & Vincent house to cost \$500,000 will be erected on West State street, near the State House, Trenton, N. J. Ground was broken early last week, it being the intention of the builders to have the house ready for next season. The structure will be four stories high with a seating capacity of 2,650. Stores and offices will be included in the building.

The policy of the house will be pictures and pop vaudeville.

H. A. Carter's recently completed Hastings theatre, Hastings, N. Y., will install vaudeville Saturdays, commencing this week.

Geo. Sackett of Winnipeg and Lawrence Lehman of Kansas City are in New York this week.

George A. Florida will again be ahead of "Shavings" next season. Harry DeMuth will be back with the show.

Augusta Grace (Gussie) Burman is now in the office of the Bohemians as private secretary to Al. Jones, Maurice Green and Arthur Pearson. Gussie claims that Gussie is not dignified enough for a private secretary, hence the Augusta Grace.

The Saturday night vaudeville shows conducted by Jean Bedini at the Auditorium, Freeport, L. I., have been discontinued. The house has been taken over by the Pickers stock, playing there five nights a week, the house being taken over on Monday for boxing shows.

## CARNIVALS AND SEWER GAS

When Variety published an editorial, entitled "The Sewer of the Show Business," referring to outdoor carnivals it was cognizant of the scandalous conditions festering about that discredited skeleton in the closet of the industry. But it never dreamt how widespread the popular indignation against carnivals had become until the sewers began backing up and unloading the stories of the crime, filth and shame of these roving outfits.

It is almost incredible a nation can be so outspokenly unanimous on one issue and have it remain alive. To be sure, two-thirds of the items received have to do with closings of these marauding caravans, denial of entrance at city and State border, legislative and municipal actions against them, and the like. But that they survive at all is hard to understand, when, out of perhaps 1,000 towns, more than 900 publicly declare them a menace, a thing unclean and corrupting, a system lawless and criminal.

Variety dislikes sewers as much as anyone does. Sewers perform certain unsavory functions, and everyone knows they exist, but few care to discuss them socially. However, when the sewers are not properly regulated, they send forth malodorous vapors which cannot well be ignored, no matter how delicate one's inclinations may be. Variety claims no delicacy at any time, but it claims a sense of smell, at least, at all times. For years it sniffed the carnival scents without an outcry, but at last felt it incumbent to protest against the poison gas from the sewer of show business, which was threatening to asphyxiate all the theatricals in the smaller centres and to discredit all theatricals everywhere.

In Variety's waste-basket repose a bushel or more of clippings, letters and telegrams from correspondents, from editors, from public officials and even from carnival attaches, so much that it would be impossible to publish 10 per cent. of it. And this has resulted from the publication of one editorial, without one request to any one person anywhere to contribute an expose or any material criticizing carnivals.

This proves what a live topic it was, and what a crying need there seemed for some one to take the lead, unpleasant as the subject may be, in protesting against the foul and nauseous gases. Variety is not campaigning against carnivals. It will cease to publish carnival news as soon as such runs out. But as long as its mails and wires are flooded with actual, official tidings of a national rebellion against one type of amusements, it cannot, within its duty or even within its discrimination on matters of ethical taste, ignore and suppress what it knows and what is being brought to its knowledge more notoriously and forcibly every day.

## FEDERAL LAW FOR THEATRE

Continued from Page 1

behind the fresh drive designed to bring about a modification of what even laymen in other pursuits have grown to term at present a mad-house business.

The legislation to be asked is expected to result in new scales of compensation for all organized bodies drawing income for service in the presentation of stage entertainment, musicians, stagehands, transfer men, railroads and theatrical executives.

The petition outlining the abuses now weighing down showdom is a copious file of several hundred pages containing itemized instances of work and pay demands that non-theatrical business men who have reviewed it declare to be nothing less than a record of legalized outlawry that any body of legislators who study it will be bound to correct.

The measure to be submitted among other things recounts the vast utility of the theatre as a public commodity, emphasizing its educational as well as its diverting values. This feature of the application for relief reviews the history of the theatre from time immemorial with the judgments of judicials of all time as to the theatre's value to the educational, moral and spiritual growth of peoples, anterior and after the crest reached by the ancient Greeks.

Coming down through the ages, the survey pictures conditions in the playhouses of all countries as they exist today, with America shown as the most productive in its creation of playhouse material for this period of the present century, but so bound by unionized conditions, tying the hands of authors, producers and patrons, that the death of the country's inspiration is forecast.

This phase of the appeal for a change of conditions recounts the past decades of the native producer in cities and on tour, with the greater part of the country's present 100,000,000 people shut off from the best thought of the theatre by the high-handed tactics of the labor unioning of all branches of effort in the playhouse.

Letters are included in the petition from the governors of 23 states, supporting the cry of their citizenry for a broader field of presentation, and deploring the cut-off dilemma in which they have of recent years found themselves because traveling companies no longer visit their cities or towns.

The proposed Theatrical Commission will be asked to regulate all branches of the business that are shown to be prohibitive in demands of hours, rates, or obligatory employees. The purpose of the bill in simple is to strip the theatrical business of its overcharges, its parasites and parasitic injustices.

Thirty pages of the records offered in support of the plea for re-

formation have to do with instances of musical union demands that in the bill of particulars are termed brigandage.

Twenty-five pages have to do with citations of what are characterized as the hold-up attitude of unionized stagehands, with names, dates, charges.

Ten pages line-up transfer abuses, with lists of alleged cruelties in the conduct of their business in going so far in some instances as to hold up scenery and baggage until what the managers claim were exorbitant charges were agreed to.

The Actors' Equity situation is covered, with its ultimate aim for a closed shop, against all precedent in a field considered art. The George M. Cohan renunciation of the stage until things right themselves is also cited with a list of the Cohan grievances against the Equity and the different departments of the theatre in the development and organization of which he was himself a factor, but which in the end served only to add to his embarrassments.

The salary figures of all the departments included in the relief petition are given for the past 30 years, leading up to their present impossible ratios.

It is shown in the measure that even the newspaper advertising of theatrical attractions in all cities is about 75 per cent. higher than that of any other local interests advertising with newspapers, including moving pictures.

The bills for this advertising as well as the bills for stage hands, musical employes, transfer companies and other associate operatives are also appended.

Cities arraigned in the newspaper theatrical charges include conspicuously Pittsburgh, Chicago, New York, Boston, St. Louis, San Francisco, Baltimore, Washington, D. C., and New Orleans.

Old bills dug up as exhibits against the present charges for newspaper advertising show the cities named costing visiting attractions now double that assessed for the same service in the past.

The recent decision of the Producing managers to sign no contracts with road theatres that did not provide for all necessary stage hands is another illumination of the stage hand situation, with the summary of abuses including the oft-experienced one of road houses making traveling productions pay for all stage hands over four or six.

What the bill terms musical union evils recount among other details the union's protection of its members in any disagreement with the men who provide the payrolls. Substitutes sent at will of any member at five minutes' notice, substitutes with no knowledge of the score, and, necessarily with no rehearsals, and, also necessarily proving at best dummy players who draw salary merely for filling the space of the chair they occupy in

## SPORTS

The N. V. A. Baseball Club continues to book strong opposition, being engaged to cross bats with the Nebraskan Indians tomorrow (July 2) at Dyckman Oval, foot of Dyckman street subway station. The Indians are an all-aborigine aggregation that have compiled an enviable record in the west, and will start their eastern season against the actors. Earl ~~and~~ Wing, the 17-year old pitching phenom, will twirl for the redskins, while Captain Ernie Stanton may start Bob Grody for the thespians.

Sunday (July 3) the N. V. A.'s will jump to Schenectady, N. Y., and play against the strong Knights of Columbus nine of that city. Other important games are being booked by Stanton, while the team is being strengthened continually and is believed to be strong enough now to battle any of the semi-pros.

Unless he is pardoned before July 7, when his sentence expires, Jack Johnson, former heavyweight champion, who is serving a year's time on a white slave conviction, will make his final athletic appearance in the Federal penitentiary at Leavenworth, Kans., the Fourth, when he will appear in several contests, one of which will be a test of strength, when he will try to hold two horses pulling in opposite directions. Johnson is counting the days until his release and has ordered a number of suits of clothes from Kansas City tailors. The big fellow has kept in good condition and says he is in fine shape. He now weighs 230 pounds. Upon his release he will box several bouts in Kansas, the first being scheduled for Leavenworth the night of his release, with Jack Grover, of Chicago. Should he be released any earlier the engagements will be moved up correspond. Later he will go to Chicago to look after some business interests, included in which will be the forming of a company to take over a thousand acres of land in Indiana, on which it is thought there is oil.

August 20 Johnson will meet Harry Wills, negro heavyweight champion, in New York. Johnson has been guaranteed \$30,000 with an option of 35 per cent. of the gross. Since his stay in Leavenworth he has secured patents on an anti-theft appliance for automobiles, and a monkey wrench. He thinks that Carpentier has but little chance to carry the championship back to France. In an interview he said "Carpentier is just an ordinary fighter and is not capable of swapping punches with Dempsey. I have seen him box and have worked many times with him in France, and while they were only workouts, I am sure I gauged his ability. His speed is good but nothing extraordinary, and his right is not the best. I have never seen Dempsey

box, but from what I have heard, even if he is a good second rate, he should beat Carpentier."

Reminded that Stanley Ketchel, a boxer several pounds lighter than Carpentier had dropped Johnson for a long count, and that Carpentier stayed many rounds with Joe Jeannette, Johnson replied, "But there is no comparison between Carpentier and Ketchel—Ketchel was a fighter and the Jeannette-Carpentier bout was one of the very few in which a heavyweight ever had to make weight, and because of that, Jeannette was seriously weakened."

A comedy baseball team under the moniker of the Keystone B. B. Club, consisting of members of the newly formed Artists' Representatives' Association of Loew agents, will compete against the regular team of the organization at the outing to be held July 32. The comical line up will include Arthur Horwitz, a.s.; Jack Potsdam, 3rd; Max Oberdorfer, r.f.; Lee Kraus, c.; Harry Pincus, c.f.; Joe Michaels, 2nd; Abe Thalheimer, 1st; Jack Mandel, l.f.; Irving Yates, p., with Dave Rose, Charlie Fitzpatrick and Irving Tishman, substitutes.

The New York roof will give a reproduction of the Dempsey-Carpentier fight tomorrow (Saturday) and has been announcing a sale of seats at one dollar. Wednesday the sign was changed to read "Admission 50 cents."

A bombshell was dropped in Troy sporting circles last week when Sheriff John Selley, Jr., arrested William H. Maloney, proprietor of the General News Bureau, Inc., on a charge of furnishing gambling information. A warrant issued three weeks ago for Maloney's arrest and subsequently stolen from the sheriff's safe led to the raid. A majority of the poolrooms and gambling joints in the Capitol district depend upon the bureau for their racing "dope." They were getting information on the second race at the Aqueduct when the circuit was suddenly cut off. For a time the bookmakers groped around in the darkness, being forced to take post odds bets. They covered themselves, however, by refusing to accept wagers of any size a second after the scheduled post time for a race. Before the last race communication with New York was established. Charges of mismanagement at the Troy jail were brought against Sheriff Selley a month ago, and he is now threatened with removal by Governor Miller. It is claimed that the charges are the result of a bitter feud between two gambling factions in the Collar City. Selley is said to have supported a man who had a break with Maloney and was refused "service."

the pit, are touched on in the measure. Among other musical union abuses submitted for correction by the members are the one week's notice before dismissal of any extra men; the four weeks' notice to road men; the \$70 per week salary to road men; the practice of orchestra leaders letting their men lag so that rehearsals that must be paid for are necessary to spirited musical production performances; also the poor music furnished by the average musical union orchestra because besides taking pay for a theatrical production its players will at the same time draw salaries from restaurants, played just before the show, and immediately after, making it necessary for managers often to hire almost twice as many musicians as really are necessary in order that something like the score may issue from the instruments. The musicians are handled without gloves in the citations, the common practice of orchestras falling down in concordance being also stated, with the manager forced to pay for the rehearsals that will jack the delinquent players back to the pitch required for the rendition of scores. The forcing by musical unions of incompetent members of their leagues upon managers is also indicated, the situation being emphasized by cases of men sent to play who could not play the instruments, yet who drew salaries for pantomiming action.

The first step to be asked in changed conditions from railroads is the abolition of the 8 per cent. war tax. Concessions in block fares because of the art character of the theatre as a rule, are to be also requested.

The transfer companies' former charges in New York are shown by

vouchers against current bills of \$20 and \$25 per load for a one-way haul. Road transfer charges that used to be \$6 and as low as \$4 per load round trip are now shown to be \$10 and \$15, these rates not applying to big cities where the charges approximate the New York scale.

The musicians are pounded in another paragraph of citations where their rules make it obligatory that traveling managers pay for rehearsals of the musicians they carry on the road where the house out-of-town musicians must be rehearsed.

The stage hands get many lacerations in the arraignment of abuses submitted for correction. Expert judgment is included that from \$5 to \$3 per cent. more stage hands are inflicted on any production than are actually necessary for the shifting of the scenery or other moving aid on the stage. Receipted bills are offered showing that one stage hand in New York last year in one week drew \$160 for a single week's work, the high charge made possible by charges for rehearsals, extra time and unusual service. The bill says that four stage hands can easily do the work of any average six that the union wishes on producers.

Chicago's top notch union charges of all sorts are cudgelled and given as a reason why Chicago is this summer fairly barren of theatrical shows when compared with other seasons.

The stage hands' charges for full, half and over time service really belonging to their jobs, services like moving a piano or a trunk, and the imperative rule that none but creditable stage hands may do such service, are also specified in lists that give names, kind of service and charge therefor.

## P. M. A. MANAGERS MEETING WEEKLY

Talk About Handling Shows  
on the Road—Stage  
Hands, Too

The Producing Managers' Association in its weekly meetings is going fully into the matter of being wholly prepared to handle productions on tour in the most economic manner. Principally aimed for at this time is to establish the minimum number of stage hands to be supplied by the houses played. It is proposed that sharing contracts will fully set forth the crew to be supplied and in cases of extra help the number of men to be shared in. The arbitrary fixing of the stage hands provided on the part of the theatre managements has brought about one of the main difficulties on the road, added costs in that department having gone far beyond the producers' expectations.

As a first step a vote of the entire P. M. A. is now being polled by means of the letter system. The vote is being done by mail because of the number of members who are absent from the city and those not attending recent meetings; also because a full vote will be thereby recorded.

The motion voted for is more severe than the association plans appeared to be. Each member is to vote yes or no—that no attraction controlled by any member of the P. M. A. will play a theatre unless the "necessary number of stage hands and extra help will be supplied."

The movement is aimed against the practice out of town of house managers fixing the amount of men back stage to such a degree that the attraction is made to feel the stage item a heavy expense. Not only does it apply to the small stand managers, but the important houses as well.

P. M. A. members say that the plan is to provide ample means for the producing managers to arrange for the amount of help needed back stage before the show starts on tour. It, too, will compel producers and their staffs to fully prepare productions for the conditions to be met on the road. If it will be necessary to eliminate a platform or other production device in order to meet the conditions on the road, such details will be taken care of before the show (Continued on page 13)

## DOUBLE CREW FORCED BY LABOR BECAUSE 'FERGUSON' HAD TOUR

Tangle Between Repertory Company at Belmont  
and Local Stage Hands' Organization—Appeal to  
Convention—Allege Discrimination—Only 1 Set.

"John Ferguson" will close a two weeks' date at the Belmont, Saturday. Coupled with the withdrawal is a most unsatisfactory tangle between the new Repertory theatre organization—an all-Equity cast and the first of co-operative company to be framed since the Actors' Equity Association took the position of encouraging invasion of the managerial field—and the stage hands. The show was compelled to install a road crew in addition to the Belmont staff, a delegate from the local stage hands' union standing upon the contention that the piece had been on tour and that according to the rules a double crew must be used.

The St. John Evening play has but one set. The matter caused much dissatisfaction against the rules by members of the company and they asked the A. E. A. for aid. Acting on the advice of the union delegate, the Equity, the company, the theatre management and the local union took the case to the officials of the I. A. T. S. E., each sending telegram to the A. E. L. at convention when the I. A. officials were attending as delegates. Replies received were practically the same, the parent organization standing behind the local union's contention and verifying the double crew order.

The Repertory theatre people offered a logical argument against the road crew order. They argued with the union delegate that, although "John Ferguson" had been on the

# SUMMER SEASON NEARING COLLAPSE WITH RECORD HEAT WAVE BLAMED

Big Broadway Musical Attractions Dumped Into Cut Rates—Six Attractions Stopping, with Only 18 Remaining—List May Drop to a Dozen—Hotels Half Filled—Little Expected from Fight Crowds

Broadway's summer season is on the verge of collapse. At least six attractions will stop Saturday pulling down the list to 18 offerings. Indications this week are that the number of houses with legitimate attractions will drop to a dozen before the month is out and mention of "pre-war summer conditions" is current along the big street.

Unprecedented heat and sultriness in June is blamed for the crashing down of business in the box offices last week. Strong-run dramatic attractions that have been pulling down from \$9,000 to \$10,000, dived down to \$7,000 and under, while the weaker non-musical shows skidded to virtually nothing.

Musical attractions, too, felt the dragging weight of the continued heat wave, that momentarily broke Tuesday afternoon following a terrific storm, then continued on Wednesday. The brief respite Tuesday night found better business in the theatres, but with high temperatures continuing, little encouragement is felt.

The new "Follies" at the Globe opened Tuesday. Wednesday night a batch of brokers' tickets was offered in cut rates and for several nights afterwards. This was in the way of a 'dump' in the agencies who failed to get rid of buy-outs, only 10 per cent. return being allowed. Tickets for the "Follies" have been dumped into cut rates in other seasons, but never in the first week. It was the first time remembered that terrific heat was suffered during the opening. But it was the first time the "Follies" had a \$5 top and the first time the leading revue has been offered in New York at any other theatre than the New Amsterdam.

At that the statements showed the Ziegfeld attraction to have gotten capacity, with the gross at \$31,600. Counting the \$10 opening night as making up for the Monday

lost the Globe's capacity at the scale was secured, less the liberal number of press tickets out for the premiere. The "Follies" went into the lead; "Sally," at the New Amsterdam, getting \$29,000, the loss there being reflected in the back rows of the top priced balcony seats.

Other signs of the bad going occurred this week when "The Last Waltz" set a precedent by establishing a six performance week at the Century, matinees being eliminated for July and August. "The Whirl of Broadway," the new Winter Garden show, flopped into cut rates in this, its third week, with the agencies dumping for that attraction in addition. The Garden show's gross last week was less than "The Last Waltz," which succeeded in beating out \$17,000.

The check up at the big hotels Monday night showed fewer guests than ever before. One 2,000-room hotel had 1,000 empty rooms. Another has 600 unoccupied. "Snapshots," at the Selwyn, flopped perhaps more in proportion than the other new revues, with the takings down to under \$10,000.

Some houses figured on business picking up this week because of

## TREASURERS' OUTING

Guests of Joe Leblang Have Fine Holiday

The "Hellraisers," who are Broadway theatre treasurers, and who get together every June for an outing, held their annual affair last Sunday, and with Matty Zimmerman the "daddy," representing Joe Leblang the host, the ticket men declared it the "best ever." The fresh air gathering located at Green Gables, a corking spot on the Shrewsbury. The "mob" bussed it to the ferry and steamed down on the Jersey Central.

Races and contests for which the boys strived for well worth prizes furnished a "million laughs." These events were really a burlesque on the "two for one" ticket scheme. Every contest was declared a foul and had to be run over again. That gave the spectators two laughs for each event. Charlie Harris, of the Longacre, copped the shoe race, taking down an expensive cigarette case. The potato race was won by "Blutch" of the Liberty, he getting a nifty traveling clock. Ernie McCauley won the married man's race and an ebony traveling set. The relay race was an easy win for a quartet from the Leblang agency, the team consisting of Sobel, Jellis, O'Day and Levinson, each getting a vest-pocket gold Gillette shaving set.

A half mile run was changed to a walking contest of same distance, there being good and sufficient reason for switching it to a walking affair. Duda Harris, of the Fulton, managed to stick it out to the tape. A long-winded talking contest was held indoors. It resulted in a tie between Leon Spachner, of the Vanderbilt, and Bob Stevenson, of the Morosco, each gabbling one hour and 30 minutes. Forty rickies was the prize; all consumed.

The big noise was the base ball game. That, too, was a tie, the score being 7 to 7 and the game called in the eleventh inning because of darkness. The batteries for the treasurers were Martin, of the Liberty, pitcher, and Frayer, of the New Amsterdam, catcher. For the Leblang team, Joey Keith heaved, and Willie Rinaldo was the backstop. The game drew much attention because of its lady umpire, Miss Hornung, daughter of the Green Gables proprietor.

## ANOTHER LIEBER AUTHOR

Allen Lieber, who has written a number of vaudeville plays and who is a brother of Fritz Lieber, Shakespearean star, has written a three-act farce which he will produce on his own and which will be tried out this summer.

The piece has a title believed to have considerable value, called "Try It with Jane." The plot deals with the trial marriage idea

the influx of fight fans for Saturday's heavyweight championship match between Dempsey and Carpenter in Jersey City. One attraction, "Lillom," at the Fulton, pushed up its scale to \$3 for the week. Indications early this week were that the fight would not pull a capacity gate. With all the out-of-town specials due in Friday and scheduled to leave immediately following the big bout, little Saturday night business is expected.

A price revision for revues came with the decision of White's "Scandals" to play to \$3 top instead of \$3.50 first intended. That attraction is listed for the Liberty, July 21. Both the Winter Garden and Century are advertised as "1921 attractions at 1914 prices," the latter house scale being topped at \$2.50, except Saturday.

This week's closing take in "The Broken Wing," at the 48th Street, and "John Ferguson" at the Belmont. That leaves 48th Street with seven theatres entirely dark. "Broken Wing" made a good season of it, running 30 weeks and garnering a profit of \$47,000. "The Ghost Between" stopping at the 39th Street, leaves Broadway, south of Forty-second street, entirely dark; the exception is the Garrick which is away from the street and manages to continue "Mr. Pim Passes By" through co-operative management.

"Ladies' Night" will succumb to the heat at the Eltinge. This farce was leading in the street in point of run for this season's productions and retires after playing 47 weeks. "Sun-Kist," the Fanchon-Marco revue, closes its long season at the Sam H. Harris, where it moved (Continued on page 13)

## MEEHAN PRODUCING

Former Stage Director for Cohan Going on His Own

John Meehan, who was general stage director for George M. Cohan until the latter decided on withdrawing, will enter the producing field on his own next season. He has two plays already selected and is reported supplied with generous backing. He will begin operations about the first of August.

Mr. Meehan has come forward rapidly within the last year. Originally a clever stock player, he was called to the Cohan forces when the latter dissolved partnership with Sam H. Harris. He showed his class as a director and player from the jump. When Arnold Daly stepped out of "The Tavern" for a week, Meehan went into the "vagabond" role, withdrawing after a few days, however, to stage the Chicago "Tavern" show.

## CHEESE CLUB DAY

Members Go to Long Island for Nice Time

The Cheese Club, an organization of theatrical news writers for the dailies, press agents and such, held its second annual outing Sunday at Glenwood, L. I. The affair was given at the Inn of Joe Smallwood, formerly on the Century roof. There were no casualties.

About 20 couples attended, members bringing along their ladies, also some kiddies.

Also the white and black "gallopers" were kept inside the kick, the ladies refusing to stand for indoor sports in the out-of-doors. A dinner dance was held instead.

Ben E. Holzman, of the Evening Mail, was in charge of arrangements.

## "Mme. Milo" Try-Out Contracts

The company engaged for "Mme. Milo," which is now in rehearsal by the Shuberts, has been given try-out contracts for the piece in place of the regular contracts, it being understood by the members of the cast that when they first started rehearsals with the piece it was to be sent right into Chicago for a run. Its opening has been arranged for July 4 in Atlantic City.

## GEO. COHAN'S FAREWELL AT HUDSON THEATRE

Demonstration by Capacity Audience at Final Performance of "The Vagabond"

With the final performance last Saturday night of "The Tavern" at the Hudson, George M. Cohan, who was appearing in the role of the Vagabond, withdrew as an actor and producing manager. It was the occasion of a terrific demonstration of appreciation, loyalty and honor to the most remarkable personality in American theatricals. Intense heat failed to prevent a capacity house and although the theatre was supposed to have been taken over by the Friars, of which organization Mr. Cohan is Abbot, there were many people of the stage present, not alone stars but managers.

The entire performance seemed charged with an electric current, with the audience drinking in every movement and word of the Vagabond. Oftentimes during the play there were lines that fitted the moment as though by a miracle. So long continued was the hand-clapping upon his entrance that Mr. Cohan was finally forced to signal the gathering of well-wishers to permit the show to proceed. When in the scene with the governor's "most charming daughter," the Vagabond said, "It's great to have lived, for a night like this," the house was sparked into a gale of laughter and applause. Another line that hit home was his reply to the girl that "there never was a man like me."

The audience was on its feet voicing applause at the conclusion of the first act, insistent that Mr. Cohan say a few words, and there were cheers then as later on when he advanced to the curtain line, graciously waving all to be seated. His words were almost verbatim to those given to Variety recently in interviews:

"I am withdrawing with deep regret, ladies and gentlemen. But I am not doing it without being forced to do so. If I could remain and not lose my self respect I would gladly do it and if anyone could show me how, I surely would be glad to hear it. Some day when labor no longer has a strangle hold on the profession I hope to return. I thank you."

There was no mincing of words. His intent was clear and if there were any present who doubted the printed accounts of Mr. Cohan's withdrawal, the short, sincere speech made his position clear.

A number of speeches had been proposed but when Mr. Cohan heard of it he requested none to be made. William Collier advised the board of governors of the Friars of Mr. Cohan's wish and such plans were called off.

Boston, June 29.

George M. Cohan arrived here Monday, following the closing of "The Tavern" in New York. The purpose of the visit was to establish the status of the run of the play contracts held by the cast of "The O'Brien Girl." A demonstration in honor of Mr. Cohan was held on the stage of the Tremont Monday night during the first and second acts, the players presenting him with a beautiful silver loving cup inscribed "To Our Friend and Manager."

The presentation speech was made by Andrew Tombes. "The occasion was really the second farewell night for the actor-manager-author."

## Gene Buck Suing Steel

Gene Buck has started an action against John Steel in the Supreme Court for \$4,500. The basis of the suit, according to Harry Sachs Hecheimer, Buck's attorney, is an alleged agreement, which Buck claims with Steel, whereby Steel was to pay him (Buck) the sum mentioned for Buck having arranged Steel's engagements with Ziegfeld's Follies.

## Shuberts Accept "Charm Kiss"

The Shuberts have accepted for early fall production Samuel Shipman's and Lee David's operetta, "The Charm Kiss." They have Tessa Kostka lined up for the prima role.

This is Shipman's initial effort at a musical show. David also formerly confined his product to pop song writing.

# CENTRAL THEATRE MANAGERS INVITE P. M. A., T. M. A. AND E. M. A.

**Object a Discussion of Proper Terms Between Attractions on Tour and Local Houses—Stage Hands, Transfer and Hotel Charges to Be Discussed at Convention**

With the objective of working out an equitable sharing contract in the one nighters, the Central Theatre Managers' Association has invited to its annual convention, opening today (Friday) at the Sherman Hotel, Chicago, representation from the Producing Managers' Association, the Touring Managers' Association and the Eastern Managers' Association. It will be the first concerted effort at correcting the conditions that have made one night stands impossible for the producer to play such territory and is looked on generally as one of the summer's most important developments.

Modification of three specific features is sought in the main. Firstly, the matter of stage hands, which the smaller manager has limited, so far as the house participates. Secondly, the increase in transfer charges, and, thirdly, the matter of hotel accommodations.

Hotels in the small cities have within the past five years taken a peculiar attitude toward professionals. One night stand managers will be asked to co-operate in securing for the actor the same courtesies from the hotel men as accorded to the commercial traveler.

The stage hands burden that brought much objection from touring attractions. Many shows were forced to suspend during the season just closed, and theatre managers concede the necessity of corrective measures. It is assumed that picture features have not held up as strongly as expected, and it is said the prospect of houses being dark through cancellation of attractions makes the matter of contract adjustment the main feature of the Central Managers' convention.

From the standpoint of the attraction managers, the latter claim that the one night men have inserted the same provisions regarding the number of stage hands to be shared in for all classes of shows. That is, just as much help is supplied the "turkey" class of attraction as that of the best offerings that invade the small stands. This limitation on the stage crew supplied by the house is a new charge over the former expense list of a minimum of \$150 per week that figured for the average non-musical show.

The charges for baggage hauls range from \$10 to \$25 per load, which is an increase of 200 per cent. over the rates of five years ago. Attraction managers fail to believe that wages have gone up that much in the transfer end of the business. The P. M. A., though recognizing the convention's purpose, is of principal importance to the Touring Managers, have appointed Abe Levy as its official representative at the convention. Mr. Levy is general manager for Sam H. Harris, but retains membership in the P. M. A. He has had wide road experience and is considered an expert in the matters which will be brought up for consideration at the Chicago meetings.

So far as is known prior to the convening of the small stand theatre managers, there is no contest over the matter of sharing terms. That is certain as regards the P. M. A. And if the small stand house will be forced the position of taking a loss by the proposed contract adjustments, the better class of attractions will pass up such stands, the managers say.

A new hazard for attractions routed south for the coming season developed in the sharing contracts recently received from the Lynch Enterprises, which controls a number of small stands in the territory. It is in the form of an appended clause, which reads:

"It is understood and agreed between the parties hereto, that in the event the party of the second part is required to discontinue vaudeville, tableaux, or motion pictures in the theatre herein mentioned upon the days herein specified, in order to comply with this contract, said party of the second part may deduct from and keep out of the gross receipts taken in on said days, the sum of

(Continued on page 13)

## OPENING NEXT SEASON

**A. L. Bernstein Believes Conditions Right for Road Travel**

A. L. Bernstein, who has been associated with Fanchon and Marco in "Sun-Kist," will be among next season's producers. Bernstein will go it alone in the autumn with a dramatic production of a new kind aimed to take advantage of the wide open time already predicated by conditions as a feature of next season's theatrical routes. Bernstein's tour will begin September 1, in Washington, and work thence over the country, the same territory he covered with the west coast extravaganza.

"Sun-Kist" closes this Saturday for the summer.

## NEGROES OBJECTED

**Reported Complaining Against "Goat Alley"—Show Closes**

The sudden closing of the colored show "Goat Alley" at the Bijou Saturday is reported as having been brought about by colored interests who had registered several complaints against the piece, alleging that it showed an immoral side of negro life which did not exist.

The colored people are reported as having gone to the District Attorney with their grievances with a man sent up from that office to inspect the show, the closing following Saturday.

## NELLIE REVELL'S OPERATION

An operation was performed upon Nellie Revell Monday afternoon at St. Vincent's Hospital, New York, with the hope it will relieve the condition Miss Revell's spine has been in. The physicians concluded Miss Revell had poison pockets in her side, that fed to the spine, keeping the latter helpless.

The Monday operation was on the pockets. If unsuccessful, Miss Revell says she will undergo the spine operation that medical opinion has been divided about for her.

Through spinal trouble Miss Revell has been in St. Vincent's for fifteen months, confined to her hospital bed.

## A. F. L. PLAYS

**Miller Theatre Donated to League for Summer Benefits**

The Actors' Fidelity League contemplates putting on several classical revivals, in the form of benefits, at the Henry Miller Theatre during the summer. Plans are now being discussed to that end.

Mr. Miller has offered the use of the theatre without charge to the league. "The Rivals" and others of that type will constitute the bills, if the plan is adopted.

## RICHARD BENNETT FORGIVES

**Los Angeles, June 29.**

Richard Bennett, who is here studying the art of motion picture making at the Famous Players-Lasky studios, is to leave shortly for New York. He will forgive his daughter, Constance, for her elopement with Chester Moorehead, the Yale student. The pair eloped to Greenwich, Conn., and were married June 15.

On his arrival in New York Bennett will begin rehearsals for "The Hero," which is to one of the early season offerings at the Belmont.

## EVA CLARK'S CALIF. PARTY

Eva Clark, prima donna with the Fanchon-Marco revue which closes Saturday, will make a dash across the continent immediately after the closing to spend six weeks' vacation at her camp at Treetop, Russian River, Calif.

Mr. and Mrs. Arthur Bernstein and six others also make the journey as guests of Miss Clark.

## BOX SEATS LESS THAN FOLLIES FLOOR

**Curious Inconsistency in Price at the Globe**

The price scale for Ziegfeld's new "Follies" at the Globe holds a curious inconsistency. The entire lower floor and front balcony seats are \$5, but chairs in the boxes at \$4. It is the first time noted that box seats are made cheaper than on the orchestra. It is explained that it is harder to sell tickets for boxes, but there is no question about such seats being the exclusive locations of the theatre. Another reason given is that few if any box seats at all are handled by the ticket agencies. Unless a person or so ago box seats were scaled over the lower floor seats, but when admissions scales started to soar it was deemed unwise to advance the boxes beyond the floor scale.

Broadway buzzed this week when it was known that seats for the "Follies" had been offered in the cut rates as early as the second night (Wednesday of last week). The intense heat was partially blamed together with the price. Tickets which found their way into the cut rates were "dumped" in by the brokers who were unable to rid themselves of their allotments, and \$5 tickets were being offered at \$3.50.

The attraction itself is partially to blame. The agencies are permitted to return but 10 per cent of their buys. Had a wider latitude for returns been allowed such tickets could easily have been disposed of at the box office. The management claimed, however, that certain brokers found tickets on hand because of high premiums demands. But at 50 cents advance the price of a pair of tickets stands the patron \$12.10, including the tax.

## "STAMBOUL" AT CENTURY

**Leo Fall Operetta Scheduled to Follow "Waltz"**

The next production by the Shuberts listed for the Century, and to follow at the end of the current run of "The Last Waltz," will be Leo Fall's operetta, "The Rose of Stamboul." In the American adaptation, Harold Atteridge will be concerned.

It is likely Mr. Atteridge will turn out the book for the new Al Jolson-Shubert production. That is to be hurried, to follow "The Whirl of New York," now at the Winter Garden. Jolson is in New York after closing "Sinbad" at St. Paul.

## LAMBS' GOLFING

**Tournament Held at P. G. Williams in Islip, Long Island**

The annual golf tournament of the Lambs was held Sunday on the estate of Percy G. Williams in Islip, L. I., the golfers being the guests of Mr. Williams for the day. The first prize was awarded Jack Livingston with a three man tie existing for the second prize with Robert Schadle, Ted Mitchell and William Erb, each having the same score. In the drawing for the prizes Bob Schadle was awarded second and Bill Erb third. Following the golfing a clam bake was given by Mr. Williams, attended by the players and their guests.

## "JEST" ON COAST

**Los Angeles, June 29.**

"The Jest" is to be presented in Los Angeles. Frank Egan is to present the piece early in August at his Little theatre and a woman is to play the role originally played by John Barrymore. She is Olga Grey Zacek, who was hailed as a find here a few months ago.

George Holms is to have the Lionel Barrymore role.

## EMPLOYEES RECEIVE NOTICE

**Indianapolis, June 29.**

Managers have served notice upon union musicians, stage hands and machine operators that they will insist upon a material reduction of wages when the new scale goes into effect Sept. 1. One conference has been held between employers and representatives of the unions and others are in prospect.

It is understood that the heads of houses want a 20 per cent cut. So far there has been no particular talk about striking among the employees.

# ORGANIZE TO FIGHT AMENDMENT ALLOWING PERFORMANCE RIGHT

**Bill to Change Copyright Laws Would Permit Public Performance of Anything Bought—All Published Material Included in Revision**

## GOLDEN WEDDING

**Parents of Showman Celebrating Fiftieth Anniversary.**

San Francisco, June 29. Invitations are out for the celebration July 9 of the fiftieth anniversary of Mr. and Mrs. Samuel Mooser at their Aladdin Studio Tiffin Room, 220 Post street, this city.

A son of the golden couple is the International showman, George Mooser, who will make a special trip here from New York to attend. His sisters, Hattie and Minnie O. Mooser, join with their brother the invitation requesting the friends of their parents to join them at the gala board.

George's daughter, age 11, will be escorted by her grandfather-groom in the wedding march, as the representative bride of the third generation of the present Moosers.

## TREASURERS STEP OFF

**Frank Meyers and Charles H. Bottine Become Husbands Simultaneously**

Two Broadway theatre treasurers trod the primrose path and joined the June wedding list Sunday. Frank Meyers, formerly of the Liberty and now in charge of "A Connecticut Yankee" at the Central, was married to Celia Carnegie. The bride is a sister of the fashionable modiste, Hattie Carnegie.

Charles H. Bottine, assistant at the Belmont, was married to Irene McEntee, whose brother James is treasurer of the Royal and who is secretary of the Treasurers Club.

## RELEASED FROM LUDLOW

Ivan Cristie, formerly of the Valerie Bergere playlet, who has been confined to Ludlow Street jail for the past seven weeks for alleged non-payment of alimony, was released last week under \$3,000 bail.

Cristie, who is a Danish subject, was placed under arrest while playing in Brooklyn, his alleged he contemplated leaving the state and would be out of the jurisdiction of the court.

The case has been set on the calendar for November.

## FRANCES CAMERON MARRIES

Frances Cameron, who last appeared in "Algar," was married June 23 in New York to Jack Kitchen, a Washington, D. C., millionaire.

Kitchen, who is well known in diplomatic circles in Washington, was at one time connected with the government and also has a reputation as a writer.

## "SKIRT" REOPENING SAVOY

**San Francisco, June 29.**

The Savoy will reopen next week after a rather lengthy dark spell with "The Skirt," starring Beale Barriecale and Howard Hickman. The show is being presented under the direction of George Ebey and Maude Fulton.

"The Skirt" was recently presented in stock at the Fulton, Oakland. The Savoy engagement is for four weeks.

## FRAWLEY TAKES SAVOY

**San Francisco, June 29.**

Daniel T. Frawley has secured the Savoy, where he will present a series of Irish plays for five weeks, commencing July 31.

"Peggy MacGree" will be the first, and Garry McGarry, the featured player.

## ZERO FOR SATURDAY

Try to make a business appointment along the "main stem" for 3 p. m. Saturday, July 2.

## Florence Jerome Is Returning

Florence Jerome, the daughter of William Jerome, songwriter, and Maud Nugent will return to the musical comedy stage this fall. Miss Jerome's last New York appearance was with the Ziegfeld "Follies" in 1913.

**Washington, D. C., June 29.**

A bill has been introduced in Congress by Senator Florian Lamport, of Wisconsin, for the purpose of amending Section I of the Copyright act of 1909 to destroy the exclusive performing rights of copyrighted material, and providing that any purchaser of a published, printed or written book, story, sheet music or opera can publicly perform the same for profit.

The bill is listed as House Resolution No. 7301, and is annotated as being introduced "by request." It has been referred to the Committee of Patents, a customary formality, the procedure being that the latter body recommends either way, the passage of any and all bills, enactments and amendments proposed into Congress.

The local executives of the American Society of Composers, Authors and Publishers, and the Music Publishers' Protective Association are formulating a campaign to fight the passage of the amendment. It is assumed by the authors, composers and publishers comprising both organizations that the picture interests inspired the bill. Its passage would mean the elimination of the performing rights' taxes which every picture house manager in the country and Canada must pay to the American Society of Composers, Authors and Publishers for the privilege of performing copyrighted musical compositions for profit, in the accompaniment to the pictures projected on the screen.

This system of taxation is a large revenue source to the writers and publishers, and is looked upon as a potential million dollar annual proposition. The American Society divided some \$24,000 among its members last April 15 and the next quarterly dividend on July 15 will total about twice that amount. E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association and J. S. Rosenthal, of the Society of Composers, Authors and Publishers, have organized a campaign to be executed by Nathan Burkan and associate counsel in opposition to the amendment. D-finite action is in abeyance pending the decision of the Committee of Patents as to its recommendation for or against the passage hereof.

Last week, in the Illinois Legislature, a bill introduced by Senator Carlson for a similar purpose as the Lamport amendment, was defeated in the State Senate after approval by the Lower House. The Senate rejected it on the grounds it opposed the tenets of the Federal copyright law and presumably a direct effort is now being made to repeal or amend that provision in the Federal act.

Should the Committee of Patents recommend its passage, it is safe to assume that not only the music men but book publishers and others will bitterly fight its final enactment.

## PEGGY WOOD'S PLAY

**Star Will Appear in Stock Production of "Artist's Life" Next Week**

**Indianapolis, June 29.**

Next week at the Murat, the Stuart Walker stock will play "Artist's Life," written by Peggy Wood and Samuel Merwin. Miss Wood is here to assume the leading role.

It will be a premiere for the piece, with a view of ascertaining its regular stage value.

## "SWEETHEART SHOP" SOLD

Edgar MacGregor has made arrangements to buy the production of "The Sweetheart Shop," which recently came to grief in the West. He will send one company out in the principal cities and another to play one night stands.

MacGregor has also contracted with the Manhattan Comedy Co., now incorporating, to produce "A Night of Love," a piece written by Samuel Ruswin Golding, co-author of "The Bronx Express."



## SAN FRANCISCO SHOWS

### ORPHEUM, FRISCO

San Francisco, June 29.  
The bill at the Orpheum this week, with a good share of comedy, worked out very well. Trixie Friganza in her second week walked away with the show's honors, next to closing. She offered the same routine, but seemed to be a favorite from start to finish, and had the audience in an uproar most of the time. She was recalled frequently. Jack Norton and Queenie Smith in "Bubbles" were featured and drew liberal favor. The act is big looking and well staged, with a shapely and good looking chorus, but it is Norton's snappy comedy work and the clever dancing of Queenie Smith—dainty is the word for her—that send it over big, her artistic toe dancing and speedy whirling winning high favor.

Mae Melville and George Rule distributed a goodly amount of laughs with their talk and Miss Melville's comedy ability, but got away mildly to a dancing finish. Ralph Kitzer and Jim Reany in "An Ocean Episode" pulled a big laughing success with their familiar talk routine, and their singing brought them back for many bows.

Co Dora in the golden globe proved a genuine thriller for closing spot and easily held them in. Billy Miller and Co. in a new version of "Adam Killjoy," presented this well known sketch to surprisingly good laugh results. Young and Wheeler, well appearing men, were warmly received for their violin and piano selections in second, although they really showed only ordinary ability.

Wilfred Du Bois, billed as a juggler, but with a routine along different lines, consisting principally of superb balancing feats classically presented, gave the show a swift start.

Josephs.

### PANTAGES, FRISCO

San Francisco, June 29.  
Pantages' summer policy is to eliminate the fifth show. As a result this week the vaudeville, following the feature picture, went on an hour later than usual. Thus, for the first time this year the first show received full attention from a near-capacity house.

The show is up to standard and well balanced. Charles Gill and Co. in "The Stage Carpenter" went aloofly throughout. Mr. Gill as the stage carpenter makes the most of his part and is fairly well supported in a playlet which holds good laughs and sentimental touches in spots. William Bence and Co. in "The Pearl of Pekin" supplied some good comedy in closing spot, interspersed with meritorious singing and dancing numbers. Bence's Chinese character caught on strongly and the quick changing of the laundry to the restaurant set proved a novelty.

Arthur Green and Anna La Fell offered a piano and singing turn, third. Miss La Fell handled the vocal end running mostly to blues numbers, and with Green's ability at the piano, received much applause. Morey Barton and Jack Sparling were a bit next to closing. With Yiddish messenger comedy they had 'em laughing hard, and their excellent singing, despite the straight man's hoarseness, landed heavily. The Shattucks, juggling attractively, opened nicely with their flower shop setting.

Cleveland and Dowery have some

good talk and a quiet manner, the comic getting good laughs with the business of eating a banana throughout, getting light applause for a finish that needs attention.

Josephs.

### LOEW'S CASINO

San Francisco, June 29.  
The vaudeville bill this week held a pleasing variety and was enjoyable throughout. Though having many points of interest it did not contain any high lights and was hard to discover just who headlined. Julia Curtis was probably the featured member in the closing vaudeville position. With an off-stage singing opening, in which an excellent voice is heard, she gets a good start, and her entrance supposedly playing a flute is good for applause when upon the removal of the instrument from her lips it became known the accurate flute notes emanated from her voice. Miss Curtis is of big-time caliber, and with a more suitable arrangement can return to bigger houses. Maxon and Morris were well received in the opening spot for their puppet singing novelty. Laughs came from the size of the rather large woman when she steps from the cabinet.

Florence Bell and Jack Bellgrave did "3 G. M.," a comedy sketch containing a raft of bright lines delivered with spirit and speed. The act is above the average of the house. Gordon and Gordon, men with acrobatic dancing and contortion, had an easy spot, third, and scored nicely.

The Dancers de Luxe, with Mlle. Ione featured and E. Kingsbury assisting in a dance routine running to classical, made fine impression. The final dance brought out the girl's best effort. It was a combination of dances, with Russian toe stepping well to the fore and some acrobatics. Kathryn Wilen was liberally applauded for her piano selections and a ballad capably rendered.

"Who Do You Love?" presented by the King company.

### HIPP, FRISCO

San Francisco, June 29.  
The first Sunday show this week at the Hipp was almost half over before the house filled downstairs. The program contained some good entertainment and started well with Jack and Jessie Gibson, who crowd a lot of laughs into their uncyclist stunts. The girl is nice to look at.

Patrice and Sullivan, a mixed couple, with a violin and piano, offering of popular and classical numbers, went big, on second.

Marion Munson, assisted by Hal Forrest, on fine appreciation for her quick character changes interestingly offered. The Criterion Four displayed good harmony with a regulation quartet routine. Though minus any hoak comedy, they are of good appearance and registered solidly.

Virginia Rucker, Jack Allyn, Phyllis Carsoth and Harry Rydell, billed as "Patches," a Cantor and Yates singing and dancing production, with attractive stage hangings, gave the bill much class in closing position.

Josephs.

Ackerman and Harris Bound for New York

San Francisco, June 29.  
Irving Ackerman and Sam Harris left for New York Friday of last week.

## SAN FRANCISCO ITEMS

San Francisco, June 29.  
Phil Furman, who recently severed his connection as Coast representative for Berlin, and Fred Rose have joined for vaudeville and left for the east last week.

Jack Wise, juvenile with the Will King Company, left for Pittsburgh last week on receiving word that his father in that city was seriously ill. Warren Tchaney, from the quartet with Kings show, is substituting for Wise.

Joe Cohen, theatrical manager from Honolulu, arrived here just week.

Una Trevelyan made her debut as leading woman with the Alcazar stock in "The Sign on the Door," last week.

Ed Frizell, cornetist, has joined Herb Meyerlinck's orchestra at Tait's. Mr. Meyerlinck has just completed writing several saxophone solos which are being published by Sherman, Clay & Co.

Roscoe (Fatty Arbuckle) made a personal appearance for two days at the California theatre last week. His new car, said to cost \$25,000, was a special attraction in front of the theatre.

Lee Parvin is in advance of Frank Keenan who opened a three weeks engagement at the Columbia in "Rip Van Winkle" this week.

Toby Zora of Zara, Carmen Trio, arrived here from Toronto to undergo an operation for stomach trouble. He is at the Merton Hospital, a private institution.

The lease on the MacArthur, Oakland, to A. C. Blumenthal was signed last week. It is for ten years. The King company will go into the house, which will be extensively overhauled and runways installed. The scheduled opening is set for August 21.

"The Four Musketeers," of which John Barclay is manager, returned from Australia last week. The quartet left here recently for the antipodes as members of the Annette Kellerman show, but for some reason did not open with the show.

Juanita Miller, daughter of Joaquin Miller, California's famous poet, presented a one-act playlet of her own arrangement at the Tivoli last week. It was produced under the direction of Frank J. Costello, general manager of the Turner and Daboken circuit, over which the act will be taken.

## OPPOSITION STOCKS

Oakland to See Them at Pantages and MacArthur's

San Francisco, June 29.  
It is reported the Pantages theatre, Oakland, will install a stock musical comedy show in conjunction with its regular vaudeville bills. This policy, it is believed, will be inaugurated to compete with the Will King company, which will open at the MacArthur theatre across the bay, August 21. How many vaudeville acts will be given in connection with the King show has not been decided upon.

The present Pantages plans, it is said, are to bring the Bob Alibright show intact from Los Angeles, where the company has been in stock at the Pantages Broadway theatre for over a year.

At present Oakland is without any popular priced musical comedy stock companies.

### MAUDE FULTON'S "PINKY"

San Francisco, June 29.  
Maude Fulton, who opened a special starring engagement at the head of the Fulton stock, Oakland, last week, has written a new play, entitled "Pinky," said to have been accepted by Oliver Morosco. A special company is being organized for "Pinky" with Miss Fulton in the leading role for local presentation, with the premiere scheduled for the Curran, where the show is booked for three weeks commencing July 24. The local engagement will be under the joint management of George Ebey, managing director of the Fulton in Oakland, and Ralph Pincus, manager of the Columbia theatre in this city.

### "4 HORSEMEN" \$15,000 WEEK

San Francisco, June 29.  
"The Four Horsemen of the Apocalypse" opened to \$1,700 on its first day at the Curran last week. Business gained steadily, getting over \$15,000 on the first week. The feature remains at the Curran for five weeks. It is reported the local engagement will be extended if some other theatre can be secured.

There is a possibility the Casino will be used for a couple of weeks while the King company is vacationing and will substitute for the regular vaudeville and picture program contemplated during the four weeks that the King show is away.

### CHILDREN'S REVUE DISBANDS

San Francisco, June 29.  
"The Land of Make Believe," the juvenile revue which started on tour of the smaller coast towns, was discontinued after one week's trial. The show, which had over 25 children, was sent under Bill Dalley's direction, who attributes the bad business to weather conditions.

### "RIP'S" REVIVAL NOT BRIGHT

Los Angeles, June 29.  
Frank Keenan's revival of "Rip Van Winkle" opened at the Columbia Monday. The house was filled downstairs, holding much paper, with prospects not very bright for a fortnight's engagement.

### MISS TREVELYAN'S SHORT RUN

San Francisco, June 29.  
Una Trevelyan retires as the Alcazar's leading lady Saturday, after playing only two weeks of what was ostensibly a longer contract. She will return to pictures. Gladys George succeeds Miss Trevelyan.

### "Irene" at Oakland Orpheum

San Francisco, June 29.  
The Orpheum, Oakland, which will discontinue vaudeville for the summer July 9, will reopen the following day with "Irene" for one week. "Irene" is at present playing in the valley towns and the original bookings did not include Oakland.

### EUREKA DROPPED BY LOEW

San Francisco, June 29.  
The Eureka has been dropped by the Marcus Loew Circuit.

### Casino Dark for Four Weeks

San Francisco, June 29.  
The Casino will be dark four weeks pending the opening of King's No. 2 company, Aug. 7.

### IN AND OUT

Lillian Shaw, ill, did not open at Keith's, Washington, this week. Stella Mayhew substituted.

Dance Originalities dropped out of the bill at the Boulevard the first half owing to one of the girl members of the act reporting ill. Keith and Lilly substituted.

## OBITUARY

### HARRY S. KERR

Harry S. Kerr, 38, died at Peoria, Ill., June 27. He was the alderman from his ward and the advertising agent for the local Hippodrome. The deceased was also the fourth international vice-president of the Billposters' Union. Gallstones caused Mr. Kerr's death. He had been in Des Moines the week before attending the convention of the Shriners and was stricken there. When returning to Peoria, he was removed to the hospital, where his condition became so critical an operation could not be performed.

IN LOVING MEMORY  
OF MY DEAREST PAL

**HECTOR**

Who Died June 26th, 1921

**ELSIE L. BERGERE**

Services were held Wednesday by the Masons at the home of the deceased, 1510 North Madison avenue, Peoria.

### MAURICE HERMANN

Maurice Hermann, famous for over half a century as a costumer for actors, died, age 66, June 28, from a paralytic stroke. He came to New York as a lad from Germany and started in his business

IN FOND REMEMBRANCE  
OF MY PARTNER

**LOU HALL**

Who Passed Away June 17th, 1921

MAY HIS SOUL REST IN PEACE

**ADA BROWN**

on Grand street, moving subsequently to Union square, then to 27th street, lastly to 48th street. The famous veil worn by Rachel was kept in his shop and many actresses have kissed it for inspiration.

### WARREN C. DAVIES

Warren C. Davies, nationally known as Sally Davies, one of the "Four Bards," an acrobatic act, died at his home in Dover, Ohio, June 24, as the result of injuries suffered in a train wreck near Col-

IN LOVING MEMORY OF  
OUR DEAR LITTLE BROTHER

**ERNEST A. LAMBERT**

who passed away June 21, 1921,

age 19.

May we be with you, Ernest, in a better world.

**GRACE, GEORGE and EDWARD**

umbus S. C. He was on his way to Camp Jackson to entertain soldiers. Davies was one of the few acrobats who could turn a double somersault from the floor.

### GEORGE C. HAZLETON

George C. Hazleton, 53, lawyer and one of the authors of "The Yellow Jacket" and also of other plays, died June 23 after an illness of four

IN MEMORY OF

**ERNEST LAMBERT**

died June 21st, 1921, 20 years old. A noble fellow who acquitted himself with honor and faithfulness in his work.

**B. D. NICE & CO.**

months. He was from Wisconsin, was educated in Washington and practiced law with his brother, who was a partner of Col. Robert G. Ingersoll.

### EDWARD P. TEMPLE

Edward P. Temple, widely known as a stage director, and formerly leading man for Lillian Russell, died at his home in Pelham June 22, leaving a widow and two daughters. He was 60 years old and had been associated with the Shuberts at the Hippodrome and elsewhere. He started as a call boy at Daly's.

### THOMAS J. McGRAME

Thomas J. McGrame, 53, died at the home of George V. Hobart in

IN FOND REMEMBRANCE  
OF OUR FRIEND

**LOU HALL**

Who Passed Away June 17th, 1921  
MAY HIS SOUL REST IN PEACE  
Mr. and Mrs. Wm. Foster

Atlantic City June 24, leaving a widow, Ione McGrame. His home was at the Lambs Club. He started his stage career 35 years ago with Hanlon Bros.

### FRANK M. STAMMERS

Frank M. Stammers died June 27 in New York of typhoid fever. The deceased was a playwright, and had been associated for some time with Charles B. Maddock. He had made several successful productions, particularly in vaudeville.

### Ralph Clifford Jackson

Ralph Clifford Jackson, age 53, a composer of popular music, was found dead in his offices at the Mason O. H., Los Angeles, June 18.

IN LOVING MEMORY  
OF MY DEAR HUSBAND

**DELMAR E. CLARK**

Who Passed Away June 24th, 1921.

REST IN PEACE

**CAROLYN FRANCES CLARK**

He had been in ill health for some time. One of his latest numbers was "My Alhambra."

Lucille Marcel, operatic soprano and wife of Felix Weingarten, the composer, died in Vienna June 22. She was an American and made her debut in 1908 in the title role of Richard Strauss's "Elektra."

The mother of Helen McNulty of

IN MEMORY

OF OUR DEAR FRIEND

**EDWIN D. MINER**

Died July 9th, 1916.

Mr. and Mrs. Barney Gerard

the Feiber & Shea office died June 23 after a lingering illness.

### DELMAR E. CLARK

Delmar E. Clark died, June 24, at the Illinois State Hospital, Dunning, Ill. Mr. Clark was 34 years old, and during his career played in the legitimate and vaudeville. He was recently with one of George M. Cohan's companies. A mother, Fannie E. Clark; sister, Ada B. Clark, and widow, Caroline Francis Clark, survive.

Nancy McMechan has resigned from the Read Theatrical Exchange.

Julia Rooney (Clinton and Rooney) has received her gold life N. V. A. membership card, won through securing the largest number of new members within a given time.

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## SHOWS IN N. Y. AND COMMENT

"Broadway Whirl," Times Square (4th week). Dived under the pack which gave show even break first three weeks. Heat gave show no chance to pick up. Due to remain until first week in August, however.

"Broken Wing," 48th Street (30th week). Will withdraw Saturday. Parties kept attraction open this week. Management well satisfied with run.

"Biff, Bing, Bang," Ambassador (8th week). Unique attraction of the "Dumbells," ex-service men of Canadian E. F. Doing well enough to continue another week or two. Co-operative and can operate on small gross.

"Fenelon-Marco Revue," Sam H. Harris (5th week). "Sun-Kist" did not stand up longer than the four weeks originally allotted it. Moved here last week, takings around \$5,000. Goes out Saturday. Will be reorganized in August.

"Follies," Globe (2d week). Hottest week of the season encountered by the leading revue for its initial performances. Some brokers failed to get rid of allotment. Attraction, however, got capacity, \$31,600 in five days, with \$10 premiere.

"First Year," Little (37th week). Less affected by heat that blighted box offices last week than the others. Small house ensuring virtual capacity pace for better than \$10,000.

"Ghost Between," 39th Street (15th week). Final week. Attraction was aimed for summer stay; was announced to leave two weeks ago, but perked up. Heat of last week brought about closing decision. War only attraction on Broadway south of 42d street.

"Goat Alley," Bijou. Was withdrawn last Saturday, having lasted but one week. Was colored propaganda piece.

"Just Married," Shubert (10th week). Farce slid down \$2,000 last week for a gross of around \$7,500, but should recover. Is another late arriving attraction that should have attained a long run had it opened earlier.

"John Ferguson," Belmont (2d week). Revived once too often this season. Business negligible and will stop Saturday, house going dark.

"Ladies' Night," Eltinge (47th week). Final week. Farce was the run leader of the season and plans called for continuance a few weeks more. Slump of last week brought about ending of the season.

"Lightnin'," Gaiety (146th week). Dipped under \$10,000 last week. That is said to be lowest gross since show opened. Recovery noted Tuesday night and no doubt of show still remaining through summer.

"Lillim," Fulton (11th week). Heat affected this drama, lopping off about \$800 on the week. Pace around \$12,000 claimed, a gross which tops the non-musical group.

"Mr. Pim Passes By," Garrick (17th week). Co-operative organization permits attraction to last. Takings over actual expenses figured a gain. Length of continuance uncertain.

"Nice People," Klaw (18th week). Dropped to \$7,000 last week. Management claims continuance through the summer. Pace about breaks even. Recovery noted Tuesday evening.

"Sally," New Amsterdam (28th week). Balcony seats in rows of high priced seats off last two weeks. Gross last week \$29,000, showing this smash least affected of musical entertainments.

"Shuffle Along," 63d Street (6th week). Still in the running. Management claiming continuance through summer. Wednesday mid-night performance still featured.

"Snapshots," Selwyn (5th week). Dived to \$10,000 or little under last week, being most affected of musical shows. Gross under cost of operation by several thousand, house not figuring on rent. Should recover.

"The Bet," Morosco (45th week). Worst business of the run last week. Figures to recover and hold up to paying business through summer. Its power as mystery play still unspent.

"The Green Goddess," Booth (22nd week). Another dramatic giant that slipped in the gruelling weather, takings being under \$8,000 last week. It should stand the gaff and run through into next season.

"The Last Waltz," Century (8th week). Matinees eliminated for summer, attraction going on six performance basis, starting this week. Takings last week between \$17,000 and \$18,000. Should hold to that figure without matinees.

"Two Little Girls in Blue," Cohan (9th week). Like all the others, business here slid downward, but attraction claimed not to have sustained a loss. Can break even at \$9,500 with a pooling arrangement.

"Whirl of New York," Winter Garden (3d week). Appeared in cut rates this week, mostly the dump from agencies. Has not struck usual Garden gait and business last week reported under that of "The Last Waltz."

"Over the Hill," Park (38th week). Film.

"Connecticut Yankee," Central (16th week). Film.

"Queen of Sheba," Lyric (12th week). Film.

"Twice Born Woman," Hippodrome (2d week). Film.

"Headless Moths," Frazee. Stopped last Saturday, having survived one week after moving up from Greenwich Village.

"The Old Nest," Astor (1st week). Film. Opened Tuesday.

## BOSTON "DEAD"

Theatricals at Standstill—"O'Brien Girl" All Alone.

Boston, June 29.

With the exception of "The O'Brien Girl" and the vaudeville and picture houses this city is dead theatrically. The other two shows which had pegged along to Saturday, "Up in the Clouds" and "The Right Girl," passed out as per schedule. There was an effort made to prolong the run of "The Right Girl" at the Selwyn a while longer by extensive advertising, but it fell flat and the show had to close for economic reasons.

"The O'Brien Girl" is getting all the publicity and all the patronage now, and will undoubtedly gallop along at capacity rate until two weeks before Labor Day when it is due to close at the Tremont and go to New York.

## P. M. A. MEETING

(Continued from page 10)

goes out instead of having the numerous annoyances crop up constantly on the road. The producers say they are not trying to force conditions on the house managers to such an extent that no profit would be left for the theatre, but they do insist that the stage hands' matter as handled in the last two seasons has been much abused.

It has been charged by producers that one booking office has made a practice of arbitrarily limiting the number of men back stage and in the orchestra pit, so that the sharing terms are virtually bettered for the house to the extent of 5 per cent. on a \$10,000 week. It was also claimed that such regulations in the sharing contracts have been obliterated for the benefit of the regular producers, and that the newcomers have been forced to stand the full brunt of the abuses. Another claim is that out-of-town house managers have "gypped" in collusion with the carpenter.

It is not expected that every attraction will have the same number of men set at minimum for the two classes of attractions, but that a reasonable basis be worked out that will be satisfactory for both sides.

The P. M. A., at its meeting this week took up the charge made by the A. E. A. that certain managers have declared themselves in favor of "Equity Shop." This was denied in a statement sent out Wednesday. It said:

"The Producing Managers' Association wants an explanation from John Emerson, president of the Actors' Equity Association. At a special meeting of the former body, reports were made that Mr. Emerson was constantly making statements that he knew personally of managers who were in favor of the so-called 'Equity Shop.' Mr. Emerson was reported to have given names, but the managers whose names were given denied indignantly they were in favor of the 'Equity Shop.'"

## BIRTHS

Mr. and Mrs. Arthur Stebbins, at their home in New York, June 23, son. The father is treasurer of Heuben Samuels, Inc., insurance brokers with many theatrical clients.

Mr. and Mrs. George Nagel, son, June 24.

Mr. and Mrs. Charles W. Dingle, son, June 20.

Mr. and Mrs. Eddie Strum (Three Bartos), son, at Dallas, June 16.

Mr. and Mrs. T. A. Broderick, in New York, son. The father is a well known theatrical hotel man.

Mr. and Mrs. Earl Rickard, June 19 in New York, son. The father is doing a single in vaudeville.

Mr. and Mrs. John Steel, at the New York Nursery and Child's Hospital, June 14, son. The mother is professionally known as Sidiolne Espero. Mr. Steel recently opened in vaudeville and is now at the Palace, New York.

Mr. and Mrs. J. E. Beckley (Lillian Merritt), June 14, a son.

## BROADWAY STORY

(Continued from page 10)

last week after playing a month at the Globe. Another closing is "Peek-A-Boo," the summer burlesque offering at the Columbia, credited with being one of the best attractions on the list. It will have remained seven weeks and should have normally run through July. "Goat Alley," an all-colored show that tried at the Bijou last week, closed last Saturday. Heat may have withered it, but the show stood little chance at best.

New attractions are being announced for the new season, "Getting Gertie's Garter" opening the Republic July 27, listed the earliest. One August attraction is already regularly advertised in the theatrical columns, it being "Sonya," a Marc Klaw production. The stunt is new in announcing regular attractions.

The special picture showings class along with the regular offerings with no smash in sight. "Tradition" was added to the Hippodrome's showing of "The Twice Born Woman" this week. "The Old Nest" was well regarded at the first showing Tuesday at the Astor. "Headless Moths," which moved up from the Village, lasted only one week at the Frazee.

The cut rates with 11 attractions on the list, will lose five at the end of the week. Offered were: "The Whirl of New York" (Winter Garden); "Broadway Whirl" (Times Square); "Ghost Between" (39th Street); "Just Married" (Shubert); "Snapshots" (Selwyn); "Sun-Kist" (Sam H. Harris); "Shuffle Along" (63d Street); "Broken Wing" (48th Street); "Ladies' Night" (Eltinge); "John Ferguson" (Belmont); "Biff, Bing, Bang" (Ambassador).

No change is noted in the agency buys, the list being: "Green Goddess" (Booth); "Last Waltz" (Century); "Two Little Girls in Blue" (Cohan); "Lillim" (Fulton); "Follies" (Globe); "Nice People" (Klaw); "First Year" (Little); "Sally" (New Amsterdam); "Snapshots" (Selwyn); "Just Married" (Shubert); "Whirl of New York" (Winter).

## CENTRAL MANAGERS CONVENT

(Continued from page 11)

three hundred (\$300) dollars each day, before any division of said proceeds hereunder. This amount agreed upon as a partial reimbursement to the party of the second part for laid-off performers' salaries, films, etc."

Booking men whose attention was called to the clause state such a condition is impossible. No one professed to understand how a house management could expect to put over such a condition when attractions are booked the stands far in advance. The house by virtue of the advance booking of road attractions cannot fail to provide his other bookings whether vaudeville or pictures, so that there would be no extra costs incurred. One booker dubbed the idea a hold-up scheme, saying it looked like an opening wedge to spread the idea throughout the territory. Such an attempt, it is believed, will further denude the South of attractions.

Just how the clause would work out is this: If the attraction played to \$1,000 for the date (one night), the show's share on a 75-25 basis would be \$750. Were the \$300 item to be claimed, the sharing would start at \$700 and the attraction's share actually be \$555, a figure classed as losing business. Another item might figure in the attraction's end of it, because of the royalty contracts, which call for a percentage on the gross and not \$300 under it.

Notification of rejection of the Lynch contracts was given by the routing man of a well-known producer. A reply was received, asking the matter to hold over for a time. This letter explained it might not be necessary to include the clause. The booker said there probably would be an "out" for the recognized manager, but that the newcomers might be pinched by the operation of the added \$300 clause.

## Engaged for "The Detour"

James R. Waters, Felice Morris, William David and David Andrada have been engaged by the Shuberts for Owen Davis' play, "The Detour," which is to be tried out of town for a week prior to its regular premiere in the fall.

## T. M. A. ELECTION

The Touring Managers' Association will hold its annual meeting and election of officers at the Hotel Astor, Wednesday, July 6.

## Out of Town Reviews

## THE SCARLET MAN

Atlantic City, June 29.

Most of the audience at the Apollo Moray decided to laugh whenever possible and be satisfied therewith at the time which William Le Baron provided in "The Scarlet Man." There were some, however, who analyzed a little more and discovered that Mr. Le Baron was thinking seriously on a sex problem that cannot be pleasantly or enjoyably treated with deep effect. As a writer, Mr. Le Baron speaks only in the comedy mood, therefore it was perfectly frank and proper that he should interpret this problem from his own viewpoint and in his own style.

In a country setting is a new family, moved from the West. They are trying to break into the "best society." The son becomes engaged to a most attractive young girl who admits one indiscretion in her earlier years. The entire family turn against her with her confession, except the daughter. The daughter endeavors to put herself on the same plane by forcing her presence on her unaccepted lover for an entire night. She is so brazen about her spree that she tells it loudly, with the unexpected result that the family is accepted into "society" immediately and the parents discovered to be very "old fashioned." Everything works out quite well for all except the young man who was "compromised" by the unsolicited visit. He loses his position, his friends, and is turned out by his landlord. This, it can easily be seen, is not according to the play rules set down by Brander Matthews et al.

John Cumberland is the young man. Demure, quiet, quickly spoken until roused to a temper, it was much the same Cumberland known in the many years of bedroom farce. Happily, his role was less tiresome last evening, even though it was not abundant in varied opportunity. It was he who secured most of the laughs and deserved them.

There was a splendid performance as the father by John Craig, who made much of a part that was not altogether pleasing to the audience viewpoint. Miss Olive May was a finely drawn mother, but too elderly for the art. Frances Carson as the daughter handled splendidly a couple of rather "heavy" scenes not exactly built for an actress of her type, and Clay Carroll made the other young lady altogether welcome. Richard Barbee overdid his son, as he usually does, this time in a careless matter of dressing that put him out of place.

To those who considered the subject matter of Mr. Le Baron's comedy, he put a needed note of accent on a sex question that kills too many lives for lack of public consideration for the way we mortals are built.

## NEIGHBORS

Atlantic City, June 29, 1921.

Just what three authors could accomplish with one play as their joint product was revealed at the Apollo in "Neighbors" late last week.

Admirable in idea, well conceived in origin of plot, splendidly written in the second act and in some parts of the other two, this three-author play remained at the conclusion naught but a hybrid product, inconsequential and wandering.

John Cort is the producer. One can scarcely expect that Mr. Cort will remain in the electric-lighted dominance of his own theatre long with this vehicle, though it contains many splendid and effective scenes. The story has been conceived from a vital theme full of life's tragedy. The ever-conflicting purposes of youth and parenthood cross with a reality and sternness that are absorbing and expressive in both the author's purpose and the cast's interpretation. The father full of love for his children returns from a five-months' European trip to find his life-long friend put in a poorhouse by his own son and his wife. He takes him to his house, and thereby learns the possibilities of his own children becoming equally selfish.

The son and daughter become hardened with the tightening of their father's purse strings, and finally go forth to try their own luck in the world. Here the theme reaches a climax, and enter another author for the third act.

Having brought the audience through a slow-moving first act and a crucial second, with interest in the problem gradually building up, there seems to have come a radical change of purpose in the writing. The author number two or three, whichever may have been the case, determined to throw away the problem and write a farce with a George Cohan ending. The purpose of the third act seems to be to have every one hang about everybody else's neck.

There is a splendid Louis Mann role in the play—that of the father. Hyman Adler played it with feeling, affection and a typical Hebrew character study.

Donald Gallaher is the son. You would not recognize this actor of youthful studies from the work he

## EQUITY LOSES MOTION

New Trial Denied in Mack-Wellman Matter

After having the cases of two members of the cast of Willard Mack's "Near Santa Barbara" dismissed a month ago by Judge Davies in the Third District Municipal Court in their claims for two weeks' salary in lieu of their notice, the Actors' Equity Association, which had instigated these suits, was handed a final setback when its motion for a retrial was denied last week by the court.

The Equity contract provides that where a play has a run of four weeks or less (Paragraph VII, Subdivision A), the cast can be dismissed without notice. It sought to have the producers of the show (Mack and William H. Wellman) pay the actors a fortnight's salary each. The latter were Nathaniel Sack, who sued through the Equity counsel for \$85 a week for the two weeks; Daniel E. Hanlon at \$100 per week, Fred E. Dalton at \$150 a week, and John Sparks. The latter never pressed their claims, but the first two did, although Mr. Wellman states in justice to them that they brought suit at the instigation of their organization.

The Equity's contention was that the show had merely closed down out of town where it was known as "Her Man" (originally "Poker Ranch") for a week and that its metropolitan premiere at the Greenwich Village theatre on January 21 under the "Near Santa Barbara" title was merely a continuation of the show's run.

Although the defendants argued, and subsequently proved before the court that the play had been radically rewritten as to the first and fourth acts, they had offered to arbitrate the differences with the Equity. But Equity disregarded the P. M. A.-A. E. A. contract and refused to abide by the arbitration clause. At first George Trimble, the Equity deputy, agreed, but when Wellman named Martin Herman as his arbitrator, Trimble refused and arbitrarily advised the producers that they (Mack and Wellman) would never produce another show if they did not "come through" with the two weeks' salary for those members who had not been re-engaged for the play for its Greenwich Village run under the new moniker.

"Her Man" opened in Morristown, N. J., on Dec. 25 and closed in Wilkes-Barre, Pa., Jan. 15. Each plaintiff admitted that in addition to full salary for the three weeks and one day they worked, they were also paid railroad fare back to New York.

Abraham Greenberg represented Mack and Wellman in the legal defense.

## STOCKS

The Stanley James summer stock in Malden, Mass., will open July 11. Harry McKee, the director, has been engaging the company.

The stock at the Westchester, Mount Vernon, N. Y., will close Saturday with "Penrod" as the last bill. The company has been backed by local capital and has been in operation for several months.

The Gus Forbes Players at Proctor's, Port Chester, N. Y., will close Saturday. The same company will reopen Aug. 15 at the Warburton, Yonkers, N. Y., which house they occupied prior to moving to Port Chester.

The Equity has stepped into the management of the stock in Omana, which has been losing heavily and is reported as bringing the company back to New York.

The notice for the stock in Pittsfield, Mass., which was posted, has been withdrawn, with the company to remain three additional weeks. One of the bills for the added time will be the initial production of a new comedy entitled "Cynthia."

The George Leffingwell Players at the Duchess, Cleveland, disbanded Saturday. Leffingwell made a heroic effort to put a permanent stock over in Cleveland.

does except by some few scenes in the well-written second act. Otherwise he must have thought "Neighbors" a vacation from his usual perfection of character.

As the shrew vampire wife, Laura Arnold was particularly excellent, and Amy Onley put in a goodly touch as a maid. As the Irish rony of the diamond merchant, Edward O'Connor added a very well-played character.

"Neighbors" starts off in a very slow-moving Hauptmann method, gains rapid interest and holding power and then crumples to a twenty-furcled happy ending.

Scheuer.



**"THEY'RE OFF" (15).**

Musical Comedy.  
41 Mins.; One and Three (Spl.).  
Alhambra.

A quintet of established names goes with the program matter of this offering: Edgar Allan Woolf, book; Ballard McDonald, lyrics; Harry Carroll, melodies; Jack Mason, staging; Carleton Hoagland presents it. With such a pre-rehearsal cast any act must have some merit, whether it turns out "lucky" or not. "They're Off," therefore, has merit. It would have more if there were less of it—say about 15 minutes less.

In one particular the turn is revolutionary. A colored singing-dancing comic, who does not black up, is permitted to work in full equality with the others, with the others in fact playing straight to him, and on Tuesday night, after he had drawn an encore, he took it while three white principals, two of them girls, took the background during it.

There are seven principals and six chorus girls, as well as two incidental men, probably the crew. Tommy Gordon, a likeable light character juvenile comic, leads, with Mildred Keate, a delightful ingenue, opposite. Gordon is overly addicted to interpolating bromidic incidentals in his lines, but gets over warmly on his personality and pleasant appearance. Miss Keate is beautiful, winsome, more than a trifle talented.

Others in the cast are adequate. Harry White carries a second role as far as it affords. The dainty Love Sisters fit on and off.

There are two scenes. The opening and closing scene is in "one," a figurative (or it might be allegorical, as no one knows what it can mean) drop with a bench attached, backed by a flower arbor. The second has a set porch with steps running to a race-track.

The story, if any, deals with the hero (Gordon) running from the police because he has fleeced a better of \$100 entrusted to him to be put on a horse. He is a tout. Just why a tout must do the actual betting, as it seems in the fashion throughout the act, is not explained. The girl saves him, lending him \$100 on his promise that he will never again take a wrong dollar. It is plain they are in love—plain but not plausible. She has just split with her fiancé, which is plausible but not plain. Her father, a half-wit who never utters one reasonable word in the piece, objects to the estrangement, but walks off without making much of it, even as he walks on and off many times without making much of anything.

Up goes the curtain and into the full-stage set. The girls do the opening chorus stuff and the Love Sisters steps out of ranks to sing about their looks. Everybody is at the races that day, some with reason and some without even an alibi. There are several attempts at cross-purposes, none very puzzling and none very thrilling. The hero is still touting. He is in love with one girl but flirting with another. The dismissed lover is heart-broken, but also flirting with another.

The book never carries conviction, even for the thin farce it was aimed at, and is seldom humorous. The darky gets laughs and there are some twists of race-track words that amuse mildly. The tunes never arrive. The lyrics travel right with the tunes. The staging is conventional, and so is the costuming of the girls, who wear such hectic novelties as jockey jackets, gingham pinafores and the like. The gingham-dressed number, interpolated (or, at any rate, heard before) is the bright spot of the chorus-supported numbers.

"They're Off" rang down suddenly and to silence. It was seemingly over when the curtain re-rose and the drop scene was on again, with the lovers in an unexplained after-piece over a baby carriage—perhaps that was the reason for the delay. The company re-assembled, singing bits of the songs from the act and taking individual and team applause, courteously but not vociferously granted.

This is a fair act of its type, but it is not Broadway stuff, though it has several memorable elements, notably Miss Keate, Gordon and that scene in "one." *Lat.*

S. L. Harris, formerly connected with theatrical trade papers, is now the theatrical service representative for the Realty Associates Investment Corporation, where he is popularizing a new form of guaranteed investment known as "Prudence Bonds."

**JOHNNY DOOLEY and Co. (4).**

Burlesques.  
29 Mins.; One and Full Stage.  
Brighton.

Johnny Dooley has framed a new act that looks like a revival in its entirety. Besides Dooley, it has four people and a horse. The animal is billed as "Gertie, 'Man O' War's' only rival." It enters toward the end of the turn, a skate with a truck horse's blanket thrown over it, and Dooley astride in riding or ballet costume. He poses on the horse's back for a laugh or two, then glides off as the animal is led away. Dooley thereupon doing a travesty double dance with a professional male dancer, this part ending when Johnny kicks the dancer in the chest with a forward spring, much as has been done by his brothers, William and Gordon. The horse is returned to the stage at this time, Dooley making a complete fall over its back when hoisted up, and afterward exiting hanging onto its neck.

The Dooley turn is full of burlesque. It runs along in "one" for about 20 minutes, with Dooley's fooling, afterward suddenly going into full stage for the purpose of allowing a couple of dancers to do a tango, probably thought necessary leading up to the horse business and allowing Dooley to make the change.

In the "one" section are the acrobatic travesty, also the Scotch bit. While the laughs came fairly well, the real screech was through slapstick. As Johnny fell into the drop and was lifted to his feet by it, a bang on his rear from behind the drop brought a yell from the audience. If that's the cue then the rougher Dooley makes everything, the louder they will laugh.

Just now the act appears capable of being condensed. The tango dance is utterly lost in so late a spot in the act and the whole turn could better conclude at the end of 20 minutes rather than to go into full stage at that time, even if it would not be preferable and to better advantage to play the act in toto in full stage. Here it opened after intermission.

The new Dooley act may be built up into many more laughs. There is much undiscovered fun in the horse bit. Just now Dooley is a Dooley, with his falls and laughter making tendencies. Johnny comes back to vaudeville a vaudevillian, and that's something. While they may have straightened him up in work in musical productions, they didn't make him forget.

In his support are Constance Madison, Robert Heft, Carleton Coveny and William Francisco. One of them is the pianist. *Sime.*

**"LE SOLEIL DE MINUIT."**

One Act Piece.  
Nouveau, Paris.

Paris, June 17.

Ireneau Mauget freshened the bill at his little house in the rue de Grevin by a short play in verse of Jacques Deval (son of the former director of the Theatre de l'Athenée). "The Midnight Sun," as the French title is translated, is a post-war episode, it being the duty of a distressed mother to inform her son, after a long convalescence, that he is permanently blind. She commences by singing, tactfully breaking the terrible news with soothing words and imaginary joys of the future. It is very touching, but could be pruned to advantage.

Verse is now popular for romantic comedy as well as ancient tragedy, but perhaps prose would have been preferable for the present melancholic gem. Business has, however, fallen off at the Nouveau theatre which has now closed for the summer, but the short poetical work of young Deval merits to be recorded. *Kendrew.*

**CORRELL SISTERS (2).**

Songs and Talk.  
12 Mins.; One.  
Greenslee Square.

Restricted numbers mark the offering of the Correll Sisters, a new combination including Gladys Correll, formerly of Gilroy, Dolman and Correll. The girls, one slight and one buxom, both of the blonde order, open with an introductory number in which they announce they credit an author for their present material. A novelty song and dance continues the offering with Gladys returning for a number and comedy chatter, with the two girls using a double song for their closing effort. For an early spot on three-day programs these girls can deliver. Gladys holds the turn up with her partner, an energetic worker, although lacking in singing ability, with the turn sufficiently entertaining to make the grade in the No. 2 spot.

**"SHADOWLAND" (6).**

Dance and Lighting Novelty.  
11 Mins.; Full Stage.  
Fifth Ave.

A new idea in silhouette dancing, projection and lighting, the whole supplying a novelty turn and an interesting one. Six girls are employed, one a still posing figure in white, with upstretched arm holding a light. The others for the most part work behind a scrim, which is made subject to flood lights, giving the entire drop a color, but in addition there are various projections, mostly of fanciful design, the entire lighting device appearing to be operated from the rear.

At the opening a figure in dead black with a mask to complete the color arose from the foot of the posed statue, danced in suggestion of the shadowland spirit. A curious color projection caught attention on the then blue flooded scrim back. That was replaced with the projected picture of the man in the moon, he looking down upon four girls who danced in silhouette in back of the drop. On the stage there next appeared a dancing girl holding a live tropical bird, highly colored and of the parrot family. Egyptian dancers took the next number, again behind the drop, the effect being the coming to life of an Egyptian screen. A colonial flirtation dance followed very neatly.

The final silhouette number had four of the girls as nudes blowing bubbles. High up on the scrim was projected the fluid colorings used in "Spiritland." But the bubbles blown by the dancers also became illuminated and then burst. That was one of the most curious of the effects. At the close the scrim was flooded with the fluid color effects, the girls in frocks appearing in front bowing to the posed figure which came to life.

Green columns on either side of the scrim aided in securing general novelty, pleasing to the eye. "Shadowland" is a step forward. It displays invention and in all is a real novelty, suited to the closing spot for the big bills. *Ibec.*

**HILTON SISTERS (2).**

Piano Act.  
14 Mins.; One.  
American Roof.

Two girls and a piano. The rest is obvious. Songs, running mostly to double numbers, interspersed with a little stepping by the gal up front. That is of the jazz order, the routine smacking strongly of rathskeller lineage. That ditty about King Solomon being a "good man" because of the fact he was physically capable of taking care of his manifold spouses and still going strong at the age of 400 listens a little off-color and doesn't belong with the family customers.

Pop house deuce spotters.

**ALLEN and CANTOR.**

Piano Act.  
15 Mins.; One (Special Drapes).  
125th Street.

A two woman piano act combination, one presiding at the baby grand and the other grand baby built on Sophie Tucker lines warbling the rags and coon shouts a la S. T. herself. Opening with a double with the pianist carrying the theme for the main, the balance of the vocalizing is delivered by the piano-less miss. The routine is an all pop collection of songs including a Fannybrice mock ballad that binged 'em.

In the deuce position the girls almost stopped the show, the Tuckeresque bimbo taking the bends in the spot while her partner at the other end of the rostrum did not show up at all for acknowledgement although beckoned to. The reason for this may be a secret all her own, but an extra inning in response would not have been amiss in this instance.

**JAMES S. BLONDY and SISTER.**

Acrobatic and Juggling.  
7 Mins.; Three.  
Fifth Ave.

Sister is used mostly to dress the turn. She appears in one for a song and dance that meant little. Into three, the man appeared entrancing by somersaulting over a table, using a spring board device. He juggled balls, then got down to acrobatic stunts.

A double pedestal equilibristic stunt was followed by a head balance on the table, then a somersault through a hoop via the spring board. Miss Blondy, bearded and young, had another dance, just killing the wait while her brother fetched "Rusty," a little dog skilled in balancing on her front paws. Blondy manipulated the dog well and closed the turn with another somersault stunt. The turn opened the show. *Ibec.*

**JOHNNY COULON.**

Lift Resistance.  
22 Mins.; Full Stage.  
Broadway.

Coulon is the former bantam champion of the world—about six years or so removed. He once did a monologue act when unbeaten. Now he is showing as a "wonder," treating a turn in which he makes himself impossible to lift from the stage as though it were an unheard-of feat. The main points are familiar to vaudeville goers, having been shown by others, two girls in particular, each of whom billed herself as "Resista."

Coulon's identity as a celebrity helps at least to the extent that he held in the entire audience, closing the show Monday evening.

He is a presentable little chap, grown quite bald but still well put up. He is announced by a flamboyant man with a circus mustache who employs many reverberant superlatives and indicates that the "miracle" is supernatural. Coulon comes on and gets a reception. He is dressed neatly. He offers some incidental talk, fairly well done, with jabs at comedy and uppercuts at repartee with the announcer, who isn't at home except when doing the straightaway barking.

A committee of strong men is called for. Six came on the stage here. Some were obvious plants, others might have been. There were some laughs and the business of resisting was so effortless that it was impressive. It was stoutly applauded.

Coulon's name in itself would probably not be a pronounced draw at this late day. Nor would this sort of act without a name. But the combination seemed to help both ways. This should be a money headliner for middle-sized time, or will be entirely welcome as a closer on the best, where acts which can keep people in their seats in that spot are rare and are supposed to have a specific value.

It's a good idea, having a famous battler close a show; maybe folks are afraid to walk out on him. *Lat.*

**LIANNE and TALLMAN.**

Songs and Dances.  
10 Mins.; Full Stage.  
American Roof.

This act may have carried a drop or cyc in the theatre. From the dressing of the girls it is more than likely that they did, for the dressing is of the best. It is both elaborate and in good taste. One girl dances and the other sings. It is not a good arrangement for a vaudeville turn, for it really amounts to two singles and neither girl has enough to do a single.

The girls have class and that is their strongest asset right now. There appearance is more two a day, but they cannot put over a specialty without assistance. In an act they would fit very nicely and the experience would aid them greatly. They do not seem to be entirely at home, their exits being especially poor.

A director could fix up the present offering and improve it greatly, but it would seem a waste, for the girls are driving along the wrong road with their present layout.

**GLADYS KELTON.**

Xylophonist.  
12 Mins.; One.  
City.

Gladys Kelton, a comely little brunette, offers a regulation xylophone repertoire, starting with Liszt's Second Hungarian Rhapsody, "The Rosary" following and played with the soft marimba effect, jazzy medley next, with the instrument adjusted back to the staccato percussion effect, used for the opening and pop song in fast tempo for finish. Miss Kelton plays with authority and technical ability, and enhances the musical values of her act with a personality and smile that wins. Turn fitted snugly No. 2, at City. It will do likewise in any of the pop houses. *Bell.*

**MANNERS and LOWEEREE.**

Song.  
10 Mins.; One.  
American.

The little girl is the strong link, although she is not doing nearly enough. She has appearance, dresses well and a personality that is most engaging. The man sings fairly well and the act stops there. If they wish to go ahead with vaudeville they will have to find something else worth while for their specialty. Just now it is the cute little miss.

An act with a little story, with a little comedy and a bit of dancing is needed. At present just the singing and the appearance are not enough.

**"A NIGHT IN A STUDIO." (7).**

Musical Comedy.  
16 Mins.; Full Stage (Special Set),  
5th Ave.

"A Night in a Studio" is the former Joe Howard (Howard and Clark) act. In the days when Howard could croon about the moon and let loose his chink dope number, when vaudeville was much younger, the turn had a bit of vogue through Howard's presence. Now it seems to have nothing but Jack King at the piano and King's prima donna imitation.

While it's the same act with a change of personnel, the present cast merely goes to prove how completely before Howard alone was this act. In the former Howard role is Eddie Moran, formerly of Moran and Mack. Mr. Moran does a couple of dances that count a little, but nothing else he does counts. His two songs just pass through. A couple of Apache dancers appear to have their own version of an Apache dance story, but neither the story nor dance excited the 5th Ave. populace. A young woman who sings keeps the lyrics to herself, and about the only thing that looks good in the turn are the dresses worn by the women.

Billed in the lobby as with the act are Zaza and Adelle, Huntington and Starr, Connelly and Forster, and Moran, without King being listed.

As laid out at present the act may do for the small time if the three a day house wants to pay the price. The demand will be according to the price.

It's understood Howard reproduced the turn. Without Howard himself in it there was little to reproduce. *Sime.*

**STEPPE and LANCASTER.**

Talk and Songs.  
15 Mins.; One.  
American Roof.

Two men probably from burlesque run the gamut of vaudeville material from 15 years back to the present day. The comedian is of the Hebrew type and shows nothing to distinguish him from many other burlesque comedians. The straight man does very well considering the material—(dressed differently), he seems capable of doing a very good straight.

If the two men are from burlesque they are just in vaudeville for a few weeks, and they probably figured that anything was good enough for the short time.

Not a good act.

**L'HOMME ET SON DESIR.**

Swedish Ballets.  
Th. des Champs Elysees.

Paris, June 15.

The troupe of dancers known as the Swedish ballets, having returned from Spain to Jacques Hebertot's fine theatre in Paris, it was necessary to give a novelty. This was in form of a work by Paul Claudel, a French ambassador in the Orient, to music by Darius Milhaud, produced and danced by Jean Borlin. It is a curious show, which has not met with unanimous approval.

The scene presents four floors: at the top black personages symbolizing the nocturnal hours, below a role representing the moon and another a cloud. Still lower a personage representing the reflection in the water of the previous characters. In the midst we see Borlin, in light attire, manoeuvre with two dancers, figuratively meaning Desire and Memory.

The ballet was supposed to have been inspired in the virgin forests of Brazil, with unrecognizable animals and birds. The music is noisy, with portions like a thousand linotypes in operation. Those in the audience who grasped the beauty are fortunate. Some whistled, a sign of dissatisfaction in France. The curious show is well mounted; it is bizarre, strange and probably considered new art. As such it may attract a few. *Kendrew.*

**MARTIN and SANAI.**

Violin and Accordion.  
12 Mins.; One.  
125th St.

Two men playing violin and accordion, with nothing out of the ordinary. Playing a classical selection at the opening they follow with solos, and finish together with the popular numbers. There is lack of showmanship. They don't hand it to them as though they meant it, in fact, they appear to be a little afraid of themselves.

As far as the music is concerned there is always some response to combinations of this sort, if they can play at all and these boys play fairly well.



# JACK LAIT'S REVIEWS

## ALHAMBRA

Mary Haynes and the Courtney Sisters divided the applause evenly Tuesday evening. Miss Haynes worked easily and with perfect vaudeville staccato, aiming the laughs so no sleeper could miss them, and surprising at the end with a high and melodious soprano trill after she had been heartlessly burlesquing just that kind of garglers. The Courtneys have taken out some of their stale material and interpolated fresher numbers, with happy results. Next to closing, they swam in appreciation. Their string quintet, also, seemed to have imbued some vaudeville pep and popular atmosphere, and played more as a feature five than as a lyceum turn, its main shortcoming during the early showings of this new act.

Mel Klee closed the show. That is the spot for him when he is strong enough to hold it, as his main comedy comes of referring to the acts ahead. Here he held in most of them and proved far beyond the average closing act at least. As long as he takes no exits he can survive in the spot, and as long as he can give him a sort of distinction, for few singles in his kind of specialty would attempt it. A Louis Berkoff and Sister Freda (New Acts) opened and gave the show a hop-skip-jump start. Do Voe and Statzer, the unusual athletes who finish on apparatus whereby the "topnouter" is above and the "understand" below, did nicely, second. Their banjo opening, their comedy asides and the saxophone solo were fair, but every one knew something must come that they could do better. The closing tricks were hummers.

Baroness Hollub (Harriett Lorraine), assisted by Harry Crawford, a scissors dancer and earnest comedian, went lightly. The baroness may be a neighborhood card, but the audience did not say so volubly, nor voluminously, either.

The house was peppered with scattered patrons, the box office man having made an artistic job of it. Just why folks who pay for seats must take poor ones in order that the house should look prosperous is an old question. This box office man made it new again. Several parties refused the seats assigned them, when they saw plenty of empties in intermittent gaps further up. This spreading out of the ones who were in seemed to make for light laughter and unenthusiastic applause. If it fooled any one, it is hard to understand just how. Therefore, it seemed purposeless and worked out as a harm rather than a help. When business is bad why make it worse by angering those who are willing to pay for a hot night in a theatre?

"They're Off," a new Theatre Hoagland musical comedy production act, closed the first half and ran for more than 40 minutes. (New Acts.) William Eba, the living dummy, opened the second portion and went hesitatingly, though he fooled a good many and got genuine amusement when he "came to life." His encore, again, tapered it downward.

## PALACE

Reappearances feature this week's bill at the Palace with the Six Brown Brothers back for their first Broadway vaudeville showing after a long stay with Fred Stone's "Tip Top." Florence Moore is also at the Palace for the first time since embarking on a musical comedy career. John Steel held over and another musical comedy entry makes for a Ritz bill that breezed through to about three-quarters of a houseful Monday night.

Steel repeated his triumph of last week, tenoring his way to ambitious heights and singing as long as there was a demand, which ran his score up to about eight numbers. His delivery, technique and showmanship, not to speak of appearance and voice, establish him as a feature for vaudeville as long as he wishes to stay. He was in fifth position, which showed excellent judgment on the lay out, for down lower on the bill the act following would have been sacrificed.

Stan Stanley, after a year's absence, was back in his former audience turn just ahead of Steel. Stanley seems to have fully recovered his health and looks pounds heavier. The act remains the same with May Stanley more prominent, she having developed into quite an asset in addition to adding oceans of class in a red short skirted costume in which she looked ravishing. The former king of the trampoline is handling talk as to the manner born, but should freshen up some of the crossfire used after he ascends the stage. He announced his return and gratification with the results in a brief speech.

"Flashes" closed the first half in bang-up style, mainly through the efforts of Doc Baker, Polly Walker and the Piersons, a pair of nifty steppers who stopped the act on one occasion with a double eccentric routine. The house couldn't get

enough of Polly, who looked like money from home. Polly was turned out during one of nature's happiest moments and in addition can sing and dance gracefully. She is an ideal ingenue for the little musical revue.

Second after intermission Six Brown Brothers scored a comedy and musical hit with their playing. The turn remains practically the same in construction as when last seen in the two-day houses, with Tom Brown handling the pantomimic lead stuff in blackface, with the five others in harlequin costumes and clown make ups. They are the same sterling musicians, with the same sure assortment of musical comedy and popular song melodies that left the varieties for the legit attractions. The vaudeville engagement was possible on account of the early closing of the Stone show this summer.

Florence Moore opened the last half. Miss Moore has her act in shape now and has injected some ad lib stuff that sounds fresh and original. She is working faster and getting her nut stuff over without any lulls. A brief dance in "One" was substituted for the "Ha Ha He He" song of Sam Mayo's, but the song was rung in later, when an encore was demanded. Miss Moore announces in a speech that she purchased the American rights from Mayo, but is still silent as to the origin of the former Alice Lloyd standard, "Did Your First Wife Ever Do That?" also used in the act. She scored strongly Monday night, being forced to two encores and a speech that was one of the funniest contributions of the evening.

Garcinetti Brothers, in trampoline acrobatics and hat juggling, made an interesting opening turn with Rolls and Royce in their first Palace appearance, scoring a distinct impression second with some nifty stepping. This pair worked as hard as Dempsey did this week and deserved the generous receipts accorded. The hoofing included eccentric, eccentric waltz clog, buck and acrobatic stuff.

Whipple and Huston, third, in their allegorical conceit, "Shoes," did nicely. The man has an easy personality that is refreshing, with the girl foiling nicely. The act contains an idea which hasn't been beaten to death and makes a pleasant structure for the talents of the two principals.

Muldoon, Franklyn and Rose held them in the closing spot with songs and dance doubles. Muldoon handles the vocalizing, which consists of introductory songs for the different dances. The steppers are a graceful pair who will interest following all the dancing turns. A "tough" double at the start contains a Frisco finish when the boy pushes the girl to her knees as he acknowledges the applause alone. His acrobatic jumping solo was the biggest applause winner of the routine.

## RIVERSIDE

The weather appears to be the unbeatable champion. It was its real test this week and if Ethel Barrymore cannot beat it, then it might just as well be handed the belt and declared full owner for all time. The business Monday night was better than it was a week ago and also the matinee was much better, but it was only ordinary. At night there was about a half a house down stairs with a little better on the upper floor. The theatre was probably as cool a spot as could be found and it was quite comfortable for the first half, but began to grow sticky toward the finish.

Miss Barrymore and her company received a very warm welcome both at the opening and at the finish of the Barrie playlet. The audience was rather insistent at the close, expecting but not receiving a speech. The sketch was moved from the last half to closing the intermission, the logical spot for it. Miss Barrymore looks extremely well, perhaps never better, and in her smart tailored suit and little crush-on hat needs take nothing from the many ingenues of the present day legit stage in the matter of looks.

They handed Tom Patricola the prize job of the evening down in the closing spot, following the only other real comedy act on the program. It didn't seem to bother him a great deal, although it would be hard to say he did as well as he would have earlier on the bill. He is doing a real vaudeville turn, the kind that make variety shows. Every bill could stand a couple of them, but they are not to be had. Here is one boy that they have not spoiled by dressing him up or by taking away his wooden shoes. He retains the shoes that almost every dancing act has discarded and makes them as big a hit as any of the dancers have made who passed them into the discard. Irene Delroy is not to be overlooked in the specialty; she carries enough class for three hoke comedians. She sings one song and what appearance will do is demonstrated clearly in this number. It's a safe bet that not a person in the audience ever remembers the lyric, melody or title of the song after she has finished.

Miss Delroy has more than appearance. She is a good dancer and possesses personality and style.

Solly Ward and Co. were the other comedy act. It also did well. The turn is very good in spots and drags in others. It is built around Ward almost entirely and it is due largely to his mannerisms that the comedy gets over. The comedian is ably supported by Marion Murray and a girl not mentioned. The touches of pathos are neatly handled, Miss Murray figuring equally in these with the comedian. Each bit is nicely turned for a laugh, which is the best sort of comedy. The act runs five or six minutes in "one" before going to the full stage for its finish. It is a good comedy act for the big time, but not sensationally so.

Signor Frisco, No. 4, perhaps the sweetest spot on this bill, turned in a real solid hit. Frisco is not doing a straight xylophone act. He has the phonograph arrangement for a little novelty that is well presented and liked and carries a couple of plans which he uses when calling for selections. Quite a bit of comedy is forthcoming here. Especially the woman who insists upon the "Humoresque" and finishes by humming it, to show how it goes. Oscar Lorraine used this some time ago in his specialty, but it is still good and sure fire. Frisco outside of the fooling and the novelty bit can play the instrument, which is the big asset. It is an entertaining specialty.

Mr. Hymack, the first of the three single men on the bill, amused with his novelty trick clothes specialty. The act remains much the same with a change here and there and is still mystifying.

Chas. Forsythe Adams opened the second half singing five or six numbers without stretching it any. He shows a double voice arrangement which is very good, not giving the impression of the falsetto as forcibly as most doing this style of work. His natural voice is good enough in itself to get him by without the trick stuff, although the announcement of the three voices, etc., gives him a little different twist from the simon pure straight singers. A piano player is carried.

Lloyd and Good, two men black-face, were No. 2 with dancing and colored dialect specialty. They have some funny dance combinations, but the talk and the crap shooting bits are rather familiar. The boys seem capable of doing something better than their present specialty affords. They made a much better number two act than is usually seen in these houses and they gave the show a start which sent it on its way to a well put over vaudeville entertainment.

Josie O'Meara, with her dancing on the wire, opened the show. It is a clean cut little specialty that runs a scant seven or eight minutes, but is a neat opener and followed by a good number two act should be desirable in the spot anywhere.

## BROADWAY

Chong and Rosie Moy opened Monday night, setting a listless pace that wasn't punched up much anywhere in the running. It was plenty hot, and there was cheating on both sides of the foots.

Bernard and Ferris, a boy with a freak falsetto soprano and a heavyweight baritone, featured a mother song. It was sticky in lyrics and delivery. For a finish a combine of jazz and opera helped, and the pair got away pretty well. The Number 3 turn, Schick's Wonderettes, a marionette act of extraordinary quality for its kind, without any offstage vocalists of talk or song, mopped up the entertainment whizz of the evening. Cahill and Romaine went decent with their wop and black, whistling and yodeling their way to an applause finish. The league of nations speech is about due to drift into the past, and won't be mourned.

Harry and Kitty Kelly, in a taxi station comedy skit, worked neatly in song. Harry has a bulky voice and knows how. The talk sounds home-made, and the best that can be said for it is that it cues the song. The 'phone bit, with the girl's voice audible through the receiver, was corking; a little better showmanship would pull it higher yet. "Old Irish Mother" and "Apple Blossom Time" cleaned up for them, though the fair Kitty can't quite pipe along with Harry in singing doubles.

A Creole Cocktail, four men and two girls, presenting a variety of instruments, opened impressively, but didn't hold up. Carry a cyclorama and try hard, but lack that "spiritual" get-over. Colored folk in vaudeville are either hearty in their registering, or they are nowhere. Bevan and Flint put it over as they always do with the hokum and dancing in "one." This is now one of the surest next-to-closing in the realm. Johnny Coulton, former batman champ in the weight resisting act which landed Associated Press cables from the other side closed, holding the house to man.

## BRIGHTON

Monday night's crowd at the Brighton at the beach looked like a party. It didn't seem possible that in those days, when even the theatres charging their rent 40 weeks

to the season and thereby kidding themselves by keeping open over the summer, can't make money, that the Brighton on its always poorest night, Monday, should have had a 90 per cent. attendance. That, too, with Henderson's, down Coney Island way, terribly off the same evening. But George Robinson said it was no party, just a draw, so the credit goes to Belle Baker, one of those sensitive headliners always worrying over the business, yet willing to take a chance in the hot weather.

Hot weather has broken the heart of more than many headliners who thought they were "draws." Still it looks as though Miss Baker is safe. Her spot was changed from next to closing to second after intermission, to help her make a train she missed. She sang seven songs where she should have sung nine, but she left 'em flat and wishing after 21 minutes. It's the best way after all. If pride comes before a fall, in vaudeville vanity causes many a flop.

Miss Baker was the clean-up of the show, getting the most applause on her entrance and the most during the turn, although the biggest single salvo was for the No. 2 act, Harry and Grace Ellsworth, with Harry getting it for his hock work.

The Brighton this week has nearly an all-dancing and straw-hat breaking program. It seemed as though nearly everyone danced and the straws passed away as they appeared. Maybe it was fortunately the Ellsworths were No. 2, for when three turns in one program try hock stepping, it's the first that will receive the most, though Ellsworth's dancing is feature work. Grace Ellsworth appeared to depend more upon her clothes. They were dressy in an attractive manner that just missed being startling. The Ellsworths were rushed in, deputizing on the program for Henry and Clark.

A turn of speed and class was the Sammy Lee act, closing the first part, with its novelty opening number, of trunks' interiors representing a furnished flat. Mr. Lee worked with his usual ardor and his "Lady Friends" looked nice. This is said to be Lee's return to the turn following his accident with it some months ago, when he broke or sprained his ankle. Donald Kerr assumed the lead in his absence. The Lee act can go anywhere on looks and work.

Opening after intermission was the Johnny Dooley new turn (New Acts), Dooley switching positions, according to the program, for the night show with De Haven and Nice, who went into the third spot. In the Dooley act, for the finish, Gordon Dooley came on, kidding around with Johnny, both making falls, and Gordon's straw being one of those ruined. The other Dooleys are at Henderson's this week.

De Haven and Nice have the new act they put out last fall, more travesty that did not help Dooley, but which might have been unable to follow Dooley's. The two boys open as "Mulligan and Mulligan from the West," recalling quite much the Innis Brothers. But this is a bit, followed by their "bubble" dance in courtier costuming, quite the best thing of the turn and original. It is the single bit not reminiscent of something else and it's enough, with the rest considered, to make this a thoroughly comedy number. The boys have almost entirely thrown away their former dancing routine only doing one piece of it at the finish.

No. 4, hollywood. There's something unique in the professional way about this single entertainer, a pianologist, with an easy style and easy song recitations, who swings on with a cane and a hat and swings off the same way, who seems to be working all the time and who seems to get over. It is unique among male singles, as Beers is unique among them. Maybe it's his songs, maybe it's his personality, or maybe it's just the combination, but it's so nevertheless.

Next to closing were Demarest and Collette, who exchanged places with Miss Baker. Bill Demarest had to follow a heavy dancing and comedy performance, but he had no sooner taken his second funny fall than the house was with him and his pretty partner. The Stellajans closed the show.

Van Cello and Mary were programmed to open, but Mary Taylor alone was mentioned by the side-lights. Miss Taylor was on the wire, talking, and, according to the applause, made an impression.

Of the seven songs Miss Baker used three were restricted. Her first, "Welcome Stranger," is one. It was written by Blanche Merrill in Miss Merrill's best lyrical style. While subject to opinion as too personal, its lyric, however, appeals strongly to those not conversant with Miss Baker's domestic happiness, and so it gets to 'em both ways right at the start of the turn. Another of the restricted ones, "Irish Jewish Jubilee," was written by Kalmer and Ruby, that funmaking pair of songwriting entertainers. It was a fine Yiddish number for contrast with the opening song, and Miss Baker was marked in contrast throughout. "Holding Hands," another restricted song with a bear of a snapper finishing line, was written by Lewis and Young. But for real comedy it was "All Over," as

Miss Baker did it with business with the orchestra leader that lifted up the humor of the audience. It was funny. Another ballad and another comic, both published, finished the regular list. In the encore invitation calls, "Take It Off, Wrap It Up," was favored, though "Eli, Eli" was howled for, while some one who sounded like a plunger with a healthy voice kept yelling from the rear of the house for another popular number he couldn't induce Miss Baker to sing.

The young mother's appearance must be mentioned. Thinner than ever, nicer looking than ever, better dressed than ever (in one gown she wore continuously) and working better than ever, not forgetting she's drawing better than ever—and in the summer time. Some gal!

Smc.

## HENDERSON'S

The show at Henderson's, Coney Island, just dragged and dragged Monday night. There were two reasons outstanding for the slow tempo—the show itself and the audience. Too much sameness and a dearth of comedy. Monday night it seemed the weather was made to order for Henderson's—hot and muggy in the city and nice and cool at the Island. There were just about half a houseful. Eight acts this week, with William and Gordon Dooley and Morin Sisters headlining. Tempest and Sunshine was the other act in the "lights."

News Weekly started the show, and Barrette got the vaudeville section off. Barrette is a female impersonator, wire-walker and aerialist. He's excellent at all three. Some of the swings included in the ring and trapeze tricks are wonders. Most bring Barrette to the outside of the proscenium, the rings and trapeze describing a half circle. The fact that Barrette is impersonating is not made obvious, the disclosure coming as a surprise at the finish. Had the rest of the show traveled at Barrette's speed, it would have been far more entertaining.

Musical Hunters second. It's a long time since sleighbells have been played around in vaudeville. The Hunter act opens with a bell solo. Violin and brasses for the rest of the selections. They pleased. Ed Janis and company, third, seemed to run over-long with a ding-donging of singles, doubles, etc. Southern Sisters dance neatly; look nice in several costume changes, but have too much singing allotted them. Janis danced nimbly, and Carmen Rooker landed her best with an Oriental dance.

Fred Bernard and Sid Garry were next. More double singing numbers, right on top of those preceding. The boys work in a light tan make-up. A darker shade would be more convincing, if the illusion of an impersonation is aimed at. If not, why bother about any shade of tan? The smaller of the team does Jolson and Cantor, the other chap Belle Baker and Eddie Leonard. Applause for all of the imitations. The turn drew down the star closing applause of the show.

William and Gordon Dooley closed the first half. The brothers were the third in a row to do double numbers, and while theirs were of a comedy nature, the double thing was there, and by this time had commenced to outwardly welcome through so much previous double stuff. The "hoke" got some laughs and missed a few. The travels Apache scored with its falls, so did the violin and miniature piano bit, so well handled by the knockabout brothers. Morin Sisters hit a bull's-eye with each of their double dances. Johnny Dooley was at the Brighton. Following their turn at Henderson's, Gordon Dooley went over to the Brighton to visit Brother John. Brother John might have done the same for Brothers Bill and Gordon at Henderson's. The show needed something unusual.

Jay Dillon and Betty Parker followed the Topics, opening the second half. More double songs. No wonder the show ran slowly. The Dillon and Parker turn naturally suffered from so much singing and dancing before. It's a classy little offering that should show up strongly in the right spot. What a good comedy turn could have done next to closing is speculative, of course; but it's a cinch it would have made up for a lot missing in the show. Tempest and Sunshine had the spot, however, with more double songs, the show having developed by this time into a sort of double song con. They did well with their several numbers. Mignonne Kokin and Galetti's Monkeys closed. Here was a real comedy turn, misplaced in this show. The shimmying monk and the hair-cutting bit were howls. Too bad precedent had to have this laughing novelty act closing.

R-L.

## AMERICAN ROOF

About half the usual attendance was on hand Monday night, colliers willing, sweltering in the heat, lazy and lackadaisical in their appreciation which very few of the acts merited and "cold" in direct proportion to the extreme high temperature.

Turner and Grace opened this very much "summer" bill with a Continued on Page 17

# BILLS NEXT WEEK (July 4)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are grouped in sections 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.  
Therefore name of act as 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  
Sally Ward Co.  
Mabel Fonda 3  
Blossom Seeley Co.  
Arman Kall Co.  
Franklin Chase Co.  
Brown & O'Donnell  
Gordon's Circus  
(Two to fill)  
Keith's Riverside  
Wm. Mahoney Co.  
Dooley & Morris Sls  
Frank Wilcox Co.  
Preston's 5th Ave.

**K. H. HEMMINGDINGER, Inc.**  
JEWELRY DIAMONDS REMODELING  
PLATING  
Tel. 971 John 45 JOHN ST. New York City

Reed & Tucker  
McIntyre & Hillman  
La. Sullivan  
Jack Hanley  
(Two to fill)  
Keith's Royal  
F. Van Hoven  
Ed. Northcott  
Hampton & Blake  
Hilberg & N.  
Millington Mower  
(Others to fill)  
Moss' Broadway  
Kraus & White  
Mel Klee  
Mabel Fonda 3  
Bantwell & Walker  
Marie Rock & P.  
(Others to fill)  
Moss' Coliseum  
Wilbur & Mansfield  
Cahill & Romaline  
Mary Haynes  
Princess Rajah  
Carpus Bros  
Ford & Goodrich  
3d half  
Goggin & Casey  
7 Brooks  
Lillian Fitzgerald  
Edith Taliaferro Co.  
"Melvite"  
(One to fill)

**BOB CARRIE**  
**'AUSTIN and ALLEN**  
"BROADWAY TO THE ORIENT"

Keith's Fordham  
Low Welch Co.  
Gleason  
Melvite  
Lillian Fitzgerald  
Billett & Kohn  
(One to fill)  
3d half  
Mary Haynes  
Jean Adair Co.  
Edwards 3  
Willie Solar  
Princess Rajah  
(One to fill)  
Keith's Hamilton  
Edith Taliaferro Co.  
Willie Solar  
Evans & Flint  
Roy Harrah Co.  
Devos & Stetzer  
(One to fill)  
3d half  
Jude Mills  
Cheng & Moe  
Johnson Baker & J.  
H. & A. Seymour  
The Frabellies  
Ford & Goodrich  
Moss' Regent  
H. & A. Seymour  
Great Henri Co.

**DR. JULIAN SIEGEL**  
Official Dentist to the N. Y. A.  
1482 BROADWAY (Putnam Building), New York

Chong & Moe  
(Others to fill)  
3d half  
Gillett & Kokin  
Carpus Bros  
McFarlane & Palace  
(Others to fill)  
Keith's 5th St.  
Bussell & Parker  
H. & G. Ellsworth  
Anderson & Yvel  
Edna Barry  
Musical Bits  
Herbert & Dare  
Keith's H. O. H.  
3d half (30-3)  
Kraus & White  
Newell & Most  
"Shadowland"  
Nathaniel R. & W.  
Carpus Bros  
(Others to fill)  
1st half (4-6)  
McDevitt Quinn & K.  
Greenlee & Drayton  
Foley & LaTour  
(Others to fill)  
3d half (7-10)  
Finn & Sawyer  
Will Mahoney

**CHICK-YORK and KING**  
Present "THE OLD FAMILY TUN TYPE"  
"BOOKED SOLID ON KEITH'S TIME"

Cahill & Romaline  
(Others to fill)  
Preston's 12th St.  
3d half (30-3)  
Gladys Delmar Co.  
Duval & Little  
"Chickens"  
"Jean LaCrosse"  
Frank J. Gley Co.  
(Others to fill)  
1st half (4-6)  
Creole Cocktail  
Montrose & Nelson  
(Others to fill)  
3d half (7-10)  
Cutty & Nelson  
Devos & Stetzer  
Richard & Walsh  
Lee & Cranston  
(Others to fill)

Sherman & Rose  
Quincy 4  
(Others to fill)  
3d half (7-10)  
Perez & Marguerite  
Greenlee & Drayton  
Hal Johnson Co.  
Frank Farron  
"Shadowland"  
(One to fill)

**ATLANTA, GA.**  
Lyrie  
The Theodores  
Violet Carlson  
Delmore & Moore  
Rappi  
Bally Hoo 3  
3d half  
The Stearns  
Wm. Wolfe Co.  
Conroy & Howe  
Trennell 3

**BALTIMORE**  
Garden Pier  
Sherwin Kelly  
Russell & Devitt  
Clark & Bergman  
Frisco Co.  
Wilton Sls  
Alex Bros & B.  
Joe Cook  
(Others to fill)

**BOSTON**  
Edwards 3  
Harry Delf  
Nonette  
John Steel  
Chlo Sale  
Allen Stanley  
Emil & Willie  
(Others to fill)

**BOSTON**  
B. F. Keith's  
Walshour & P.  
Ames & Winthrop  
Kajiyama  
Kramer & Boyle  
4 Marx Bros  
(Others to fill)

**CINCINNATI**  
Keith's Palace  
Dallas Walker  
Carlton & Tate  
DeLoe Sls Co.  
Bowman Bros  
Chas. Rogers Co.  
Denny & Barry  
Michen Bros  
(Others to fill)

**CLEVELAND**  
Hippodrome  
McRae & Clegg  
L. H. H. Co.  
Harry Cooper  
Tracy & McBride  
Pistol & Johnson  
(Others to fill)

**DETROIT**  
Temple  
Roy La France  
Ryan & Bronson  
Saxton & Farrell  
Dave Harris  
Geo. Jensen Co.  
Melnette 3

**HAZELTON, PA.**  
Feeley's  
Jay Rogers  
Nelson & Madison  
Sylvia Mora & R.  
(One to fill)

**HOLYOKE, MASS.**  
Mountain Park  
Jennier Bros  
Jerome & Albright  
Austin & Seed  
Beatrice Upane  
Lydell & Macy  
Navassar Girls  
(Others to fill)

**JOHNSTOWN**  
Majestic  
(Pittsburgh split)  
Irene Meyers  
Stanley & Olson  
Manning Sls Co.  
(Two to fill)

**LANCASTER, PA.**  
Colonial  
Lorimer Hudson  
Ryan & Ryan  
Marion Dryer  
(One to fill)  
3d half  
Great Howard  
Crown & Hart  
(Two to fill)

**LOUISVILLE, KY.**  
Keith's National  
(Nashville split)  
1st half  
Musical Johnstons  
Home & Wager  
Rob. F. Rine Co.  
Carlisle & Lamal  
(Others to fill)

**NEW HEADQUARTERS**  
**GEO. CHOOS**  
110 WEST 47th ST., NEW YORK CITY.  
Phone BRYANT 1995.

**NEWARK, N. J.**  
Proctor's  
3d half (30-3)  
Ruth Royce  
V. & E. Stanton  
Amaranth Sls  
Wm. Ebs  
L. & B. Dreyer  
(Others to fill)

**NEWARK, N. J.**  
Proctor's  
3d half (30-3)  
Ruth Royce  
V. & E. Stanton  
Amaranth Sls  
Wm. Ebs  
L. & B. Dreyer  
(Others to fill)

**PHILADELPHIA**  
B. F. Keith's  
Kara  
Big Frisco  
Dillon & Parker  
4 Brown Bros  
Wroe's Huds  
Wilson Aubrey 3  
Kane & Herman  
Florence Moore  
(Others to fill)

**PITTSBURGH**  
Davis  
W. & B. Burns  
J. A. B. Brown  
Solinger Sls Co.  
Moran & Mack  
3d half

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**BUSHMAN'S**  
**Frank Xpressions**  
OR  
"The Philosophy of a Poor Rich Man"  
A poor rich man has a horrible dream.  
Of a castle with grounds so rare,  
Of nothing but servants, antiques and  
such.  
His life was barren and bare.

The road houses are having their good and bad days, but are complaining. Where the road house is willing to sell, it seems the patrons bring liquor with them. Since the illegal searching and arresting by the police for possession has been somewhat toned down, there is more freedom among carrying liquor parties.



## THE BURLESQUE PRODUCERS' ASSOCIATION

OPERATING ATTRACTIONS ON THE  
**Columbia Circuit**  
HAVE DECLARED  
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**WANTED: Stage Hands and Piano Leaders—  
Permanent Employment**

### OUR POLICY

We propose to engage our people on terms mutually satisfactory without interference or dictation on the part of individuals or organizations not direct parties to such action. We have endeavored always to treat our workers fairly and honestly, and we expect to continue to do so.

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"BOSTONIANS"	"CUDDLE UP"
"LONDON BELLES"	"BITS OF BROADWAY"
"TWINKLE TOES"	"HARVEST TIME"
"PEEK A BOO"	"FOLLIES OF THE DAY"
"JINGLE JINGLE"	"FLASHLIGHTS OF 1922"
AL REEVES' SHOW	LEW KELLY SHOW
"TOWN SCANDALS"	"STEP LIVELY GIRLS"
"BON TON GIRLS"	"GIRLS DE LOOKS"
ABE REYNOLDS' REVUE	"SPORTING WIDOWS"
"HELLO, 1922"	"MAIDS OF AMERICA"
SAM HOWE'S NEW SHOW	MOLLIE WILLIAMS' BIG SHOW
H. HASTINGS "KNICK KNACKS"	DAVE MARION'S OWN SHOW
BILLY WATSON'S BIG SHOW	JACK SINGER SHOW
"STROLLING PLAYERS"	"FOLLY TOWN"
"BIG WONDER SHOW"	"BIG JAMBOREE"
"GREENWICH VILLAGE REVUE"	"KEEP SMILING"
"ODDS AND ENDS"	"SUGAR PLUMS"
"TICK TACK TOE"	"GIRLS FROM HAPPYLAND"
"WORLD OF FROLICS"	"THE BOWERY BURLESQUERS"

WRITE, WIRE OR CALL

**BURLESQUE PRODUCERS' ASSOCIATION**  
COLUMBIA THEATRE BUILDING, SUITE 305,  
NEW YORK CITY

#### NEWS OF THE DAILIES

Mischa Elman is suing F. Ziegfeld for \$100,000, alleging the latter failed to live up to a contract to provide him with a book and lyrics for which he was to write the score.



The world's largest  
manufacturers of the-  
atrical footwear

We Fit Entire Companies  
Also Individual Orders

1324 B'way at 48th St. Chicago  
New York State and Monroe Sts.

Elman was to receive \$10,000 in four installments and 3 per cent. of the gross. All he got was \$2,500 on the signing of the agreement.

Gertrude Vanderbilt has bought a four story house at 809 West 84th street and is remodeling it.

"The Poppy God," by Thomas Grant Spring will be opened by the Selwyns at the Hudson, August 29, with Ralph Morgan in the leading role. John Wenger will superintend the stage settings.

"The Rose Pink Trick," by Julla Chandler, will be produced in vaudeville next season by Jenie Jacobs.

Olga Petrova has arrived from

**EVELYN BLANCHARD**  
1493 BROADWAY NEW YORK CITY  
See Me for Big Time Restricted Material,  
Sketches, Comedy Acts, Singles, Etc.  
Acts Rewritten, Rehearsed and Openings Arranged.

# MARTIN BECK

Went to London to look over the Music Hall Field.

Upon His Return He Stated

The BEST COMEDY ACT he saw there was

# FELIX ADLER

AND

# FRANCES A. ROSS

BACK AGAIN

LOOKS LIKE A GOOD SEASON'S WORK

Reason—We Are Under Exclusive Direction of

## ED. DAVIDOW AND RUFUS LEMAIRE

**PRESENTED BY THE ORIGINATOR**

**"JACK SNYDER'S FOUR BIG SONG HITS"**

**"A LITTLE BIRDIE WHISPERED IT TO ME"**

**"FRANKIE"**

**"BROTHER SONG TO MARGIE"**

**OH! JADA BABY**

**MY RUBY PAL**

**(SHE'S JUST A LITTLE BABY DOLL)**

**(I CALL MY HAPPINESS)**

Published by  
**JACK SNYDER**  
1658 BROADWAY, NEW YORK.

Professional Copies and Vocal Orchestrations now Ready  
Write Wire Call  
Doubles for 2 Boys 2 Girls Boy & Girl (Fit Anywhere)  
Frank Hughes, Prof. Mgr. 1658 Broadway, N.Y. City

# THE HENNINGSS

FRED, ANNA AND GEORGE

## "IN HATS"

A Novelty Juggling and Comedy Talking Act

This Week (June 27) B. F. KEITH'S ROYAL, NEW YORK

SAILING FOR EUROPE SOON

MANAGERS CORDIALLY INVITED

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MUSICAL COMEDY  
DRAMATIC PRODUCTIONS,  
AND  
MOTION PICTURES

**MME. OLGA PETROVA**  
("THE INCOMPARABLE")  
To Star Under the Selwyn Management.  
OPENING IN SEPTEMBER  
**That's Right!  
WE DID IT!**

Paris has gone entertainment mad, with pictures drawing most.

James K. Hackett has opened negotiations for a six weeks' Shakespearean season at the Manhattan Opera House.

Carle E. Carlton has begun action for an injunction to restrain Florence O'Denishawn from appearing in the Ziegfeld Follies. Carlton says he has a contract with her.

Peggy Hopkins' \$250,000 worth of jewels have been seized by customs officials, alleging non-payment of duty.

Florenz Ziegfeld replied to Mischa Elman's suit that the violinist sailed for Europe instead of writing the score for "Soldiers of Fortune," based on the story by Richard Harding Davis.

**NEWS OF THE MUSIC MEN**

Joe Goodwin is now connected with Stark and Cowan.

One of the auto drivers for Waterson, Berlin & Snyder was recently sentenced to 10 days' imprisonment and a \$50 fine on the second charge of speeding.

Milton Well has replaced Harry Pearl as Chicago manager for Berlin.

Charles Rose has been appointed San Francisco manager for Richmond.

Miss Vaughn de Leath, songwriter, has signed with the Okeh phonograph. The Norfolk Jazz Quartet is another new Okeh dance combination.

Ernest A. Lambert, professional manager for B. D. Nice & Co., died last week in the Hamilton Hospital, Brooklyn, as a result of injuries sustained in an auto smash-up last February outside of San Antonio, Texas. Although his four companions in the machine were killed instantaneously when the car was hit by the railroad train at the crossing, Lambert sustained a broken leg only and was recuperating nicely to the extent he was brought back to New York in a private car about a month ago. Here, however, a second operation became necessary to reset the badly knitted limb, which also he survived handsomely. His cheerful optimism seemed to bespeak of immediate recovery, but when a third setting was made on the recalcitrant member the patient was too weak to survive it and he passed away that night.

**Nat Lewis**  
THEATRICAL OUTFITTERS  
1580 Broadway New York City

REAL ESTATE AT AUCTION

REAL ESTATE AT AUCTION

REAL ESTATE AT AUCTION

# "What's All The Shootin' For?"

That was the mental attitude of crowds of pleasure-seekers attracted to the Big Tent where the first sale of Unrestricted Long Beach Lots was held on Decoration Day. They saw the tent, they saw it packed with several thousand people, they heard me keeping track of the bids, and they looked in expecting to see Billy Sunday urging the audience to hit the sawdust trail.

Of course, I wasn't saving souls, but I was certainly doing more than selling lots—I was selling prosperity and peace of mind to my customers, urging them to make that preparation for happiness in this life which Billy Sunday recommends for the next one!

And I'm going to do it again at Long Beach tomorrow, July 2nd, and Monday, July 4th—I'm going to sell on those days 975 free and unrestricted lots, whereon for the first time in the history of Long Beach you can build what your pocket dictates or your heart desires.

I sold approximately \$2,000,000 at the first Long Beach sale, and hundreds of the buyers are already building on the lots I sold them, while others have already sold at a profit. For that is the condition of Long Beach real estate—with the restrictions off, values are leavening like bread under a woman's hands!

Send for Bookmap.

## LONG BEACH

*Joseph Day*  
**AUCTIONEER**  
67 Liberty St., New York City

Mortgages according to your needs. Savings banks books accepted on deposit. Liberty Bonds accepted at market value. Title Guarantee and Trust Policies Free

Europe to begin rehearsals of "The White Peacock."

Seven were killed and many injured when the Grand theatre in Barnesboro, Pa., collapsed. Most of the audience managed to reach the open air before the building collapsed entirely.

### NORTH RIVER SAVINGS BANK

31 West 34th Street.  
**11TH SEMI-ANNUAL DIVIDEND**  
The Board of Trustees has declared a semi-annual dividend at the rate of **FOUR PER CENT.** per annum on all deposits from \$5 to \$5,000 entitled thereto, payable on and after July 15th, 1921.  
Deposits Made On or Before **JULY 13TH** will draw interest from July 1st.  
**BANKING BY MAIL.**  
CHARLES ROHR, President.  
GEORGE T. CONNETT, Secy & Treas.

ly to the extent he was brought back to New York in a private car about a month ago. Here, however, a second operation became necessary to reset the badly knitted limb, which also he survived handsomely. His cheerful optimism seemed to bespeak of immediate recovery, but when a third setting was made on the recalcitrant member the patient was too weak to survive it and he passed away that night.

Ernie, as he was popularly known

in "tin pan alley," was barely 22 years old. He was formerly connected with Jos. W. Stern & Co. and others before affiliating with Nice.

Ted Florito has been placed under a two years' contract by Shapiro, Bernstein & Co. to write exclusively for them. Florito composed the S-B recent hit, "Love Bird."

Kendis and Brockman have sold their "Pinky" number to Remick

"Once in a Blue Moon" has been taken over by Berlin.

Edward A. Winston and his Society Orchestra will open at the Monroe County Club tonight (Friday).

Freeman W. Hopwood, songwriter, is back in New York after an extended stay in San Francisco, where he was associated with Sherman, Clay & Co.

Harney, Downes & Baskette is the name of a new publishing unit with Jack Mills, Inc., as the selling agent.

Lee David, Inc., is the latest addition to the ranks of the New York music publishers. Associated are Joe Rosenaple, Irving Farver, Sam Srednick, Sam Coslow is profes-

# OTIS MITCHELL

## BIG SUCCESS IN AUSTRALIA

HEADLINING FULLER CIRCUIT

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NEW YORK CITY

## THE OVER-NIGHT SENSATION

WM. AND JOE

## MANDEL

1921's BIGGEST COMEDY HIT  
RIVERSIDE, NEW YORK, NEXT WEEK, (JULY 4)

(Return Engagement After 3 Weeks)

THANKS TO PRODUCTION MANAGERS, the following route will keep us busy until July, 1923:

## 1921

May 16—Proctor's 5th Avenue, New York  
 May 23—Proctor's, Newark.  
 May 30—Brighton, Coney Island.  
 June 6—Riverside and Palace, New York  
 June 13—Regent and Fordham, New York  
 June 20—Proctor's, Mt. Vernon  
 June 27—Jefferson and Hamilton, New York  
 July 4—Riverside, N. Y. (Return Engagement in 3 Weeks)  
 July 11—Orpheum, Brooklyn  
 July 18—Vacation  
 July 25—Morrison's, Rockaway  
 Aug. 1—Royal, New York  
 Aug. 8—Brighton, Coney Island (Return in 9 Weeks)  
 Aug. 15—81st Street, New York  
 Aug. 22—Bushwick, Brooklyn  
 Aug. 29—Keith's, Atlantic City  
 Sept. 5—Hendersop's, Coney Island  
 Sept. 12—Palace, N. Y. (Return Engagement in 13 Weeks)  
 Sept. 19—Proctor's, Newark (Return engagement in 15 Wks.)  
 Sept. 26—Alhambra, New York  
 Oct. 3—Prospect, B'klyn & 5th Av., N. Y. (Return 19 Wks.)  
 Oct. 10—Colonial, New York  
 Oct. 17—Keith's, Boston  
 Oct. 24—Keith's, Portland  
 Oct. 31—Keith's, Lowell  
 Nov. 7—E. E. Albee, Providence  
 Nov. 14—Regent, N. Y., & Far Rockaway (Return Engage't)  
 Nov. 21—Coliseum & Franklin, New York  
 Nov. 28—Keith's, Washington  
 Dec. 5—Maryland, Baltimore  
 Dec. 12—Keith's, Philadelphia  
 Dec. 19—Hippodrome, Cleveland  
 Dec. 26—Temple, Detroit

## 1922

Jan. 2—Temple, Rochester  
 Jan. 9—Keith's, Dayton  
 Jan. 16—Keith's, Columbus  
 Jan. 23—Mary Anderson, Louisville  
 Jan. 30—Keith's, Indianapolis  
 Feb. 6—Keith's, Cincinnati  
 Feb. 13—Keith's, Toledo  
 Feb. 20—Empress, Grand Rapids  
 Feb. 27—Majestic, Chicago  
 March 6—Colonial, Erie  
 March 13—Davis, Pittsburgh  
 March 20—Hippodrome, Youngstown  
 March 27—Shea's, Buffalo  
 April 3—Shea's, Toronto  
 April 10—Princess, Montreal  
 April 17—Lyric, Hamilton  
 April 24—Albany and Troy, New York  
 May 1—Keith's, Syracuse  
 May 8—Orpheum, Brooklyn (Return Engagement)  
 May 15—Palace, N. Y. (Third Return Engagement)  
 May 22—Riverside, N. Y. (Third Return Engagement)  
 May 29—Royal, New York (Return Engagement)  
 June 5—Bushwick, Brooklyn (Return Engagement)  
 June 12—Broadway, New York  
 June 19—81st St., New York (Return Engagement)  
 July 3—SAIL FOR ENGLAND  
 Aug. 22—REPEATING ENTIRE ROUTE AS ABOVE,  
 PLAYING TO JULY, 1923

VARIETY, May 20, 1921—

"The boys are working mostly for laughs and succeed in gathering them in large quantities. There is little to choose between the two as laugh-getters. **A howl.** The best piece of comedy acrobatic business that has shown up in many a day. Can settle down to **PLAY JUST AS MANY WEEKS OF BIG TIME VAUDEVILLE AS THEY DESIRE.** It is a corking comedy acrobatic act that **SHOULD BE USED IN THE BODY OF SHOWS TO GET ITS FULL VALUE.**"

sional manager and is in charge of the sales staff as well as staff writer. Al Sherman and John Hoffman, in collaboration with White and Coslow, have written the firm's catalog.

Charles H. McGuire and Augustus H. Sullivan, indicted on the charges of pirating sheet music, were arraigned last Friday in Boston and released under bond. Their trial probably will not come up for hearing until the September term. McGuire and Sullivan are alleged to have marketed thousands of copies of spurious editions of "Whispering," "Humming" and "Bright Eyes."

Phil Moore, last with Rossiter, is now selling for the Joe Morris Music Co.

The firm of an Alstyne & Curtis has permanently located in New York, transferring its executive offices locally from Toledo. Loyal C. Curtis will be in charge of the business and here, with Mr. G. Yan-

Alstyne managing the Chicago office. Billy Thompson, formerly in charge in New York will assist in Chicago. Mr. Van Alstyne is expected for a brief stay in New York on July 10.

Ernest Lambert, connected with the music firm of B. D. Nice & Co., died June 21. He was 30 years old. Death resulted indirectly from a train and auto collision Mr. Lambert was in Atlanta five months ago. Four musicians who were in the auto at the time were killed instantly. Mr. Lambert suffered a bad injury to his leg. An unsuccessful operation on the injured leg performed last week caused his death. A mother and sister survive.

Although committees representing the music publishers and songwriters were appointed, respectively, by the Music Publishers' Protective Association and the Lyric Writers and Composers' Protective League to confer on a standard royalty contract, they have not been meeting officially. With the in-

dusty enjoying its annual summer slump, such things as increased royalties are furthest from authors and publishers' thoughts. In the fall the committees may come together again in an effort to straighten all difficulties as may arise.

The writers who have been fighting for a 3-cent sheet music royalty probably will amend that demand now that sheet music is retailing at 25 cents as against the former price. Other differences are also expected to be amicably adjusted when the music business is in full swing once more.

The writers have been needing unofficially and formulating their list of demands, but no definite official action has been taken on the subject. The newest proposal by the writers is a percentage income on the sheet music sales similar to the English custom, the demands ranging up to 20 per cent. thereof. However, it is not practical, as it would necessitate an entire new bookkeeping system. But as far as

the hot months are concerned, this royalty quibble is "cold."

## LETTERS

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 Black Wilbert  
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 Stephen Murray  
 Stewart Marguerite  
 Strik Cliff  
 Sullivan William

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 Thomas Milton  
 Thompson Bert  
 Trevelyn Una  
 Tripp George  
 Tyler Geo.

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REVIEW OF

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PERSONAL DIRECTION:

## BERNARD BURKE

## ALBANY, N. Y.

Mrs. Ben Piazza, formerly Frances Capellano, who succeeded Leonore Ulric as the star in "Tiger Rose," accompanied by her husband, the theatrical manager of New Orleans, left for New York last week to pass several weeks with friends in Gotham. They will return here in two weeks to pass the remainder of the summer at the bungalow of Mrs. Piazza's parents, Mr. and Mrs. J. J. Vignola, at Prospect Heights.

Now that the exodus for the Adirondack mountains has started, picture stars visit Albany weekly. This time, however, the heroes of the films were headed for New York. Last week Mr. and Mrs. Seaside Hayakawa, the Japanese stars, dropped off here on their way from Los Angeles to New York and visited the State Capitol, where they were received by Secretary of State John J. Lyons. They took the night steamer for New York and will be at the ringside of the Dempsey-Carpentier fight. Mrs. Hayakawa is Tauri Aoki on the screen.

Robert G. Vignola, director for Cosmopolitan, left Albany last week on a motor trip for the West. He passed two weeks here visiting his parents and will not return to the Hearst studios until August. While here he saw his latest release, "The Woman God Changed," at a private showing at the Strand through the courtesy of Manager Hill.

## BUFFALO

By SIDNEY BURTON

MAJESTIC.—Bonstelle Co. in "Adam and Eva."  
 FILMS.—Shea's Criterion. "The Wild Goose"; Shea's Hippodrome, "Straight from Paris"; last half, "The Concert"; Strand, "Made in Heaven"; Olympic, "The Hope."

Thursday, June 23, marked the 1,600th performance of the Bonstelle Co. in Buffalo.

Accused of raising stock certificates of the new Loew Theatre Co. and of obtaining several thousand dollars thereby in Rochester, Toronto, Hamilton and other cities, Eugene Wentworth and Leo Murphy were arrested here charged with grand larceny. The men are said to have purchased stock here at \$3.50 per share and after raising the certificates from one to several hundred shares, to have sold them to various brokers in other cities. They are said to have confessed to the accusation.

The Circle, one of the main links



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district, was sold last week by Morris Steinhorn to A. W. Greene.

### CLEVELAND

By J. WILSON ROY

Phillip and Hyman Spitalny, musical directors of the Allen and State theaters, left Sunday morning for Mount Clemens, Mich., where their mother has been injured in an accident.

ALONE AT LAST

## AL FOX

"Bab" at the Ohio this week, with George Fox playing Bab's father, Helen Weir in title role. "Nightie Night" Ohio next week.

Notwithstanding the sweltering weather vaudeville at Keith's, Priscilla, Miles and Loew's Liberty has its loyalists. Luna Park is the big outdoor attraction.

Norma Spitalny, 8, musical prodigy, daughter of Philip Spitalny, was announced to lead the orchestra at the Allen this week in a novelty number, but the unfortunate accident to her grandmother in Michi-

gan has temporarily postponed this event.

FILMS.—Allen, "A Tale of Two Worlds"; State, "Up the Road with Sallie"; Stillman, "A Divorce of Convenience"; Park and Mall, "Sheltered Daughters"; Capitol, "The Lure of Egypt"; Metropolitan and Orpheum, "When a Man Sees Red"; Strand, "The Man from Funeral Range"; Standard, "Thunder Mountain."

### INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"My Lady Friends," Stuart Walker Company, with Tom Powers in leading role.

ENGLISH'S.—Gregory Kelly Stock closes season with "Just Suppose," twelfth week.

Charles Flagler returned to scenes of former humbler labor when he appeared on the bill at Keith's the last half of last week. Flagler started his theatrical career as an usher and song-book boy here.

The greater part of the Sunday, June 19, receipts of the American, Terre Haute, were stolen by yeggmen who blew the safe with nitroglycerin. Manager Shannon Kabenbach discovered the next morning. The loot amounted to \$1,500.

The premiere of "Sir David Wears a Crown," a one-act fantasia of appeal to children, written by Stuart Walker, was given at the Murat at



MLLE. MYRO, the famous French Danseuse, wearing the costume of LUMINOUS PEARLS that has startled even gay Paree.

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From The New York  
"Daily Illustrated News"

JUNE 17, 1921

## TAYLOR, MACY and HAWKS

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Direction PETE MACK

a special children's matinee June 24.

### KANSAS CITY By WILL R. HUGHES

PHOTO PLAYS.—"Peck's Bad Boy," Newman; "The Wild Goose," Royal; "A Tale of Two Cities," Twelfth Street.

The musical revue, "Hinky-Dinky Parlez Vous," was given at the Auditorium this week by the original company, all members of the Atchison (Kan.) American Legion Post. The revue was produced many times overseas, the members of the cast, soldiers and nurses, being members of the 35th and other divisions.

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### LYON & HEALY

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The Cheyenne (Wyo.) Cowboys' Band is making a tour of this part of the country in the interest of the Frontier Days celebration to be held there commencing July 26.

The Idle Hour, one of the oldest picture houses in the downtown district, has closed for the summer. This house was operated for several years as an all-night house, but was compelled to cut out the all night feature several months ago by a police regulation. The close this week is the first time in eight years the house has been dark.

Dubinsky Brothers sold the Cozy theatre, a small downtown house, to Denny Costello, a local politician and operator of several film houses. The new owner opened with non-union operators, and the union immediately put pickets in front of the house, it being reported that but 30 tickets were sold the second

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day of the boycott.

Several candy wheels and other concession devices confiscated at Fairmont Park a month ago by a local constable, have been ordered destroyed by the local justice

the peace, who held that the devices were games of chance. The stuff was seized at the time of the park opening by constables who in former years had been employed as peace officers at the park. This year, however, deputy county marshals are the peace officers.

The funeral of Jessie D. Spence, 25 years old, who was drowned in the Pueblo flood, was held here this week. Miss Spence lost her life while waiting for a carnival company with which she had signed.

Eleanore Alkins, known professionally as Mlle. Stasia Ledowa, left this week for South Haven, Mich., where she will teach in the ballet school of the Chicago Opera Co. Miss Alkins will have a class of 32 young dancers. She is the first American girl to ever teach in the school, and will again be a solo dancer for the company this winter

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Barbara Dean, a Pittsburgh girl,



King Lear takes off his wrinkles almost as easily as his crown when he uses

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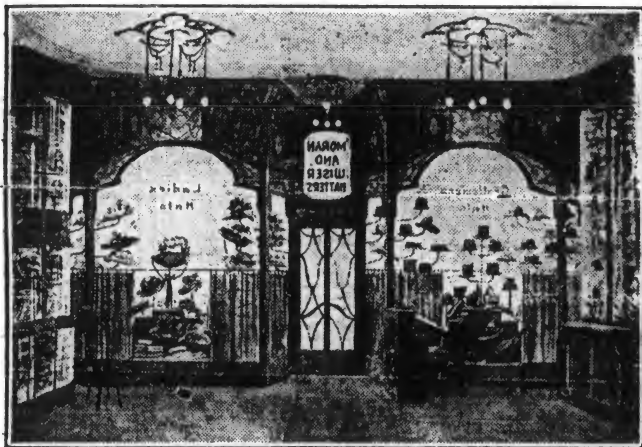
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A picture of the original "Hat Shop" scene made in Berlin, Germany, February, 1909. Produced at the Hansa Theatre, Hamburg, Germany, May, 1909, by

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# THEY'RE SINGING AND PLAYING 3 THESE GREAT BIG WONDERFUL 3 SUCCESESSES ALL OVER THE BIG TOWN LITTLE CRUMBS of HAPPINESS YOU GAVE ME LONG AGO

Moderately with much expression

though I know you tried; But what you gave made me your slave, And I was eat - is - fied  
in your ten - der eyes; In your one kiss, one taste of bliss, I found life's great - est prize

REFRAIN

Lit - the crumbs of hap - pi - ness That fell like gold - en grains. Filled my hun - gry, home - sick heart And stilled that lone - some pain. Lit - the  
drops of ten - der - ness That made me love you so: Lit - the crumbs of hap - pi - ness You gave me long a - go. -go.

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ERNEST R.  
**BALL'S**  
THIRD  
BIG  
BALLAD  
SUCCESS  
FOLLOWING  
"WORLD"  
AND  
"TRAIL"  
LYRIC BY  
J KEIRN BRENNAN

# CROONING (CROONING LULLABIES)

Moderately

Ev - ry night be - neath the love moon Sweetheart, when we  
While our hearts are sweet - ly blend - ing In such per - fect

steal a - way All we do is croon a love tune When you're in love there's nev - er much to say:  
har - mo - ny Let there nev - er be an end - ing To love own lit - the dream - y mal o - dy

REFRAIN

We're croon - ing, just croon - ing, the night time a - way Plan - ning and dream - ing  
lit - the day af - ter day. Just hop - ing that some - time we'll both har - mo - nize

also: In our own lit - the love nest, croon - ing lul - la - bies. We're bliss.

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A HIT  
WITH  
A  
CAPITAL  
H  
by AL DUBIN  
H A WEISE  
and WM F CAESAR

# WYOMING LULLABY (VOC.) WALTZ (INST.)

Moderate

When the sun is sink - ing in Wy - o - ming When the twilight shades start to fall  
There beneath the pines in old Wy - o - ming There's a lit - tle world that no one knows

In my dream I can hear a mel - o - dy, In my heart there's a ten - der mem - o - ry; By the cabin door I see my Mother With a lit - tle ba - by on her knee  
Ev - ry flow'r there just means a lov - ing kiss From that man - my whose smile I wouldn't miss; Soon I'm going back to old Wy - o - ming To that lit - tle home I'm longing for

I then comes back that Wy - o - ming lul - la - by; Moth - er used to sing to me When night is near; That song I'll hear that strain  
Then each night I shall hear my Mother's voice; Sing that lul - la - by once more; Just once a gain I'll hear that strain

LULLABY

Go to sleep my ba - by, Close your pret - ty eyes, An - gels up a - love you Peep - ing at my hos - cy from the skies, Great big moon is  
shin - ing Stare be - gin to peep, Time for sleep - y head like you, dear, to go to sleep That's my sweet Wy - o - ming lul - la - by

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THE  
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RAGE  
of  
TWO  
CONTINENTS  
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by GENE WILLIAMS

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will make her screen debut in the forthcoming production of "Peter Ibbetson." She is a former student of the Carnegie Tech drama school.

Seven persons were killed in the collapse of the Grand, a film house

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In Barnesboro, near Johnstown.

Griffith's "Dream Street" got off to a flying start at the Nixon last week despite hot weather.

Bongiovanni's Gardens at Wildwood are drawing the bulk of the cabaret attendance, with the Willows at Oakland the only serious rival. The former place is featuring a New York orchestra, the latter a colored one from Columbus.

Bongy's is the haven of the wilder element. Chances are that Bongy

The current summer season is the first in years in which the Alvin has failed to house some sort of theatrical venture. Other times it has usually run pictures.

The past season saw the passing

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of two picture houses in the Temple and Columbia, both in the heart of the business district. Restaurants will occupy the site in each case.

Ad Wilson, trap drummer at the Harris, is mourning the loss of his Ford touring car, especially because his insurance on it ran out a few days previous to the theft.

## PORTLAND, ORE.

HELLIG.—"Dream Street."  
LYRIC.—Lyric Musical Travesty Co. in "Our New Mayor."

PICTURE HOUSES.—Liberty, "Peck's Bad Boy"; Columbia, "Deception"; Rivoli, "The House the Jazz Built"; Majestic, "Don't Neglect Your Wife"; People's, "A Slave of Vanity"; Star, "Fighting Bill."

Hanna B. Schloth was elected president of the Portland Drama League last week to succeed Mrs. Mabel Holmes Parsons, under whose direction the league has made notable progress for two years.

The Motion Picture League of Oregon has changed the scene of its weekly luncheons from the Benson to the Imperial Hotel. The league hereafter will assess each absent member \$1 for each meeting missed.

Manager W. W. Ely of Loew's Hippodrome was confined at his home throughout last week by illness. In Ely's absence Sam Meyer had charge of the big theatre.

J. B. Sparks, owner of one of the largest show house chains in Oregon, has recently invaded Bend, an eastern Oregon trade center, and has purchased from O. M. Whittington the latter's title to the Liberty

and Grand theatres. The consideration is said to have been \$20,000. Sparks formerly was a motion picture projectionist in Portland theatres.

A quartet of University of Oregon glee club members opened a week's engagement at the Liberty theatre Saturday, singing a repertoire of college refrains.

Business men of Amity, Ore., have

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"Tiger Rose."

TEMPLE.—Glaser Co. in "Scandal."

FAY'S.—Betts' Seals; Rand and Gould; Clifton and Spartan; Senna and Stevens; Sherman and Pierce; Grace De Winters; Alice Joyce in "The Scarab Ring" film feature.

PICTURES.—"The Old Swimmin' Hole," Regent.

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manager of the New Star, opened Shows. Five years ago he purchased the Main shows.

Anthony Downey had the unusual distinction of having his own circus play in his own home town the other day. He is from Medina, has a residence there and owns local property. When the Walter L. Main Circus played there the other day he was quite a big hero in the eyes of the local kids. Twenty years ago he took Andy Downey's Big "Uncle Tom's Cabin" out on the road, with Professor Clark, a dog trainer, and J. P. Gallagher, both of Medina. "We opened with the band and closed with the sheriff," says Downey. The next year the Downey and Gallagher opening circus was started, and later was owned by Downey alone and known as the Andrew McPhee

Vaughan Glaser opened his 11th summer stock season at the Tem-

ple this week with some of his former players and some new ones. Fay Courtenay is again leading lady.

SYRACUSE, N. Y.

By CHESTER B. BAHN  
EMPIRE.—Knickerbocker Play-



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Some 'old bird' you."—Marcus Loew.

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"Act too small for Small Time; try something  
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Material by Mub. Direction, Honey Brew.  
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Betty Goldberg and is now honey-  
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Valerie Bergere and her company  
are playing a two weeks' engage-  
ment at B. F. Keith's. Miss Ber-  
gere was seen in a Japanese play  
last week. This week she is ap-  
pearing in "Judgment," an intense  
dramatic offering. It is well done.

The Somerville Players at the  
Stone, Binghamton, are presenting  
"The Barrier" this week, and next  
week will put on "Scrambled  
Wives."

## WASHINGTON

By HARDIE MEAKIN

The hot weather is doing its  
damndest to keep Washington's the-  
atregoers at home, but so far it has  
made but little inroads on the at-  
tendance of the only remaining  
legitimate house and the vaudeville  
and picture houses. The stock  
week at the Shubert-Garrick is  
presenting "The Man from Home."  
Robert Brister, Florence Martin,  
Douglas Dumbrie, J. Arthur  
Young, Leah Winslow and Edna  
May Oliver are among the prin-  
ciples.

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## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, June 29.

Marie Prevost is the little heroine out at U. for having pulled King Baggot, her director, and his assistant, Nac Rose, out of a pool on a location in Pasadena. It was on the Coffin estate that the company were working when Rose started to take a plunge in the outdoor swimming pool. He was taken with cramps, and when Baggot jumped in to help him the latter misjudged his distance and struck him, head. Marie then leaped in and pulled both of them out. And there are some people that say a Bathing Beauty can't swim!

Robert Leiber, recently re-elected president of the First National Pictures, Inc., is here on a visit.

Joe Mitchell has been placed in charge of the scenario department at the Buster Keaton studio. He has been with the company for more than a year and worked in conjunction with Jean Haver on the former Keaton comedies. Mitchell has the advantage of musical comedy and vaudeville experience, both as actor and author, and was at one time one of the Lubin company in Philadelphia, working in the first film comedy that was ever made, something like 22 years ago.

Elias Schwartz, head of the Sun Film Corp., a distributing organization active along the Pacific coast, with exchanges in California, Washington and Oregon, is entering the producing field. He plans to make 30 two-reel and six five-reel westerns. Vic Allen will direct.

Clayton Hamilton, former Columbia University professor, has signed a renewal of his contract with the Goldwyn organization, which will keep him on the lot for another year.

Frank Lawrence, film editor at U, has started on the work of handling the Von Stroheim production of "Foolish Wives."

Jack Cunningham, until recently scenario head at Robertson-Cole, has been added to the U. staff by Lucien Hubbard. He will handle continuity as well as do originals.

"The Girl Who Knows All About Men" is to be the title of the next Gladys Walton feature at U.

Harry "Snub" Pollard has started work on his eightieth comedy. He is now grinding at the Hal Roach studio.

Marshall Neilan managed to turn the S. S. Yale into a studio on one of its trips between Los Angeles and San Francisco. He took his entire company on the trip to shoot scenes for "Bits of Life."

Peter B. Kyne's story, "The Sheriff of Cinnebar," is being shot at Universal with Hoot Gibson as the star. Reeves Eason is directing.

Eileen Sedgwick, the U. serial star, is back on the job and work has been resumed on "The Terror Trail," the serial which was interrupted when the star sustained severe injuries in the filming of a scene.

Charlie Chaplin's latest, which has been generally hailed as "Vanity Fair," may be called "The Idle Class." The picture is now practically finished, 20 weeks having been consumed in the making.

Paul Bern is to direct Tom Moore's next production at Goldwyn. It will be "The Man with Two Mothers," an original written for Moore by Alice Duer Miller. Bern has been in the editorial department at Goldwyn.

Walter Stanley Watson, who claims that he is an assistant director, has been placed under arrest for having stolen a number of jewels from Mrs. Lydda C. Stockton on March 2. Watson's defense is that he won the jewels from a film cowpuncher in a crap game.

Richard Dix, the Goldwyn leading man, underwent an operation at the Methodist Hospital, having a piece of steel removed from his eyeball.

Edwin Carewe is starting East shortly to make arrangements for

the production of his play, "Prisoners Three." Marion Rogers collaborated with the director in the writing of the piece. Carewe is to play the lead in the stage production.

Nanine Wright, Gaston Glass and Grace Darmond have been signed by John M. Stahl for his next Mayer production.

Thomas H. Ince has just purchased 34 acres of land in Beverly Hills, at the entrance to Benedict Canyon. He is going to build a \$100,000 home on the site, which cost him \$85,000.

Al Cohn is now connected with the sales department of the Palmer Photoplay Corp. He has been conducting his own sales agency for plays and stories here for some time.

Gladys Brockwell has been placed under contract by the Novo Film Syndicate and is to appear in a series of five-reel society dramas. Phil Rosen is to direct for the company, and space has been secured at Universal for the making of their productions. R. A. Glasgow and Martin L. Anderson, both of St. Louis, are the backers of the company.

Neil Palmcr, 2-year-old son of Theodore Palmer, one of the electricians at the William Fox studios, died last week as the result of having swallowed a "son of a gun," a new Fourth of July form of fireworks.

Barbara LaMar is being billed as the latest find in pictures. She is a Frothingham protegee and at present playing the role of Miady De Winter in "The Three Musketeers" with Douglas Fairbanks. Out at the studio it is common talk that they have to keep watching her like a hawk to prevent her stealing the picture. This seems all the more extraordinary, as Marguerite de la Motte is also a Frothingham protegee. Those who have witnessed the early shots of the Fairbanks special predict that about as soon as it is released Barbara LaMar will be on her way to stardom. The tipoff on her has traveled around the lots here, and already producers are trying to sign her up. Sam Rork and Colonel Selig put in a bid for her services a couple of days ago, and others are also making overtures.

Harriet Hammond is another Sennett beauty that has stepped into the features. Marshall Neilan has signed her for an important role in "Bits of Life." Lately she was playing opposite Fatty Arbuckle. The Neilan feature is to be completed almost any day now. The complete cast will include John Bowers, Noah Beery, Lon Chaney, Rockliffe Fellows, James Bradbury, Jr., Fred Burton, Anna May Wong and Teddy Sampson.

Bill Russell has started work on "The Lady of Long Acre," which is being directed by George Marshall.

Gareth Hughes was slightly injured in the making of scenes for "The Garments of Truth," which George D. Baker is directing out at Metro.

"Beyond the Rocks," one of the older Elinor Glyn novels, is to be the next vehicle for Gloria Swanson at Famous Players-Lasky.

Clarke Van Benthuyssen, one of the former Broadway lights and for a long time on "The World," is now conducting a general publicity bureau here.

Jack Browning, formerly with Keystone and Eiko, who has been out of the picture field since 1917, is back and returning to the camera grind.

Eddie Sedgwick is now directing Buck Jones on the Fox lot.

Over at the Astra studios in Glendale Arvid E. Gillstrom is busy as director general for the Adams comedies. The company is working under a new contract with Educational

and are to turn out eight two-reel super-comedies starring Jimmie Adams. Virginia Warwick is working opposite the comedian, and with Cliff Bowes will work through the entire series. Bert Glassmire and Bob Eddy are doing the stories.

H. B. Edington, assistant to Abraham Lincoln, in charge of the production at Goldwyn's Culver City plant, has started on a vacation tour.

Harold H. Hurley and Lester Levy have been added to the publicity force at Universal City, assisting "Mique" Boylan, who was recently appointed head of the department upon Charlie Hartzman's resignation.

William Hammond Cline, former press agent and now assistant manager of the local Orpheum house, has started east. He left Los Angeles Saturday and will arrive in New York in about ten days. Accompanying him will be Mrs. Cline. A. G. Warshawer, present press agent of the house, will assume Cline's duties during his absence.

## TWICE BORN WOMAN

The Man from Nazareth.....Albert Pasqual  
Simon of Cyrene.....George Hugo  
Marcus Petronius.....Charles Chertier  
Setna, the Egyptian.....Marcel Pailas  
Judas Iscariot.....Edward Napoloni  
Mary Magdalene.....Deyha Loti

The display of "The Twice Born Woman" at the New York Hippodrome as a special feature, simply places another naught in the picture realm. Presented by Malcolm Straus, the artist, with Eve Unsell and Mr. Straus credited with scenario, mostly in Palestine, that are brightened only by the ensembles. There were several of these ensembles, each one admirable in it-

self, although in many where the principals were prominent, little could be said of the acting that necessarily called for heavy pantomiming.

Acting seemed the most remote of anyone's thoughts. It was a matter of posing, studied posing and often, especially with Deyha Loti as Mary Magdalene, some of the attempted effect through distinctly unpleasant, though perhaps strictly foreign, makeup.

As a commercial proposition this picture holds no decided attraction, lest the biblical story, done so frequently in out of doors performances under other titles, draws biblical readers who may wish to see the tale worked out. Again, and commercially, it's problematical exactly how this pictured story will strike those same people. Because purely a commercial project robs it of any lure that might otherwise be contained, for when a person is charged \$1.10 at the box office to witness a flight of film of a subject that should call for some reverence, the ticket buyer cannot be expected to view the picture other than per the box office impression given. Whether the feature is worth the price will be the personal opinion of those who watch it.

In detail, "The Twice Born Woman" keeps missing. At the first Hip showing, June 22, some present apparently familiar with the Scriptures alleged the quotations introduced as titles were quite faulty. But the titles told the story even if the picture failed altogether to do so. It ran as if an immense footage had been clipped, possibly through religious censorship or with an eye to future religious criticism.

Judged only as a picture there is nothing in it for film fans or others,

as the twice born woman is a film-aged story, only the picture people have called her so often in the past the woman who found her soul or reformation.

The feature seemed to actually run about 85 minutes. Preceding were views of Judea, a singing male quartet, and a classical dance mixture by Norka Rouskaya that found the Hip stage too big for it.

The film's promoters have rented the Hip for four weeks from Charles Dillingham, so Mr. Dillingham doesn't care nor does anyone else, or if "The Twice Born Woman" utterly flops as it is quite likely to do, there could be no excuse advanced. It was a gambling chance to commercialize this historical biblical tale, and as made it's an odds on loser.

## WEALTH

Mary M. Leod.....Ethel Clayton  
Philip Bonwick.....Herbert Lawton  
Gordon Townsend.....J. M. Dumont  
Oliver Marshall.....Lawrence W. Steers  
Irving Seaton.....George Perolat  
Mrs. Bonwick.....Claire McDowell  
Estelle Rodlund.....Jean Acker  
Dr. Howard.....Richard Wayne

The first thing striking you about this Lasky offering current at the Rialto is the frequency with which what story there is advanced by inserts. It is based on an original by Cosmo Hamilton and the continuity is by Julia Crawford Ivers. William D. Taylor directed. Apparently its substance, purpose and idea can best be visualized by imagining its motto to be, "It is better to be poor than rich."

Ethel Clayton, who is starred, and a competent cast set out to prove it by showing Miss Clayton first as an illustrator who falls in love with a rich young man who forthwith marries her. They live with his wealthy

Jesse L. Lasky presents

## ETHEL CLAYTON

In  
William D. Taylor's  
PRODUCTION

## "Wealth".

A Paramount Picture.

A MID Greenwich Village  
gaiety she struggled for  
wealth and fame.Until, wearied of poverty,  
she married a millionaire.Then began the real struggle—for love and happiness!  
It's a story that goes deep  
into the heart of a woman, and  
brings out the tenderest truths  
of life.The gay life of New  
York's Bohemia put on the  
screen for the first time!

A Paramount Picture

By

COSMO HAMILTON

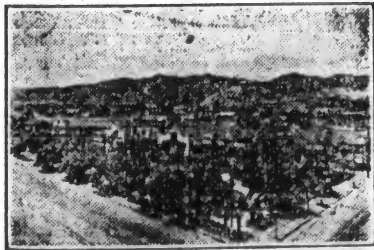
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JULIA CRAWFORD IVERS



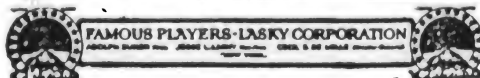
## HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

3-Column Ad Above

Mata and Electros are  
in Stock at Exchanges

# A MESSAGE THAT WAS SENT TO THE GENTLEMEN CONVENED AT MINNEAPOLIS, MINN.

## THE MAN BEHIND THE MICROSCOPE

A group of men got together back in 1776. They made up their minds that what was theirs WAS THEIRS. They were willing to fight for it. They won. They made history. We are they.

Descendants of that determined group are now gathered in Minneapolis and let's hope that they will make up their minds to fight for what's theirs. They are better equipped in every way than the patriots of '76, for Law and Order promises square dealing—if they decide to have what's theirs. We are they.

Independent Exhibitors, Distributors and Producers own what they have by the sweat of their brows. No Bull or Bear from Wall Street produced their money for pleasant smiles or "blocks of common stock." It was earned.

By right of honest toil their theatres and productions are coming into their own—that's proven by the fact that the crowd from Wall Street desires to crush. Wall street has never feared a dead one—therefore we must be alive. It's going to be suicide, murder or a happy prosperous life—which shall it be?

Don't let's sit back to "let George do it," for George has a funny knack of passing the buck around—and it's never done. Let us all do it. Do it now. Do it well.

Let's show Mr. Wall Street that our pictures are wanted by intelligent audiences—that our theatres house discerning patrons. Let's show him how little he really is by making ourselves so much bigger. He is not the bad, bad boogey-man he would have us believe—not so by a long shot. His theatres are no better than ours nor are his pictures. All he really has is MONEY—and that is dwindling so fast that he has had to practically turn Highwayman.

He is only standing behind the *microscope of advertising*, and if you'll peek behind you will find that he is not near as big as we—and KNOWS It! But he doesn't know that we know it, so let's show him!

Let's hold our ground, hold our theatres, hold our producing units and the first thing you know he'll be asking us to let him play in our yard. We have pictures and theatres—thousands of the best. We have the ability and desire to satisfy the public's wish for clean and human photoplays. Let's give it to them and forget all about the MAN BEHIND THE MICROSCOPE.

I sure would like to be with you fellows out there in Minneapolis, but I feel that I am where I can do US the most good. I am opening "THE TWICE BORN WOMAN" at the New York Hippodrome. You will read more about it elsewhere in this paper. Mr. Wall Street could probably tell you how many pictures of his were turned down to let this feature run.

That's my first shot—let's lay down a barrage and pretty soon the MAN BEHIND THE MICROSCOPE will be "irised" to fadeout size.

**SONORA FILMS CORP.**

Home Office: 729 7th Avenue

Signed, JULIUS SINGER



mother, who proceeds to dominate them. A baby is born—then dies. In the meantime Mary asserts herself, pleading with her husband to go to work and make a home for them. Too late he realizes how much she means it. She has left him meanwhile, but he wins her back, and the audience is satisfied when the overbearing mother-in-law has a stroke of paralysis she has long dreaded.

Competently handled, this might have scored, but as it stands it is dressed up to conceal its defects. There are rich and costly interiors, a cabaret scene expensive in every way, and Miss Clayton's gowns to help.

Herbert Rawlinson and Claire McDowell stood out in the cast.

Leed.

## CARNIVAL

Illvie Steno.....Matheson Lang  
Simonetta.....Hilda Bailey  
Count Andrea Scipione.....Ivor Novello  
Lela.....Clifford Gray  
Baroness Ottavia.....Duchess D'Anzola  
Nino Steno....."Twinkles" Hunter

Harley Knoles' film production of "Carnival" is the only tangible evidence to reach America to represent the ill-fated Alliance Film Co. of England. It is being distributed here by the United Artists. If the Alliance had ever gotten into full swing with a series of such productions as "Carnival," it would have been a strong contender for first honors in the American film mart. "Carnival" was presented here on

the legitimate stage a year or so ago with Godfrey Tearle in the stellar role, and while Mr. Tearle scored a strong personal success, the piece proved a dire failure and was quickly withdrawn. Matheson Lang, a popular English actor, produced it in London on the spoken stage, where it enjoyed a prosperous run, and he is now in the same role in the film version, and Hilda Bailey, who created the leading feminine role in Matheson's company in London, is cast for the same part in the screen presentation.

While following closely the spoken version, the film adaptation is intensely absorbing melodrama of a high order. The film producer had the advantage of utilizing many more scenes than could possibly be shown on a stage, and for a background employed actual locations on the canals of romantic Venice, with its picturesque castles, gondolas, etc. It was also relatively easy for him to actually show a replica of a Venetian carnival, and for a number of these shots the film was artistically colored.

The story has in it a strong basis for tragic drama—that of a prominent Italian actor-manager, believing his wife guilty of infidelity, called upon to play the role of Othello on his stage to her Desdemona, winding up with the choking scene, wherein he is so frantic he actually tries to throttle the fair lady.

Mr. Lang is a typically stolid Englishman, and when he makes up

for the Moor of Venice he looks the part to a nicety. A number of close-ups serve to bring out the fierceness of his jealousy, and the scenes in the theatre are not exaggerated or idealized. His screen performance is a fine piece of cinematographic mummery. Miss Bailey, however, does not fare so well. She fails to bring out the "temperament" of the young wife who goes to the carnival attired as Bacchante with another man, merely out of pique because her husband is called away at the last moment and unable to escort her. She is not sufficiently convincing in her depiction of the consequences of her rash act. Mr. Lang, on the contrary, lives and suffers the role of Othello—or at least creates that impression.

The others in the supporting company are sufficiently competent for their respective parts, the photography is admirable throughout, and the entire production is a dignified and impressive one. It can be set down as a success of a high order. If this should turn out to be the case it will probably be the first British-made photoplay to win its laurels in this country. Jolo.

## SALVATION NELL

Nell Sanders.....Pauline Starke  
Jim Platt.....Joseph King  
Myrtle Hawes.....Gypsy O'Brien  
Major Williams.....Edward Langford  
Lillian Gish.....Lillian Gish  
Sid McGovern.....Charles McDonald  
Al McGovern.....Matthew Betts  
Hush House Sal.....Marie Haynes  
Callahan.....William Nalley  
Jimmie.....Lawrence Johnson

This is a serious picture for hot weather, but a good picture. Whitman Bennett is presenting it this week as a First National attraction at the Strand, and it leaves you better for having seen it. It is based on Edward Sheldon's well remembered play. Kenneth Webb directed competently and the mountings were adequate and in keeping.

Far above other considerations, the acting stands out. Pauline Starke never appeared to such good advantage. She was simple, direct, appealing. She outdid herself. Nothing this year has begun to approach Lillian Gish's performance in "Way Down East" as this has. She was well seconded by Joseph King, who in the latter scenes brought into his performance with pathetic charm a suggestion of the weakening of the roughneck and the growing of the better man, but the mind returns to Miss Starke to that moment of the fight when sheer terror took hold of her, to her rescue and the light falling on her face as she prayed, lastly to those final scenes when she struggled between the good and bad love, making clear the difference, the terrible inner urge that leads every woman worth a second's thought into the Gethsemane of all attractive girls.

Of the others who appeared it may be said that Evelyn C. Carrington made a bit convincing and effective by the simplest methods, while Mr. Bennett in his casting chose for his boy part a real boy who was neither angelic nor pretty, but a boy. As for the rest, they worked well in the ensemble.

Nell is the girl of a roughneck and can't keep a respectable job, as the man is always coming around while in drink. Finally, at work scrubbing floors in a saloon, she attracts the unwelcome attentions of the boss' brother and her own man defends her, killing the brother. For this he serves seven years. Coming back, he looks up his girl and their son and finds them happy in Salvation Army work. He himself has been tempted by a gang of thieves. In the final, moving, convincing scenes she saves him and herself and son, and all together they find happiness. Leed.

## HEARTS AND MASKS

Alice Gaynor.....Elinor Field  
Gallopink Dick.....Francis McDonald  
Richard Connors.....Lloyd Bacon  
John Gaynor.....Lloyd Bacon  
Mrs. Graves.....Molly McConnell

"Hearts and Masks" is a Federated production adapted for the screen by Mildred Conside from the novel by Harold McGrath. Elinor Field is the picture's leading light, possibly it being her first starring vehicle. Alice Gaynor (Miss Field), the ward of a rich, gouty uncle, is confined closely to her home, due to the puritanical ideas of her guardian. Her bubbling disposition causes much worry and brings about his sudden departure from home for a rest. During his absence his niece takes command and assumes the role of a maid, making the servants the guests at the house, also informing a stranger that the house is a boarding place and that he may secure a room there. Uncle returns, finds the topsy turvy conditions, raises Cain, and the boarder makes his departure. A love affair had sprung up between the lodger and the maid which was carried on after he had taken up quarters at a nearby hotel, they meeting at an affair at the country club in masquerade attire. They become mixed up with thieves working in the crowd, have several escapades, but end up with the customary close-up.

The picture is a personal success for Miss Field if nothing else. She displays the winsomeness of a Pick-

ford and the comedy ability of a Normand. A more appropriate role could not have been picked for her. The picture in its general make-up had its production cost cut to a minimum. The interiors are the customary studio stock stuff, with not a flash displayed in the entire affair.

The cast in support has been sufficiently well selected, with each member honestly earning the money. William Seiter was the director, and although inclined to forget detail at times was provided with sufficient material in the McGrath story to bring forth a screen subject.

"Hearts and Masks" as a program picture has some value on the strength of the McGrath name and the work of Miss Field.

## THE OLD NEST

Dr. Horace Anthon.....Dwight Crittenden  
Mrs. Anthon.....Mary Allen  
Uncle Ned.....Nick Cogley  
Hannah.....Fanny Stockbridge  
Mrs. Guhrle.....Laura Lavarrie  
Tom, age 18.....Johnny Jones  
Tom, age 14.....Richard Tucker  
Arthur, age 14.....Marshall Rickess  
Jim, age 10.....Buddy Messenger  
Jim, age 22-24.....Cullen Leach  
Kate, age 9.....Luelle Leach  
Kate, age 21-23.....Louise Lovely  
Frank, age 6.....Robert Devillies  
Frank, age 18.....J. Park Jones  
Frank, age 28.....Theodore von Elts  
Molly McLeod.....Molly McLeod  
Harry Andrews.....M. E. (Lefty) Flynn  
Mr. Atkinson.....Roland Rushton

A goodly percentage of those present at the premiere of "The Old Nest" Tuesday evening at the Astor were members of the theatrical and film industry. They were pretty well agreed that the Reginald Barker production of Rupert Hughes' photoplay, made for Goldwyn, is more or less of a plagiarism of William Fox's "Over the Hill." Nevertheless "The Old Nest" is not a plagiarism excepting in the sense that every triangle drama is a varia-

tion of all the others. "Over the Hill" is a photoplay about a venal, churlish, rapacious low-cast family showing the mother-love the one big thing in such surroundings, with one son so unfeeling as to permit his mother to go to the poorhouse. The father of the family is a horse-thief as the culmination of a life of indolence.

"The Old Nest" depicts the married life of a sweet mother, the wife of a country doctor whose children grow up and marry, and in the carrying on of their own lives neglect their aged mother—never viciously, but unthinkingly, just as all of us—yes, even the best of us—are apt to do. It is a magnificent depiction of the inevitable existence, showing the love of a mother for her children, knowing their human frailties but loving them just the same. None of the children are especially good nor yet wicked—just ordinary, average children of any mother with an average husband. To be sure one of the youths hangs out in the village pool parlor and gets mixed up in a crap game and steals some money from the cash register of the village grocery store where he is employed. How many of us, placed in the same situation, wouldn't have taken the same chance to pay our gambling losses at that age?

What was more natural than for the mother to take the money the father gave her to pay the butcher and grocer and use it to buy her little girl a dress so she could go to a party?

The entire picture is full of just such human, natural touches. There are no villains, no sex problems, no triangle situations—just the life story of any family; not designed to teach anything but merely to remind us not to neglect our parents, especially our mothers.

It is all classily told without bathos or other mawkish sentimentality, admirably directed without having recourse to tremendous mob scenes or extravaganzas of production. The technical details are superb in their simplicity. Jolo.

The Mark



of Safety

## Some Good Things for the Coming Season

NORMA TALMADGE

"The Wonderful Thing"  
"Smilin' Through"  
Two More This Season and Eleven to Follow.

RICHARD BARTHELMES

"Tol'ble David"  
Joseph Hegersheimer's Famous Story  
And Three Other Productions.

ALLAN HOLUBAR

Presents  
Two Special Productions  
Starring Dorothy Phillips

R. A. WALSH Productions

"Serenade"  
"Kindred of the Dust"  
Starring Miriam Cooper

MARSHALL NEILAN

Presents  
"Bite of Life"  
"Ponrod"  
With Wesley Barry  
And Two Other Productions

CHARLIE CHAPLIN

"Vanity Fair"  
We Hold Contracts for Two Others.

KATHERINE MACDONALD

"Her Social Value"  
"Penelope"  
Four More This Season and Six to Follow.

Mr. and Mrs. CARTER DE HAVEN

"My Lady Friends"  
"Nobody"  
Presenting "Nobody"

THE SENTIMENTAL BLOKE

A Special Production

RICHARD WALTON TULLY

Presents

"Omar the Tentmaker"  
"The Masquerader"  
Directed by James Young  
Starring Guy Bates Post

CONSTANCE TALMADGE

"Woman's Place"  
"Good for Nothing"  
Four More This Season and Six to Follow.

HOBERT BENLEY Presents

"Stardust"  
From Fanny Hurst's Famous Story

WHITMAN BENNETT

Presents  
"Salvation Nell"  
"Suspicion"

A JOHN M. STAHL Production

"Retribution"  
And Two Other Productions

CHARLES RAY

"A Midnight Bell"  
"Two Minutes to Go"  
"R. E. F."

And Two Other Productions  
(By Arrangement with First National Exhibitors' Circuit)

RUSTEN KEATON

Six Productions  
ANITA STEWART

"The Invisible Fear"  
"The Price of Happiness"  
"A Question of Honor"

JAMES OLIVER CURWOOD Presents

"The Golden Snare"  
W. F. ALDER Presents  
Four Productions

"ALEX. BUTTON"  
A Special Production

## FIRST NATIONAL ATTRACTIONS

That's another reason why

There'll be a Franchise everywhere

## BORN ON THE 4TH OF JULY

INDEPENDENCE Day, this year, will mark a significant event in the history of motion pictures—the first anniversary of the birth of Associated Producers Incorporated.

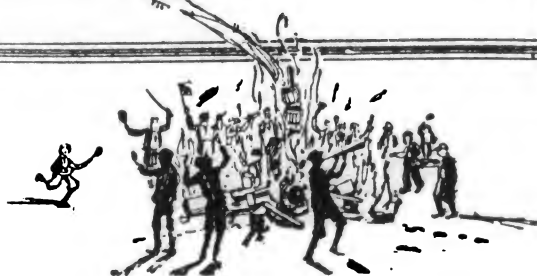
Coming into existence on this Great Day, we feel justly proud in proclaiming the fact and in announcing a progressive policy and program for the ensuing months.

Associated Producers Inc. is a cooperative organization and as its birthday signifies, is free and independent of all outside alliances. The production and distribution of quality motion pictures is the sole business of this concern.

We hold ourselves accountable to the Exhibitors of the World only and if our methods and product meet with their approval we believe we have accomplished much.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY



## DIRTY FILM IN COURT

Geo. Durand, Lillian Bradley and Others Held for Special Sessions

Judge Mancuso in the West 54th street police court last Friday held for Special Sessions, George Durand, Lillian Bradley, Bert Grant and the picture operator, alleged to have been the instigators and promoters of an indecent exhibition in a private room at Durand's restaurant on West 43d street a couple of weeks ago.

An obscene film seized by the police who raided the place and made the arrests, was exhibited to the magistrate in the court room.

Durand ran the restaurant, Miss Bradley is said to have supplied the performance, and Grant was charged with writing a lyric to fit the festivities, while the operator was charged with having projected the film.

In the private party that had induced Miss Bradley to arrange for the exhibition were 15 members of the Vice Society, virtually the entire party. One of the society's investigators had been working on Miss Bradley, who is a club booking agent, for several weeks. It is said, and during that time the investigator is reported to have tipped off an affair at Mineola, L. I. Miss Bradley also furnished. The county authorities raided it.

## BIG COAST EXODUS LEAVING L. A. 'LONESOME ALLEY' FOR PICTURERS

Rates Have Been Lowered and Extra Sections Are Carrying Hangers-on at Studios East—No Production Revival Seen Till Late Fall

Los Angeles, June 29. Los Angeles is losing a flock of those who were earning their livelihoods here by either appearing in pictures or being employed in and about the studios. Since June 15, when the new railroad rates to the east became effective and the round trip ticket to New York was cut to \$172.14, the railroad terminals have been crowded daily with those departing. On the first day of the new rates 15 additional sections were added to the regular trains scheduled for overland travel. Since that time there have been at least five additional sections daily on the Santa Fe alone.

At that rate it does not seem it will be long before L. A. will mean Lonesome Alley. Of course the L. A. boosters are there with the big wallop that the incoming trains are bringing in just as many people as are leaving, but that is the "bunk," pure and simple. The picture folk that can afford to get away are all going it.

They figure that there will be no general revival of production on a large scale in Los Angeles until some time late in the fall, either October or November, and casual investigation seems to prove that they are about right. In the meantime they figure if they can get something to do in New York either in pictures or on the stage they are going to be the winner. The round trip railroad tickets permit them to finish their return trip up to October.

## THE FAIRBANKS ARE HAPPY

Los Angeles, June 29.

Mary Pickford and Douglas Fairbanks were jubilant Saturday over the decision handed down by District Judge Langan at Minden, Nev., upholding the divorce of Mary Pickford and Owen Moore, granted March, 1920.

Attorney General Fowler has announced he will appeal the decision to the Supreme Court of the State. Neither of the stars would make any statement, referring all questions to their attorneys.

## ROGERS FINANCING HIMSELF

Los Angeles, June 29.

Will Rogers will make two reels for release through Pathé. That much regarding the future activities of the comedian seems to be settled. Rogers' own money will finance the company, which is to lease space at one of the local studios, and Clarence Badger, who directed Rogers at Goldwyn, will be associated with him and direct.

# LASKY'S DRASTIC CUT IN PRODUCTION IS FOLLOWED BY LOEW AND GOLDWYN

On Same Lines Laid Down by Bird for Fox—Hoffman at Metro Says Cut Is to Obtain Through Whole Industry—Purchasing Depts. in Lide

Los Angeles, June 29. Jesse Lasky, who arrived from the east last Thursday, announces that a 25 per cent. cut in the cost of production, a general speeding up in all the departments and an entire elimination of waste in every direction is the only thing that is going to keep the picture industry on its feet at this time. He also stated that practically three studios here are aligned with the Famous Players-Lasky in the plan to cut the cost of the making of pictures. The two others are Goldwyn and the Metro.

Before starting west Lasky held conferences with Samuel Goldwyn, Richard A. Rowland and Marcus Loew, at which it was agreed that the cost of production would have to

be cut one-quarter to meet a corresponding cut in the rental prices of pictures.

The three producing companies are now planning their studio work to bring about the 25 per cent. saving. It will mean a further cut in salaries for the acting casts, and the working staffs will also either have to stand a cut or their personnel will be cut to a minimum.

The plan which the three companies have laid out for themselves will follow pretty much the re-entranchment policy which was inaugurated at the William Fox West Coast studios about five months ago by Charles A. Bird. The standard of production there has been maintained and in a great many instances bettered under the new regime, and the cost of production has been cut anywhere from 25 to 40 per cent. through speed and the elimination of graft and waste.

"The day of a complete show-down in the picture industry has arrived," according to Mr. Lasky. "Abnormal and exorbitant salaries, needless and wasteful extravagance and so-called 'bankers' hours' and all the various illogical and unbusinesslike methods that have obtained and for which the picture business has been more or less justly criticised from time to time must come to an abrupt end. We must regard the present moment as the most critical that the film industry has faced during its existence."

"So far as Famous Players-Lasky Corp. is concerned—and I am satisfied that the same will apply to other leading producing companies—there will be no more extravagances in production, no more abnormal salaries, and employees of the company will be expected to give value received in every department."

All of the business houses in Hollywood, Los Angeles and vicinity that are doing business with the studios will be affected, and they will be expected to co-operate with the new order of things generally.

Milton Hoffman at the Metro stated that the 25 per cent. cut was to be general throughout the industry. It was a time to get down to hard tacks. The houses in Los Angeles that have been existing by making rentals to studios of props, etc., have been basing those rentals on 10 per cent. of the valuation of two years ago, when everything was inflated and that will have to come down to earth and present-day prices and figures percentage on that basis.

The purchasing departments of all the studios are to be made to closely follow market conditions on all commodities used and will be compelled to buy at prevailing market prices, thus cutting out the paying of various commissions. The casting departments will be watched for understandings with agents and "kick-backs" on commissions, and those little touches of graft will all be wiped out.

In all it is promised that a new era in picture producing is about to arrive, one which, if all promises are kept, should bring about a revival of production in the industry with greater speed than any other step that could be taken. It will mean that the co-operation of the actor, director, mechanic and every one connected with the production end of the industry will be necessary. It will mean that the individual will have to cut and accept the cuts in salary, so that the greatest good for the greatest number will come to pass. This is a matter of absolute necessity in this vicinity at this time. For the studios are haunted each day by hundreds looking for work, and every job that there is within Los Angeles there are ninety applicants.

Under regular conditions there was no possibility of relief in sight for the unemployed until October or November. Under the new order of things, however, it is possible that the first of September will see a general revival in production here.

There will be no more matinee performances of "The Last Waltz" until September.

Mrs. Mary Roberts Rinehart is recovering from a major operation for gallstones.

## DAMAGED IN FILM STREET

Kansas City, June 25.

W. A. Andlauer and V. A. Simes, picture photographers of this city, and Paul Linville, Macon, Mo., have been sued in the United States court for \$50,000 damages by Harm Hudson, of Kansas City, Kans., who claims he was injured while a film was being made by the defendants.

Hudson claims that he was told he was wanted to work in a scene showing a tug-of-war; that a rope was tied to him and that while he was assured there would be no danger and that the rope was to be attached to another man, it was fastened to an automobile and he was dragged 500 feet along the street, before a large crowd. The incident, the petition recites, occurred at Brunswick, Mo., during the ceremonial of a fraternal organization. For actual damages he asks \$25,000 and a similar sum for punitive damages. He claims that he has been unable to work since the incident took place.

## TULLY'S PRODUCTIONS

First "Omar" With Post-Distribution Settled.

Los Angeles, June 29.

The Richard Walton Tully productions are to be released through First National. The author has completed his arrangements with the exhibitor organization for the distribution of his product which will have Guy Bates Post as the star. The first picture, now being made at the Brunton Studios will be "Omar, the Tentmaker," and it is to be followed by "The Masquerader," "The Bird of Paradise," "The Flame" and the Sydney Drew stage success "Keep Her Smiling."

Virginia Faire will play the lead opposite Mr. Post, "Omar" and in addition Lawson Butt and Otto Matiesen have been engaged for the cast. James Young will handle the direction while Alfred Buckland will be art director. Rene Guissart will be the cameraman of the organization.

James Peede, who has been general manager of Mr. Tully's theatrical ventures will also act in that capacity in the picture field and Milton H. Schwartz will have charge of the Los Angeles offices of the company.

## AD VALOREM 30 PER CENT. DUTY ON FOREIGN FILMS SCHEDULED

Insiders Assured of It—Made on "American Valuation Plan"—Recommend 20 Per Cent. on Imported Raw Stock—Making Abroad

### LOS ANGELES BARS "BIRTH OF A NATION"

Stopped After Two Weeks at Garrick—Societies Protest

Los Angeles, June 29.

D. W. Griffith's "The Birth of a Nation" has been banned from this city. The showing at the Garrick was brought to a close Saturday by order of City Prosecutor Widney. It had been running two weeks when the order came to close.

Chief of Police Pendergast stated the order was the result of numerous letters of protest from various societies interested in the advancement of negroes and it was feared the film might engender racial feeling.

Mary Pickford's "Through the Back Door" was booked to replace "The Birth."

## CRAZY LETTER WRITER

Los Angeles, June 29.

Henry Baker, who was arrested in Tacoma, Wash., for having written threatening letters to Charlie Chaplin, the comedian, demanding \$30,000 on the pain that death either to himself or one of his intimate friends would follow, is believed to be crazed. Postal Inspector W. N. Cookson who made the arrest states that he is certain that Baker is of unsound mind.

Chaplin has refused to make any statement regarding the affair. His press agent, Carlyle Robinson, placed the matter in the hands of the postal authorities after Chaplin had received the letter.

## RIALTO CO. FORMED

Rialto Productions, Inc., is the name of a new independent distributing organization. Its principals are Lou Rogers and S. J. Stebbins. During the coming year at least 26 new features will be distributed by the organization.

## Durning Directing Farnum

Los Angeles, June 29.

Dustin Farnum has been placed under contract by William Fox. The contract was completed at the West Coast studios here, with S. M. Wurtzel and Charles A. Bird acting on behalf of the Fox interests.

Bernard J. Durning will have the direction of the first Farnum picture that is to be made on the Fox lot.

Washington, June 29.

Those claiming to be "On the Inside" are saying the Ways and Means Committee will recommend a 30 per cent. ad valorem duty on foreign made pictures coming into this country and that the recommendation will be accepted by Congress. Such assessment is to be made on the "American Valuation Plan," whereby invoice valuation will not be taken into account; but the tax will be levied upon an estimate of what a foreign picture would cost if produced in this country.

The Ways and Means Committee has recommended a tax of 20 per cent. on foreign raw stock, also based on the "American Valuation Plan," which means the wholesale selling price of raw stock in this country.

It is understood the committee is now drafting an amendment to the new tariff bill which will allow American producers to make at least 35 per cent. of a film in foreign countries and bring it into the United States free of duty. Paul Turner, representing the Actors' Equity Association, recommended to the committee that 20 per cent. of such film be admitted free, but Jack Connolly, Washington representative for the National Association of the Motion Picture Industry, appeared before a sub-committee last week, with the result that the 35 per cent. exemption will probably be recommended.

The adoption of this amendment will mean that American producers can go into foreign countries for scenes to complete a film without having to pay duty on such scenes.

## QUESTION FOR NAZIMOVA

Los Angeles, June 29.

The question of screenable stories to be the only thing that is holding up the signing of the contract whereby Nazimova would become one of the United Artists stars. The question rests entirely with the Big Four at present. It is understood that the star is ready to sign and that a space reservation has been made at Brunton Studios to begin work as soon as the papers are signed.

## MISS LAWRENCE MARRIED

Los Angeles, June 29.

Florence Lawrence, film star, was married to Charles B. Woodring, a Denver business man, May 12. The couple are now living in San Francisco.

The marriage was kept secret until this week.



Friday, July 1, 1921

## PICTURES

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## BIG DISTRIBUTING TRUST

MAY BE FORCED  
BY EXHIBITORS

**Minneapolis Convention News—Down on Zukor and Famous—May Form Own Exchanges—Paramount, First National and Others May Have to Combine in Defense**

## COHEN OPPOSED

Minneapolis, June 29. The big noise of the Theatre Owners of America Convention came out Tuesday in the form of a revolutionary proposition to have the theatre men form their own distributing system, a system which at first blush looks as though its purpose is to gobble up all the other independent exchanges in the country, or at least subordinate them. A lot of opposition to the idea developed and up to the last day of the convention it was not sure that the theatre owners would give it their countenance and support. But it was the belief of many impartial onlookers here that if they did go through with the program outlined Tuesday, the final result could be nothing but an enforced amalgamation of Paramount, First National, Goldwyn, Metro and the other big exchange systems on one side and a coalition of the theatre owners' proposed system and the other independent exchange men on the other.

All the present independents who refuse to play with the theatre owners, it was predicted, would be left between the two hostile camps indicated.

The convention itself has no very clear idea of what President Sydney S. Cohen and his associates have in mind as to the new distribution idea. When it was first sprung, questions came from all quarters and there ensued a free for all discussion that only served to befog the issue more completely. By late yesterday afternoon the situation had become so beclouded by opposing views that the presiding officer threw up the sponge and agreed to the whole matter being thrown over night into the hands of a committee made up of one delegate from each of the film zones represented, which committee should make an exhaustive carvass of the situation and Wednesday morning make a report to have the effect of a decision for the whole convention. That is to say, if the committee reported against the theatre owners' lending its support to its own distributing system, they should take the matter up in another way and devise another proposition.

Senator James J. Walker, National counsel for the Theatre Owners, gave the most enlightening description of the distributing proposal, coming after half a dozen other officials had tried to put the issue up plainly and had succeeded only in fogging it worse than ever.

## Walker's Idea.

Senator Walker's idea is this: When the United States railroad administration took over all the roads during the war, it established a series of consolidated ticket offices. The Erie had a booth or a counter. So did the N. Y. Central, Pennsylvania and Lackawanna. A potential buyer of a ticket to Chicago could go to the consolidated office and shop for the kind of ticket he wanted over the road he wanted to travel on. Each road maintained a selling agent under the same roof at a much lower cost than would have been necessary for each road to maintain a separate office. Senator Walker applies that idea to the proposed circuit or exchange.

For example, the consolidated system will establish an exchange plant in every important distribu-

tion center. Any independent producer can put his picture in each of the services of the system. Any existing exchange system from Paramount down can do the same thing. So each local exchange plant will offer all pictures by all makers in a consolidated office to which the local exhibitor can come and shop for what he wants. At least that's the way the advocates of the scheme set it forth, making the argument that independent producers will be glad to avail themselves of the service because it will cut their distributing costs down from 35 to 12 per cent. of the overhead. They declare that many productions are even now ready to go into the plan. They even declare that several exchange systems are wildly anxious to co-operate. In the number are mentioned Hodkinson, Motion Picture Directors' Association, Selznick and Tom Ince.

It struck several of the conferees in the Shubert theatre, to which the convention adjourned Tuesday after one day's experience in the super-heated convention hall of the West Hotel, that there was a soft thing for the independent producer if the men in control of the Theatre Owners' Exchange could turn over the theatre membership they represented. Several spoke right out in the meeting to this effect, notable among them being A. D. Harris of Pittsburgh, who declared:

## Why \$5,000,000.

"Distribution is the department by which the producer lives. It is through this medium he computes his profits. What I want to know is this: Whose films do you propose to deliver to us and on what basis. If you are going to act only as a common carrier, you must carry for Adolph Zukor and anybody else that wants the service. Then the scheme is all right. But if you are going to some producer and are going to say to him, 'Give us your films and we will deliver over our membership to you' your scheme is all wrong. You are only putting a club in the hands of a competitor while he is down. Don't let them say you are going into the distribution business. But if you are only going to be a messenger boy, what does a messenger boy want with five million dollars."

This last was in comment on the Cohen proposition to issue \$5,000,000 6 per cent. bonds to be subscribed by the members to float the distribution idea.

In turn the overnight committee on distribution could not reach a definite decision on the proposition. Its report that the president name a committee of five to go further into the matter with the executive committee was adopted. This would seem to push the whole proposition into the more or less distant future.

The balance of the Wednesday morning session was taken up in a discussion of the Famous Players and Adolph Zukor. It was explained that Mr. Zukor in his session with the executive committee had expressed his contrition at whatever appeared to work an injustice upon independent exhibitors and he promised that he would personally make good all losses caused by the P. P. theatre acquisition.

Checks to Mrs. Dodge and Schwartz were ordered returned. There was exhaustive debate on the floor as to whether Mr. Zukor's word was sufficient guarantee, but it was the sense of the gathering that a committee of theatre owners arrange a further meeting with the P. P. president and secure his pledge in writing. It was also determined that a form covering damages to an independent exhibitor from any of the big corporations be drawn up and the agreement be submitted to all of them, Paramount as well as the others.

The afternoon session up to the close was given over to the election of officers. It was regarded as settled that no opposition to the present personnel of the theatre owners body would crop up.

Senator James Walker made an informal announcement Tuesday of the result of the meeting between Adolph Zukor and the executive committee of the exhibitor body the night before, declaring the Famous Players' president had pledged personally that at no time in the future would he seek to acquire a theatre in opposition to a

ZUKOR WALKS OUT;  
SAYS TIME WASTED

**Left Minneapolis Tuesday Night — Looked Like Break With Convention**

St. Paul, June 29. Adolph Zukor, of Famous Players, slipped away from Minneapolis last night. A bitter fight is going on in the convention of the picture theatre owners of America to determine whether the independent producers and exhibitors should make war on the big film producing firm.

Zukor's departure was taken as a break in diplomatic relations with the convention.

Speakers at the convention urged raising of fund of two million to fight Famous Players, which they charge is invading exhibitors' field.

Zukor returned to New York. He said he had wasted two days in Minneapolis.

Indications are that Sydney S. Cohen, president of Motion picture Owners' Association, will be opposed for re-election.

member of the theatre owners.

The convention was disposed to look upon this statement as an important victory in the issue brought up over the Mrs. Dodge and the Schwartz cases which have created an immense bitterness, but nobody in the convention attempted to show that Zukor's pledge was binding upon the Famous Players corporation, or indeed that he could control Famous Players' actions in this respect.

Mr. Zukor did not appear on the platform, but Marcus Loew spoke for him in effect, when he declared that he did not believe Zukor ever would make a move that would injure a little competitor. Nobody ever doubted the truth of this statement, but nobody appeared with a similar pledge from Famous Players.

## Against Zukor.

Another angle that occurred to many observers at the convention was this: The theatre owners are frankly at sword's ends with Zukor and Famous Players. Before the convention here it was common gossip in Times square that the theatre owners would during their Minneapolis convention declare some sort of a boycott against Paramount product. If that was their purpose, it is easily figured how they could make this operate legally through the medium of their own exchange. They could even offer to handle Paramount pictures, but nobody believes that Paramount would agree to this arrangement, so that such a system as the one proposed would operate as a boycott against Paramount and nobody would dare call it a boycott, although in practical effect it would be just that.

Another point that nobody seems to have thought of is that with the theatre owners invading the exchange field, Famous Players has the best excuse it could desire for going on with its program of theatre acquisition. The exhibitors' assault invites such a defensive move. In the trade it has been the subject of keenest wonder and speculation why Famous Players did not go out after 1,000 theatres and thus make itself practically independent of the exhibitor. It has been figured by competent authorities that with this total of houses under its own control it could protect itself from any kind of exhibitor boycott or other sort of assault. However, some exhibitors claim that the stealthy operation of around 300 theatres by Famous Players is through its present domination in supplying the whole trade, it being estimated that Famous at present furnishes film service to at least two-thirds of all the picture houses in this country. The same people say that if Famous had 1,000 houses of its own, the exhibitors would have been necessarily obliged

to organize against it, and while leaving Famous with its thousand, that would not approximate by over 50 per cent. its present circulation.

## First Day's Work.

Monday was taken up with preliminaries, but the undertone of the exhibitors was belligerent. It was apparent the speakers who had their ears to the ground and who knew what was going on behind the scenes all had their minds fixed upon a move which had for its object the break away from the Famous Players and the inauguration of some sort of co-operative distribution system backed by the association itself.

Although no open mention of an exhibitor owned exchange system was made directly the subject was referred to in a round about way several times. Lewis J. Selznick made one such suggestion to the convention and said he would like to join an exhibitor distributor coalition as a producer, subsequently dropping his individuality as a distributor and remaining only as a producer doing business as a seller with the theatre business owners. He declared the industry in the United States wastes \$30,000,000 a year in duplication of exchange service. He said he wasted \$17,000 a week himself.

Benjamin B. Hampton, the producer, made a long anti-trust speech in which he arraigned the monopoly bitterly, without naming Famous Players specifically, but making it plain that that was his mark. For Adolph Zukor he had only words of praise. "He has a finer constructive brain than John D. Rockefeller himself," said Hampton, "but his organization is all wrong."

Hampton made it apparent that his grouch against the Famous Players' group is that of an independent producer and in his criticism of the Zukor organization he found a sympathetic audience. He pointed out that even the old Patents Co. had never gone to the extent of industrial control that Famous Players has achieved, because the old General Film Co. and The Patents Co. depended upon control of production and patented devices. It did not seek ownership of theatres and that was the reason Zukor and the Mutual crowd were able to fight it successfully.

Hampton quoted figures to show that the total of picture production now going on on the Pacific Coast is 19 per cent. of what it was last year and independent production has decreased in a year by about 95 per cent. He asserted that what small production is now going on is being supported by virtue of one banking concern, certain connections of the First National Bank of Los Angeles, through one of its officials, M. H. Flint.

Mr. Hampton added he had put the proposition up to Mr. Flint and the banker had declared he and his banking connections would be glad to give what financial support they reasonably could to a producer who could assure them an independent outlet for their product. He did not say that a contract between the theatre owners' association and Mr. Hampton would be richly financed, but you might suspect something of the sort if you liked.

Hampton suggested a three-cornered coalition of producers, distributors and producers with local committee to handle all disputes and act as a kind of credit bureau which would automatically dispose of the trouble some advance deposit security, but maintained that the exhibitor must control the whole organization because he was the largest factor in point of number, held the largest investment in the business and was closest to the public through the box office where he would safeguard the industry from political domination and many other possible evils.

The convention received Mr. Hampton's interesting discussion with enthusiastic approval.

## 1ST NAT'L'S "SUMURUN"

First National is making ready for the early fall release of Reinhardt's photoplay production of "Sumurun."

This disposes of the rumor that Famous Players controlled the American rights to the feature.

PROTEST FRENCH ORDER  
ON FIREPROOF FILM

**Trade Protests It Will Give Pathe a Monopoly**

Paris, June 18. It is announced that the Police regulation of 1914 may soon be put into effect. A year was given manufacturers to use their stocks, during which period the war commenced and the order was repealed. The application of the decree, as already reported, is strongly objected to by the trade, it being openly stated the matter has been raised by and in the interests of Pathe. A number of letters are appearing in the local trade press, expressing the views of renters and exhibitors.

M. Auger, on behalf of Fox, writes in the exhibitors' syndicate organ the printing of negatives on unflammable stock will be disastrous for renters, except for those who manufacture the material, who will make a fortune in a short time at the expense of the renters. When makers prove the fireproof film has the same resistance to wear as the ordinary celluloid now employed, all reasonable men will be only too pleased, and even consider it a duty to use the new material.

Leon Gaumont has entered the arena. He frankly states, "It will be truly grievous that the present unsatisfactory situation of the moving picture business should be augmented by a measure of this kind. The trials lately undertaken, with the desire of substituting celluloid by a material of greater security, which would also reduce cur insurance premiums, have unfortunately not given the result anticipated. The film designated as unflammable is not of the same quality as the ordinary kind. The matter by which it is made, rapidly undergoes a modification, causing the film to lose pliancy. The replacing of the ordinary by the unflammable film, perhaps desired by a single firm which may find the advantage is a monopoly, can therefore not be accepted without a protest on the part of manufacturers and renters, and even exhibitors."

## ELBERT &amp; GETCHELL

**Given Possession by Court of Des Moines Theatres**

Des Moines, June 29. Elbert & Getchell are once more owners of the Empress, Berchel and Princess. The legal fight which has been waged by unsecured creditors of the Adams Theatres Co. has been ended by Frank J. Comfort, referee in bankruptcy, signing an order returning the theatres to the original owners.

Attorneys for the creditors carried the case to Judge Martin J. Wade of the U. S. District Court, who denied a review. The three theatres will be reopened in the fall under their old management.

## REVUE WITH FILMS

**Extra Attraction Tried and Liked in Milwaukee**

Milwaukee, June 29. Because of the slump in show business here, Lee J. Landu, manager of the Alhambra, a picture house, gave Milwaukeeans a treat when he staged the first "Annual Jazz Revue." Without increasing box office prices, the regular run of pictures were shown and then the revue was given.

Specially designed scenery, a runway, exquisite lighting effects, and fifteen headline acts were the features of the frolic.

Manager Landu also acted as conductor of the orchestra as a bit of novelty and succeeded in conducting the orchestra splendidly.

Among the principals in the revue were Roland Grimes, Verna Dawn, Loreta DeVill, Patsy Shaw, Grace Blair, Mona Desmond, Mary Chandler, a Milwaukee product. The March Grass Jazz Band and six chorus girls were included.

The revue will stay here for one week.

EMPIRE ALBANY	CASINO BOSTON	GAYETY BOSTON	GAYETY BUFFALO	PALACE BALTIMORE	EMPIRE BROOKLYN	CASINO BROOKLYN	GAYETY BROOKLYN	STAR BROOKLYN															
HAYMARKET CHICAGO	STAR and GARTER CHICAGO	OLYMPIC CINCINNATI	LYRIC DAYTON	MAJESTIC JERSEY CITY	GAYETY MONTREAL	COLUMBIA N. Y. City	HURTIG & SEAMON N. Y. CITY	GAYETY OMAHA	CASINO PHILADELPHIA	GAYETY PITTSBURGH	EMPIRE PROVIDENCE												
<div><h1>WANTED!!</h1><h1>IMMEDIATELY!!!</h1><h1>750</h1><div><div>MUSICIANS PROPERTY MEN</div><div>STAGE HANDS ELECTRICIANS</div></div><h1>46</h1><h2>CONSECUTIVE WEEKS</h2><div><div>PLEASANT ENGAGEMENT</div><div>LIBERAL WAGE SCALE</div><div>IDEAL WORKING CONDITIONS</div></div><p>APPLY TO</p><h3>THEATRE MANAGEMENT IN YOUR OWN CITY</h3><p>OR WRITE</p><h3>NATIONAL ASSOCIATION OF BURLESQUE THEATRE OWNERS</h3><p>OPERATING THEATRES ON</p><h3>COLUMBIA BURLESQUE CIRCUIT</h3><p>701 Seventh Avenue, New York City</p></div>												GAYETY BALTIMORE	COLUMBIA CHICAGO	STAR CLEVELAND	GAYETY DETROIT	GRAND HARTFORD	GAYETY KANSAS CITY	HYPERION NEW HAVEN	MINER'S BRONX N. Y. City	EMPIRE NEWARK	PEOPLES PHILADELPHIA	BIJOU PHILADELPHIA	ORPHEUM PATERSON
GAYETY ROCHESTER	GAYETY ST. LOUIS	GAYETY TORONTO	EMPIRE TOLEDO	GAYETY WASHINGTON	JACQUES WATERBURY	PLAINFIELD PLAINFIELD	MAJESTIC PERTH AMBOY	STAMFORD STAMFORD															



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**FOR YOU TO READ THE BACK PAGE**

## TAKINGS IN 1920 INCREASED OVER 1919'S DRAW IN PARIS

Last Year Shows Receipts of 219,455,194 Francs for All Classes of Entertainment—Compared with Other Years—Taxation Figures Given

Paris, July 6.  
The receipts of all categories of entertainment in Paris during 1920 reached 219,455,194 francs, compared with 148,471,329 francs the previous year, 80,218,861 francs in 1918 and 62,836,863 francs in 1917. During the exposition year of 1889 the takings were 32,138,998 francs, and the great exhibition of 1900 rose to 57,923,640 francs, then considered a record. These figures are irrespective of the poor rate of 10 per cent., which brought 22,556,501 francs last year and 13,135,616 francs in 1919. The great difference is due to the fact that dating from July 1, 1920, the tax is chargeable on free tickets, according to the value of seat occupied. There is also the famous "war tax" to be added, which fluctuates according to the category of entertainment, theatres paying 6 per cent., music halls 10 per cent. and movies a sliding scale from 10 per cent. to 25 per cent. on monthly receipts. Of the total receipts 6,761,193 francs are credited to the State subventioned theatres of Paris; for the other theatres 20,221,117 francs; cafe concerts, 9,761,634 francs; music halls, 6,462,614 francs; circus, skating rinks, dancing saloons, 1,887,519 francs; museums and wax works, 285,449 francs; classical concerts, 179,562 francs; motion pictures, 17,337,861 francs.

The year's receipts at the principal theatres are: Opera, 6,399,617 francs; Opera Comique, 7,912,782 francs; Comedie Francaise, 5,244,588 francs; Odeon, 3,299,394 francs; Ambigu, 1,310,319 francs; Alhambra, 2,664,706 francs; Antoine, 1,996,908 francs; Ba-Ta-Clan, 1,692,014 francs; Bouffes Paris, 2,866,915 francs; Chatelet, 5,719,078 francs; Casino de Paris, 5,067,743 francs; Champs Elysees, 2,411,446 francs; Eldorado, 1,617,766 francs; Empire, 1,162,275 francs; Gaites, 4,490,555 francs; Gymnase, 2,217,844 francs; Marigny, 1,178,238 francs; Michel, 1,157,597 francs; Mayol, 2,048,011 francs; Th. de Paris, 2,869,915 francs; Renaissance, 1,925,943 francs; Trianon, 1,568,374 francs; Vieux Colombier, 765,993 francs; Dajazet, 852,091 francs; Apollo, 1,649,216 francs; Athenes, 2,499,864 francs; Bouffes du Nord, 1,089,198 francs; Capucines, 1,350,071 francs; Cluny, 1,164,236 francs; Edouard VII, 1,633,579 francs; Folies Bergere, 5,972,846 francs; Femina, 1,016,610 francs; Grand Guignol, 1,374,405 francs; Vaudeville, 3,721,385 francs; Olympia, 3,875,828 francs; Palais Royal, 2,875,203 francs; Petit Casino, 1,007,225 francs; Porte St. Martin, 2,475,461 francs; Sarah Bernhardt, 2,339,395 francs; Varietes, 3,305,220 francs; Arts, 791,420 francs.

The largest receipts were taken at the Opera Comique, followed by music halls, Folies Bergere and Casino de Paris.

### ELSIE JANIS AS "PEG"

Selected to Play Lead in Paris Presentation.

Paris, July 6.  
Elsie Janis has been chosen to play the lead in the Paris presentation of "Peg o' My Heart." Miss Janis won out after a dozen French actresses had been considered.

"Peg" will be shown here during October and November. After that Miss Janis will return to New York to be featured in a Charles Dillingham revue.

### REPORTED PARIS CLOSINGS

Paris, July 6.  
Several more theatres are now rumored to close for the summer. The closing of the Folies Marigny is exceptional.

The Viennese operetta, "Chanson d'Amour," has migrated to the Apollo.

### AMERICANS IN PARIS

Paris, July 6.  
Mr. and Mrs. Gilbert Miller and E. Ray Goetz have arrived here. Gladys Exman, of the New York Metropolitan, has also arrived with her mother, Mrs. August Weil, after an automobile tour of North Africa.

## GUIGNOL TERROR OVERDOES HORRIBLE

Many Forced to Leave Theatre by Ghastly Show

London, July 6.  
The Grand Guignol at the Little in its fourth program overdoes the horrible with a playlet called "The Old Women." In it three old women in a lunatic asylum deliberately torture a young girl on the verge of discharge, finishing by picking out her eyes with a darning needle. This was indescribably ghastly. Many were forced to leave the auditorium.  
The rest of the bill was excellent and the acting brilliant throughout.

### MOULIN ROUGE AGAIN

Famous Parisian Resort to Be Rebuilt—Destroyed By Fire in 1915.

Paris, July 6.  
The Moulin Rouge, destroyed by fire in 1915, is to be rebuilt. The courts have held that the lease of the property was not cancelled by the conflagration, through a special clause providing for such a contingency. The lessees must rebuild at their own expense, the greater part of which was covered by the insurance.  
For foreign tourists the Moulin Rouge was the most famous night resort in the French capital.

## MANY PRODUCTIONS REHEARSING AS ENGLISH LABOR ROW CEASES

Musical Comedies Predominate in List of New Productions—Score for Pinero's "Schoolmistress"—Two Dramas and Arthur Shirley's Melodrama

### BERT LEVY'S FREE SHOW FOR EAST END CHILDREN

Fines Revoked and Bail Remitted by Customs

London, July 6.  
Bert Levy gave a big cinema talk to thousands of children from the submerged East End population, getting power from a motor car and hanging a sheet on an adjacent wall, four cameramen working.  
The customs authorities forgave him bringing undeclared films over when he explained his purpose was to give these free shows for children. He also proved his British nationality. They returned his bond and remitted his heavy fines save one pound as a warning, but he was told he must not do it again.

London, July 6.  
The cessation of the labor trouble has brought about great managerial activity.

Ernest C. Rolls has formed a new company naming it Jenbird Productions, Ltd., evidently after his wife, Jennie Benson. He is rehearsing "After Dinner," and will produce it at the Lyric July 8. The cast includes Jennie Benson, Daphne Pollard, George Graves, Harry Green and Nat Ayer.  
A musical version of Pinero's "The Schoolmistress" is in preparation for the Queen's. "Maytime," the German musical show, is in preparation for the Alhambra. A musical show is also readying for the Empire and there are also new plays for the Criterion and St. James.

The musical comedy, "Little Girl in Red," is also intended for the West End, but the theatre is undecided. A new melodrama by Arthur Shirley will go into the Lyceum.

Alfred Lester has been seriously ill, but is now convalescent and will shortly appear in a new revue with Keys, Fratellins Brothers and possibly Delysia. The production is likely to go on at the Palace, which has failed as a picture house despite inspired stories of success.  
If not at the Palace it may follow the present Pavillion show.

## MELLERS TAKING HOLD; ENGLAND'S BIG BOOM

Boom Starts With Capacity—Revue, Problem Plays Slip

London, July 6.  
London melodrama is coming into its own again and with no uncertain swing. There is likely to be a big and increasing boom in this class of play.

The boom started with the "Savage and the Woman" at the Lyceum, which was doing capacity business while some of the revues, problem plays and bedroom comedies were beginning to feel the draught.

This was followed by "Bull-Dog Drummond" at Wyndham's, which was described by du Maurier, its producer, as the blood-thirstiest play ever. Now is "Out to Win" at the Shaftsbury, which is as full of meat and punch as either of the others.

Soon, despite the denials which have now become a portion of a show's publicity campaign, London will have the immortal wave of hysteria "East Lynne" at the Adelphi with Ethel Irving as the erring lady, who turns on her betrayer with the cutting retort, "How ever low I have fallen, Francis Levison—remember, I am still the daughter of an Earl."

### JEANNE EAGLES ROBBED

Paris, July 6.  
Jeanne Eagles and a Miss Molyneux, American actresses, were robbed here. A thief entered their hotel room while they were absent.

De Courville's "Harlequin" in Oct.

London, July 6.  
Albert De Courville will produce "Harlequin" in October with Godfrey Tearle in the lead.

### ADD SAILINGS

July 30 (London to New York), John Power (Carmania).  
July 16 (New York for Rotterdam), Follotte and Wicks (Follotte Pearl and Wicks) (Noordam).  
July 16 (New York for London), Mercedes, Mme. Stanton (Olympic).  
July 16 (Paris for New York), Jacques Charles.  
July 6 (London to New York), Transfield Sisters (Olympic).

## PEGGY O'NEIL

SAVOY THEATRE,  
LONDON  
2nd YEAR

## LONDON CHORUS GIRLS IDLE— "WORST YEAR IN MEMORY"

Revue Choristers Useless Elsewhere—"Extra" in Pictures Now and Then Only Solace—"Do You Know of Anything?" Daily Question

### TO DISCUSS CENSOR

Public Moralists Get Bernard Shaw to Speak

London, July 6.  
The Council for the Promotion of Public Morals is to discuss the existing censorship of plays. The speakers include Bernard Shaw, and Alfred Lugg, secretary of the Actors' Association. In answer to a question in the House of Commons, a written reply from the Lord Chamberlain gave information as to Advisory Board in connection with the censorship of plays. This board was first constructed in 1909 and reconstructed the following year.

The present membership of the board includes Lord Buckmaster, formerly Lord Chancellor, H. Higgins, Sir Squire Bancroft and Sir Douglas Dawson, a member of the Lord Chamberlain's staff.

### Evet and Arkell's Play

London, July 6.  
Robert Evett, of Daly's, and Reginald Arkell, author, who sailed on the Lapland, are writing a new musical play.

### GREIN BELGIAN SHOWS

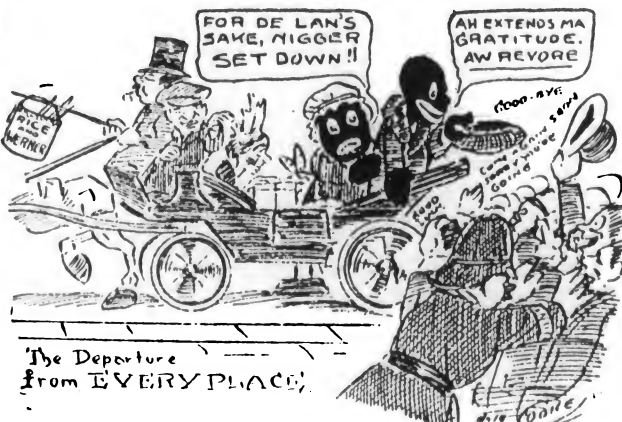
London, July 6.  
J. T. Grein announces the formation of a play producing company called the League of Nations theatre, with Fred Wright as general manager. First performances will be given in Brussels, Liege and Antwerp in October. The repertoire includes plays by Galsworthy and Shaw.

### "LINCOLN" REVIVED

London, July 6.  
John Drinkwater's "Abraham Lincoln" will be revived here shortly. It will be presented in a London theatre. When the piece enjoyed its first run, it was offered at Hammer-smith's, a suburb of the metropolis. This is the play which has been a marked American success, following its English triumph.

### John Power to Look Us Over

London, July 6.  
John Power, popular revue and film star and late leading man for Elsie Janis, sails on the Carmania July 30 to study American conditions in pictures and drama.



RICE AND WERNER



# WIDE CARNIVAL AGITATION LEADS TO LAWS AGAINST THEM

**Coast to Coast Feeling Aroused by Pernicious  
Traveling Organizations—Four Attaches of One  
Show Arrested for Passing Forged Money Orders**

From California to New York the awakened clamor of public resentment against traveling professional "carnivals" took its toll this week in law after law forbidding them from entering city and county borders.

Crimes, moral and financial scandals and general community indignation have attended these caravans of graft and grift in the territories whence they have not yet been excluded.

Following is a partial digest of the reports from volunteer correspondents:

**Peoria, Ill.**—The City Council has passed an ordinance barring carnivals, sideshows and even circuses. The language of the act is unequivocal. Its passage followed a debate on carnivals in which they were publicly called everything that is vile. Some of the speeches stating specific incidents of past carnival visits here could not be published.

**San Diego, Cal.**—Sunday schools and civic societies have combined in a demand that carnivals be excluded. The Union and the News, the local dailies, have pleaded and harangued against these fly-by-nights. Now resolutions have been placed before the city lawmakers.

**Taylorville, Ill.**—Four attaches of the carnival at Bulpit, Ill., have been arrested on charges of passing forged postoffice money orders. The spurious orders, with the name of the postmaster of Kincaid, Ill., forged, were spread broadcast among business men of that town. The show was closed three times in Bulpit. The prisoners are in jail, held for the federal authorities. The offense is punishable by penitentiary sentences.

**Kankakee, Ill.**—B. Harris, who runs the wheel for a carnival playing here, was arrested on a charge of fleeing a local man of \$13 by a crooked gaming device.

**Harrisburg, Pa.**—A \$200 license fee has been passed against carnivals in West Hazleton in an effort to keep them out of there.

**Indianapolis, Ind.**—The sheriff attached a carload of blankets and kewpie dolls, property of H. N. Shaffer, Chicago carnival promoter, on an attachment charging breach of contract growing out of the showing in Tomlinson.

**Columbia, S. C.**—By the law in effect with the beginning of July, no carnivals or other tent shows are permitted in Richland county. Circuses are granted 48-hour stays by special licenses. Chautauquas are exempted.

**Morgantown, W. Va.**—The sheriff raided a carnival and arrested Charles Overfield on a charge of operating gambling devices.

**Hammond, Ind.**—"Another foul-smelling carnival is headed this way," says the Hammond Times. "Why do officials countenance it?"

**South Bend, Ind.**—The Tribune here says "This is a poor year to permit carnivals. No more carnivals should be tolerated here."

**Saginaw, Mich.**—A \$5,000 suit for breach of contract was started against the Mulholland Shows on a candy-stand mix-up.

**Cedar Rapids, Ia.**—The carnival here brought directly or indirectly a swarm of crooks and disorderly persons. Automobiles were stolen, girls were insulted, burglaries took place uptown while the carnival was at its height, and the town has determined that no further such nuisances will be allowed here.

**Casper, Wyo.**—Carnival gamblers arrested here at the Martin Brothers' shows pleaded leniency on the ground that it was the first time this season, they claimed, that attaches of this show were arrested on such charges. All shady concessions were closed by the authorities.

**Patterson, N. J.**—Theatre owners here have demanded of the council that carnivals be barred. They charge gambling, immorality and crime as the direct effects of carnivals, as well as local business losses.

**Wilkes-Barre, Pa.**—"Conditions are unbearable" was the gist of a report made by the citizens in the neighborhood where the carnival

companies show. Hazelton, Pa., recently prohibited carnivals.

**Lorain, O.**—A carnival "squared" itself with the local police by "kicking in" to a fund for the defense of five policemen recently indicted for taking bribes.

## DONALDSONS ROBBED

**Owner of Billboard Loses Jewelry and Cash in Train—Celebrating 36th Wedding Anniversary.**

Cincinnati, July 6.

In a letter to Al Herman, editor of the Billboard, W. H. Donaldson, owner of that paper, relates a robbery of his stateroom while traveling from New York to Boston. Mr. Donaldson had \$600 in cash that was missing and Mrs. Donaldson lost \$35,000 worth of jewelry.

A mysterious miss is suspected, according to the letter. Donaldson said the young woman opened the stateroom door shortly after the train started. She apologized for the intrusion and walked away. In the morning the loss was discovered. Mrs. Donaldson's hand bag containing the jewels hung near the berths. Private detectives have the case.

The Donaldsons were commencing a tour of the New England States, celebrating their 36th wedding anniversary.

## ANIMAL ACT CRUSADE BY JACK LONDON CLUB

**S. P. C. A. of Mass. Behind Club—Members Advised to "Walk Out"**

The Jack London Club, an organization fostered by "Our Dumb Animals," a periodical sponsored by the Massachusetts S. P. C. A. and the American Humane Society, is waging a campaign against vaudeville and circus animal acts. The membership is growing daily in prodigious degrees and firmly impressed by the "evidence" and "exposure" of the methods of training dog, seal and other animal acts. The organization says: "To join this club all you have to do is to agree to do the one thing that London says will finally banish these performances from the stage, viz.: Get up and go out of the theatre during that part of the program. Will you do it? If so, send us your name. It is hoped all members of the club, before purchasing tickets at any theatre or place of public amusement where performing animals are ever exhibited, will ask if any such features are on the program, refusing to purchase tickets if the answer is in the affirmative. When leaving any place because of an animal performance always let the management know why you are leaving or going out during that part of the performance, or write a letter to the management after returning home."

## WOODS SIGNS C. FARBER

Constance Farber of the Farber Sisters, contemplating entering vaudeville as a single act due to the dissolution of the sister team, was placed under contract this week by A. H. Woods for a production. Miss Farber may appear in a new Avery Hopwood comedy now in preparation, playing opposite Glenn Anders, who was recently placed under contract by Woods for five years.

The McCarthy Sisters have been signed for the Farber Sister roles in "The Greenwich Village Ballads" on the road next season.

## GEORGIE PRICE WEDS

George E. Price and Georgie Price, who played in the Century Roof show with him recently, journeyed down to City Hall Wednesday afternoon and had the chief clerk of the Marriage Bureau tie the fatal knot.

Miss Price is 20 and from Minneapolis. Mr. Price is 21 years old



FRANK WILCOX

Playing a rather entertaining little comedy entitled "S-sh-h!" Written by Vincent Lawrence, author of "The Ghost Between." Keith's, Riverside, New York, this week (July 4).

## LOEW'S STATE POLICY DECIDED THIS WEEK

**Depends Upon Loew's Occupancy of New York Theatre—State Opening Within 40 Days**

The policy of Marcus Loew's new State theatre at Broadway and Forty-fifth street is to be decided upon by Mr. Loew this week. Up to Wednesday nothing positive about the policy had been reached.

It seems to be the opinion of the Loew people the entertainment to be presented in the State will depend largely upon what course Mr. Loew intends taking in regard to the New York theatre, just across the roadway from the State. Now the New York is playing changed daily feature films under a similar arrangement with the new owner of that building, Famous Players, as Loew had with its previous owner, Klaw & Erlanger.

The Loew people appear to have the idea their chief will either announce the New York's present picture policy for the new Loew's State, if there is no chance of a long period for Loew to continue playing pictures in the New York, or if Loew does continue at the New York with that policy he will announce vaudeville for the State. The new State will likely open within the next 40 days.

There is a possibility, according to the account, that Mr. Loew might transfer the New York's picture policy to the State, and, if retaining the New York, play his vaudeville there instead. The New York has a downstairs theatre and a roof, as Loew's American has.

## MUSICAL MELON

**American Society Dividing \$40,000, Second Quarter, Among Members**

Checks will be mailed to the members of the American Society of Composers, Authors and Publishers next week as a result of the second quarterly royalty melon which is now being apportioned. Between \$35,000 and \$40,000 will be divided this quarter as against the \$24,500 last April.

With the fall and winter season due, which is expected to bring with it an improved condition in the industry, the percentage of increase is looked to be greater to the extent of over 100 per cent. with each succeeding quarter for this coming season at least.

## AL G. BARNES DECLARES FOR CLEAN SHOWS

**Coast Showman in Accord with Variety's Campaign to Wipe Grafters Off "the Lot"—Largest Elephant in Exhibition**

Minneapolis, July 6.

Not a grifter was hanging around the Al G. Barnes circus yesterday. The Barnes show is clean all the way, from the lot to the ring. The circus started the night performance half an hour late, but the program went over to a hit.

Mr. Barnes declared himself in hearty accord with Variety's campaign to clean up the outdoor show world and wipe the grafters off the grounds. He said they are a menace to reputable outdoor showmen.

The Barnes show received yesterday what it claims to be the largest elephant on exhibition. It came from Ceylon after a three months' trip by water and rail. The mammoth weighs 12 tons and stands 12½ feet high.

Among the circus entertainment of the Barnes show, lions and elephants are featured, with what is called also "The only trained Hippo in the world."

The Barnes show says it is playing to good business and covering the same route it did last season.

## FAY RUNNING CABARET

Frank Fay will take charge of the show on the first floor at Reisenweber's, beginning Monday.

Benny Davis left this week after a disagreement with John Wagner, owner of the cafe.

May Leshe remains as hostess of the Paradise Room.

## MME. LOBEL IN "MADAME X"

London, July 6.

The Scala reopens as a Yiddish theatre. The first attraction will be Madame Malvina Lobel in "Madame X."



BLOSSOM SEELEY

Back at PALACE, NEW YORK, again this week (July 4), where the appreciation and applause of the public, greater than ever, is most gratifying. Two years of successful and conservative headlining with BENNIE FIELDS in Miss Synchroton, assisted by Sam Miller and Harry Stover. Thanks to MR. MARTIN BECK, MR. E. F. ALBEE, MR. GOTTLIEB and MR. VINCENT.

Maryland, Baltimore, July 11. Orpheum, Brooklyn, July 12. Riverside, New York, July 25.

## INDEMNITY SOUGHT BY FREEMAN BERNSTEIN

**American Arrested and Held in Brussels Thinks Belgium Should Pay for Indignity. Now in New York**

Seeking indemnity from the Belgian Government, Freeman Bernstein returned to New York last Friday to engage counsel and prosecute his claim through the State Department at Washington. Bernstein has been advised he has a fair and just cause against Belgium for his arrest and detention at Brussels about a month ago, when Bernstein and three other Americans were the only persons placed under guard in a raid on a race track pool room in that city.

The other Americans were Dan Lee, known as a "Tattersall's Man" (or London bookmaker), who was manager of the poolroom; Harold Swift, of the Chicago meat packing family, and Dan Lion, a nephew of the late Ted Marks. Messrs. Swift and Lion, together with Bernstein, were visitors to the room.

Bernstein says Lee came to Brussels from London to manage the room after consulting with the attorney for the late Edith Cavell. He was informed it was legal and proper for him to operate in Brussels, since Lee intended only to handle continental bets in his room, that is, bets sent in from outside of Brussels or from foreigners in the city. Lee accepted the bets in francs and paid off in sterling.

Following the raid Bernstein was called before the Brussels Police Chief and questioned. He was told the pool room, bookmaking was a close monopoly in Brussels; that the rights descended from father to son, and no one could break in on it. Bernstein replied that was a matter to inform Lee about. At the time Lee's counsel had gone to Germany to defend a war case. Bernstein was told by the Brussels chief, he says, that the chief intended to drive the Americans out of the country. Crowds followed the patrol wagon and surrounded the jail, according to Bernstein, shouting epithets against the Americans.

Sent back to a barren cell in a dungeon cellar with a leaky roof and nothing to eat, Bernstein and his companions, in different cells, were held in Brussels 36 hours without food, when they were sent to another prison on the outskirts of the city. Refused permission to communicate with the American Consul or Minister at Brussels and with no means to advise his wife, May Ward (who was at Ostend) of his predicament, Bernstein says he finally persuaded a Belgian, after cashing his check for \$1,000, to fly to Paris, giving the man a cable message to Secretary of State Hughes at Washington, and a letter to the Paris office of the New York Herald.

It was the Herald which first published the story of the arrest.

The Herald, says Bernstein, immediately sent four of its men to Brussels and started an investigation that stirred up the Belgian officials. Bernstein, after having been confined for several days without a hearing or permission to take any action for himself, and subsisting on pieces of black bread thrown to him in the cell, was then taken before a court, where he was discharged, and he now claims to hold a letter from the Belgian authorities apologizing to him for the treatment he received. What charge, if any, was made against him, Bernstein said he could not learn.

It is on the strength of the letter Bernstein will demand indemnity. He says the treaty between America and Belgium provides that, where an American citizen is taken into custody in that country, the American Consulate shall be immediately informed.

Bernstein expects to return to Paris, sailing about July 14, with his wife who accompanied him over here. He has several horses at Ostend that he wishes to dispose of before closing up his European affairs.

For several years Bernstein has been a theatrical promoter over here, handling large outdoor attractions. He and went abroad some months ago when the theatrical outbreak in this side first assumed the dark proportions it has now reached.

# KEITH SCORES SCOOP ON FIGHT, SHOWING FILM SUNDAY NIGHT

Reel Showed Men Shaking Hands Before Gong Sounded and Scenes at Conclusion of Encounter—Actual Fight Barred

Syracuse, N. Y., July 6. Keith's scored a picture scoop by showing films of the Dempsey-Carpenter fight at the Sunday evening performance. While the actual fighting scenes were barred by the interstate law, the reel showed the men shaking hands before the gong sounded, as well as the scenes after Jack landed the haymaker.

The regular Keith bill this week was headlined by Carlyle Blackwell, screen star, of this city. Blackwell, Tempest and Sunshine, and Herman Timberg, all on the same bill, introduced an "extra added attraction" Monday afternoon, following Timberg's appearance. Sunshine walked on the stage and offered Timberg a ride. Then Tempest appeared and bawled him out. While he was chatting with the girls, Blackwell appeared and conversed with Freddie Weper, orchestra director.

One look at the good looking screen star and the girls danced out at his heels, leaving Herm flat. Plenty of clever chatter made the novelty a scream.

Pathe claims it had prints of the big fight in 60 theatres within the metropolitan area 20 hours after the fight, or Sunday night. The theatres include the Keith houses.

The Pathe cameramen were not among those officially recognized by the fight promotion management as entitled to take pictures of the battle within the enclosure. It is not divulged by the Pathe statement how the pictures were obtained.

Several other concerns intended to take fight pictures, according to their own methods. One of these contemplated a fight film that could be immediately shipped abroad, taking the official picture of the fray to the other side.

## JOE BENNETT'S SEPARATION

The separation action of Elizabeth R. Aldert against Joe Bennett Aldert (vaudeville; formerly Bennett and Richards) came up before Justice Cohalan in the Supreme Court Friday, with the court reserving decision. Mrs. Aldert asks for the custody of their two children, eleven and four years old, and \$75 a week maintenance. Bennett is not contesting the separation action only as to the alimony prayer.

O'Brien, Malevinsky & Driscoll are the attorneys of record for the plaintiff.

## CHISHOLM EXONERATED

New Orleans, July 6. Full exoneration was given Diamond Rube Chisholm by the United States District Court, and the indictment against him quashed when his matter came up.

Chisholm had been involved by the proceedings in alleged oil frauds. Arthur B. Leopold, the local theatrical attorney, appeared for him.

Chisholm is known theatrically, having managed several theatres besides being heavily interested at one time in pictures.

## EDDIE DARLING BACK

Eddie Darling resumed his active work in the Keith office Tuesday, returning to his desk after a long absence, looking in perfect health.

Mr. Darling had a troublesome stomach which became acute early last spring. It held him at his home for many weeks. Later he crossed the ocean for complete rest and wound up his leave of absence by a visit to the mountains, upon returning to New York. He is the chief booker of the Keith houses.

## ELTINGE OUT OF DANGER

Los Angeles, July 6. Julian Eltinge is pronounced out of danger from an attack of acute appendicitis. He will not, however, recover sufficiently to carry out the film producing campaign which he had mapped out for himself this summer.

In the fall it is quite possible Eltinge will make pictures.

# LAY-OFF FRIARS' SHOW WITH 100 FROLICKERS

Opens at Far Rockaway for Two Weeks' Tour—May Land in New York

The "layoff" expedition of Friars got off to a strong start Monday, opening a two days' stand at the Strand, Far Rockaway, L. I. The show is billed an "All Star Jam-boree," "100 Frolicking Friars in a Frolic All Their Own." The billing was changed entirely because of the announced intention of the Lambs to also go on tour with a "Lambs' Layoff" show.

The jamboree may come to New York after playing two weeks on the road, the Sam H. Harris theatre being virtually decided on. Two guarantees were made, the Rockaway house offering \$5,000 for the engagement, but the Friars elected to play on percentage. A similar offer came from Auburn, N. Y., which is not in the itinerary.

The show is under the direction of William Collier, Edward Dowling and Bill Halligan. The Friars will travel in special cars.

## "BLUES" AND "JAZZ" ONLY

Phonograph Concern with Negro Promoters Catering to Race

Creamer and Layton, the colored song writers, will have their "Strut Mizz Lizzie" song elaborated and screened by a Negro film producing company. The screening will be something different from the usual illustrated song idea.

Creamer and Layton are making phonograph records also for Harry H. Pace Phonograph Co., manufacturers of the Black Swan disc. Pace was formerly of Pace & Handy, the Negro music publishing firm, and the new records are marketed to cater chiefly to patrons of his race. "Blues" and jazz records are the sole product.

## FOX REOPENING ALBEMARLE

Fox's Albemarle, Brooklyn, which closed June 19, having played vaudeville since its opening March 17, will return to that policy in the fall, regardless of the fact the house proved a failure from the start with that type of entertainment. It has been decided upon reopening the house to drop the admission charge, which was reduced just prior to the closing.

Fox has the Albemarle under lease for 20 years at a rental of \$70,000 annually.

## LOCKED IN BOX CAR

Ten Members of Defunct "49 Show" Travel 36 Hours Without Food

Kansas City, July 6. When railroad employees opened a sealed freight car in the yards here July 1, they were surprised to find six young women and four men in it. Upon investigation by the police it is claimed that the bunch were the remains of a "49 show" organized here a few weeks ago and which went on the rocks in a little Kansas town last week.

The mother of one of the girls told the police the manager had been borrowing money from the players in an attempt to keep the show moving and asked the officials to help recover from him \$50 and a wardrobe trunk belonging to her daughter. The woman said that when the final crash came the ten members of the show were locked in the box car and started for this city. The car had been on the road for 36 hours, and the ten inside had been without food and water, she charged. The police are investigating.

# COAST'S FLYING MEETS HAVING STUNT CONTEST

Frank Clark and Hugh Kittle to Oppose Each Other

Los Angeles, July 6. William Pickens, of the Beverly Hills Speedway, and Dick Ferris have promoted a flying meet which is to be held at the Speedway July 16-17 under the auspices of the Aero Club of Southern California. The meet is the first of its kind to be held in this country and will include speed races, altitude record tries, as well as "stunting."

In the latter class of flyers it is certain that Frank Clark and Hugh Kittle will lock horns. Kittle, who was formerly the local air cop here, has just taken a lease of a field at Burbank, which he is going to try to make the air-port of Southern California. This is quite possible as the three fields now located between Los Angeles and Santa Monica at which the Mercury and Rogers planes alight, are soon to pass because of a real estate development in that section.

## MILDRED HARRIS' PLANS

Los Angeles, July 6. Mildred Harris denies she is going into vaudeville, but is going to wait for about a year, and then take a fling at musical comedy.

# DRESSING ROOM ROBBER SAID TO BE DREYFUS

Caught Crotona Theatre Sunday—Waived Examination

It is believed that the instigator of the recent epidemic of back stage dressing room robberies has been captured in the arrest of Gustave Dreyfus, who was arraigned in the West Farms Court Wednesday, (July 6) and held in \$3,000 bail to await the action of the Grand Jury.

The Keith office and the William Fox circuit had representatives present.

Dreyfus was arrested last Sunday while trying to rob dressing rooms at the Crotona theatre, a Fox house. The watchman became suspicious when Dreyfus appeared, representing himself as an artist.

Dreyfus went to the key rack, but subsequently the watchman phoned the manager and the transfer company mentioned by Dreyfus, both of whom confirmed the suspicion he was an impostor.

At the time of his arrest Dreyfus was wearing a suit of clothes identified as belonging to Robert Hurd, who had been plundered at the City the previous week.

Dreyfus is believed to be a former member of a vaudeville act. He pleaded not guilty and waived examination.

## N. V. A.'s PARADE

March to Station on Way to Entertain Wounded Soldiers

The N. V. A. conducted an outdoor show along the lines of a circus for entertainment of the wounded service men in the Government hospital at Fox Hills, L. I., Wednesday. A parade from the club house west to Eighth avenue, north to 50th street, thence to Broadway and down to the Long Island station attracted much attention.

Most of the performers were in costume, with B. F. Keith's Boys' Band leading the procession. Autos with picture machines caught stunts in the line of parade. Banners reading "The vaudeville artist has not forgotten the wounded soldiers" was applauded. Following those in costume were club members, the parade having about 1,000 in line. At least half were women members of the N. V. A., they also being in the show given.

## MAX BURKHARDT HELD UP

Max Burkhardt (vaudeville) and formerly connected with the professional staffs of several of the local publishers, figured in the dailies as a result of a holdup on Riverside Drive and 96th street Tuesday night. He was one of the four victims of a gang of thugs.

Burkhardt was relieved of \$50 in cash, a watch and chain, cuff links and several pawn tickets. Rio Brodeur, his companion, was attacked and similarly handled when he came to Burkhardt's assistance.

## "WHIRL" LEAVING IN AUG.

Klein Bros. are mentioned for the "Whirl of New York," now at the Winter Garden, to replace Charlie Dale and Joe Smith for the road tour. The show is to be sent over the southern time after closing at the New York house. It will probably remain at the Winter Garden until the middle of August, and may run for the entire month there, leaving after Labor Day.

The Al Jolson show is slated to follow around Sept. 7.

## NEW HALPERIN TURN

Nan Halperin has booked the Fox Circuit, opening next week, in a new act. She will be supported by four boys who were in the Eddie Cantor show with her.

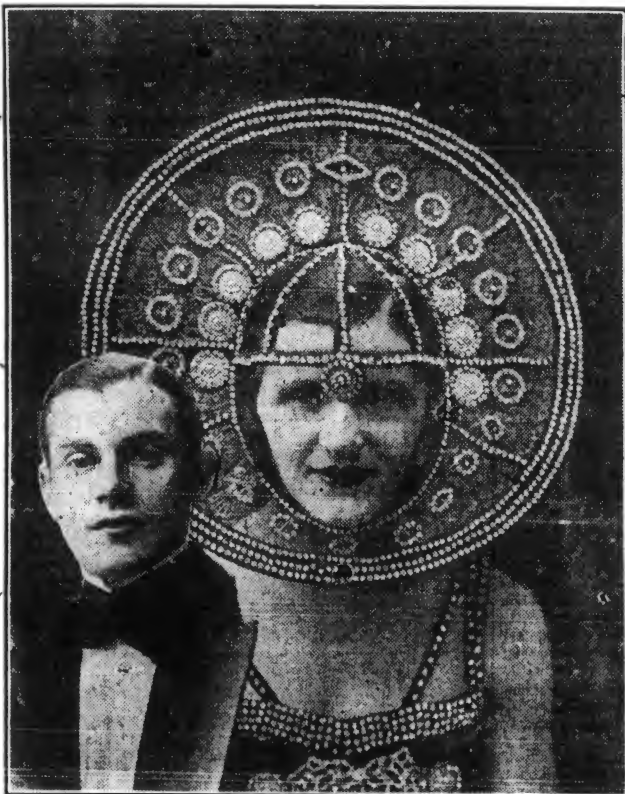
Miss Halperin intends playing vaudeville until the show reopens for the Chicago run.

## MIDNIGHT SHOW

A midnight performance will be given at the Ambassador Theatre next Thursday evening, under the direction of Will Morrissey. It will be a co-operative affair and twenty-five well-known Broadway stars will take part in it.

## HARRY LA PEARL RETIRES

Huntington, W. Va., July 6. Harry La Pearl, the clown, has retired from the show business, entering a commercial line in this city, where he has established a branch office for a song concert with himself as manager.



# GEO. LE FEVRE MAY "ORIGINAL DANCE CREATIONS"

Featuring gorgeous headgears, and the only JEWELLED PEACOCK setting in vaudeville. Wardrobe, Headgears and Scenery designed and made by Geo. Le Fevre. All Material Fully Protected.

This week (July 4), B. F. Keith's Palace, New York. Starting next season, August 15, B. F. Keith's 81st St., New York—return engagement. Direction: PAUL DU RAND

## HIGH COSTS SLOW DOWN PLANS FOR VAUDEVILLE PRODUCTIONS

**Fewer New Ones in View Than in Many Seasons—  
—With Costs from \$8,000 to \$20,000 and Only  
Two Years' Life, Backers Hesitate.**

Vaudeville producers will go slow next season, with the prospects that fewer new productions will be seen on the vaudeville stage than in many seasons past.

The present prohibitive costs of producing stage material and the uncertainty and expected price reductions in the vaudeville houses are given as the reasons for the economy.

Of last season's new productions and the cost of producing, some of the leaders were Gordon and William Dooley's, \$15,000; Santley and Sawyer, \$10,000; Santos and Hayes Revue, \$20,000; "Love Letters," \$12,000; Armand Kalish, \$10,600, and the new Carroll-Hoagland "They're Off," \$8,000.

The average high time life of these expensive turns is two seasons. This includes the Keith and Orpheum Circuits in their entirety. After the second season the act is relegated to the storehouse or played around on the small time with cheaper casts.

With a tendency among the bookers to favor the straight comedy turns and sketches in preference to the high priced features and headliners, the producers are growing more wary each day.

### RAY RIPLEY ARRESTED

**Accused on Coast of Dealing in Narcotics**

Los Angeles, July 6.

Ray Ripley, husband of Dorothea Sadler, against whom she started and then discontinued divorce proceedings early in February, is under arrest here on a charge of selling narcotics. The Federal Grand Jury has been asked for an indictment against him by Chief Assistant U. S. Attorney Hugh L. Dickson.

This was granted July 2 together with one against May Divers.

Ripley was arrested last week by Federal Narcotic Agent Palmster and Inspector Escala. They allege that he sold two "bindles" of morphine to a woman addict and received a marked \$10 bill for the narcotic.

The accused was a prosperous actor until about a year ago. At the time that his wife started proceedings she informed her attorney Ripley was a drug addict and that he had taken all her savings as well as her jewelry, which he pawned to obtain drugs.

### HELD ON SERIOUS CHARGE

Portland, Me., July 6.

Esther Wakefield, a 17-year-old Damariscotta girl, was arrested in Brunswick, Maine, last week in company with Roy Backman, 24 years of age, of Pennsylvania, an employee of the Cole Bros. show, now touring Maine, with whom she is alleged to have eloped and later taken back to her people, while the man was held in Brunswick to face serious charges.

When the two were placed under arrest by Chief of Police William B. Edwards, of that town, he did not know that the man was wanted in Damariscotta on a charge of seduction. He found the couple living in the Bowdoin College woods under conditions as to demand investigation. When placed under arrest they told him they intended to leave for New York.

When the girl gave her residence as Damariscotta the chief immediately put in a call for that town and found out the circumstances of the disappearance of the two.

Miss Wakefield is the daughter of Samuel Wakefield, of Damariscotta, had lived with her grandmother, Mrs. Teishman Sidelinger, and had borne an excellent reputation. She was employed in a Damariscotta restaurant.

The morning after the circus left her town her room was found deserted and her family had been on the lookout for her ever since.

## CROWN CON'S CUTHBERT, ALGY SWITCHES PILLS

**Clowning for Crowd is Disastrous—Tomato in Training**

Syracuse, July 6.

Dear Chick:—  
The boxing commish washed me up when they read Eva Moe's affidavit that he had bet half a grand that Bozo would stay with Tomato.

But my ball club is shot to pieces and in last place. The wolves here are hollerin murder and the attendance is very piano. Cuthbert will be out of the game for two weeks with a lump on his dome as big as Frisco's iron hat.

You know he and Algy used to pull a lot of clown stuff on the ball field a la Nick Altrock and Al Schacht, and they used to get big laughs around the circuit.

One of their stunts was for Algy and Cuthbert to warm up in front of the grand stand and stall that they were tryin to out throw each other by shootin fast ones back and forth. They would almost fall down after each catch and used to work it up for the big punch, which was Algy droppin the real ball in the grass then pickin up a soft mushy one that they had planted and shootin it at Cuthbert who used to take it on the head and do a drop fall that was a riot.

You know, the old cannon ball stuff that the jugglers have been pullin for years. Monday we're playing Toronto and just before the game Cuthbert and Algy put on their stunt, but someone on the club switched apples so that Algy pegged a n.c. hard base ball at Cuthbert's dome and sunk him like Dempsey sunk the Frog.

We carried him off the field with a lump on his knob that you could do a hand stand on and he ain't convinced yet that Algy didn't cross him.

I was stuck for an outfielder and asked Algy if he knew one. He wanted me to wire a pal of his that is out with a bathing act called Ring and Wet the Bathtub Sisters. He is another female impersonator. I asked Algy if this guy could hit and he said, "He's frightfully good lookin'."

If we don't start winnin soon they are liable to transfer this franchise. You could fire off a machine gun out at the Park yesterday without hittin no one.

However, we can't finish no worse than eighth so I ain't goin' to comb any more gray hairs over this flock of mock oranges.

Tomato is trainin for a return fight with Kid Lux. You remember Lux plastered him up on their last meeting up here. Well I finally got Eddie Mead to sign up for a return match and I am expectin Tomato will knock his brains out this time for he sure is sore.

But I wish he had a few more brains than he has for he sure is thick. This mornin he's workin out with a local kid and they're lettin punches fly from all angles. I was outside the ring and I hollered to him: "Box clever, use your head." What do you think the sap done? He butted this guy's eyes shut before I could climb in and stop him. Give my best to the A. B. C.

Your old pal, Con.

### AUG. 1 NEXT BOOKING MEET

The Keith office this week calls off all meetings of the booking men until Aug. 1. The vaudeville agents were notified and told to inform their acts.

It was explained at the booking office the adjournment was taken so the booking men could enjoy their vacations without interruption until after the date mentioned.

### LEE KIDS ON VACATION

Jane and Katherine Lee, with their mother, have gone on their annual summer vacation. The children were reported to have been refused a permit to appear at the Bushwick, Brooklyn. It was an error, as the Lee Kids played that house week June 20.

### HOUSES CLOSING

Playhouse, Passaic, and Lyons, Morristown, N. J.; Bob Waterbury, Egan, New Haven, and Plaza, Bridgeport, Conn., will close July 9. The first two mentioned will play pictures until the houses reopen for vaudeville Labor Day. The Grand, Philadelphia, closes July 10.

### LIGHTS' SHOW

J. Francis Dooley, Skipper Last Saturday Evening

The show at the Lights Club in Freeport, L. I., was skipped by J. Francis Dooley. The volunteers were Audrey McVey, Regal and Moore, Eddie Carr, Clinton and Rooney, Al Lewis, Florence Moore, Geo. McKay and Lulu McConnell. Dooley and Sales assisted by Robert Emmet Keane, Martha Morton, Mrs. Sam Summers and Slim Moore; Leo Carrillo.

Wednesday night of this week the Lights held its annual Halloween Party. The traveling Friars, now touring Long Island, visited the clubhouse that evening.

This coming Sunday the Lights team will play the Lynbrook nine on the Lights ground. Last Saturday the Queensboro Elks beat the Lights 6-2. On the 4th the Lights won from the K. of C. 10-5.

Saturday night next the usual show will be given with Victor Moore acting as the Skipper.

## ARTISTS HOLDING BACK ABOUT NEXT SEASON

**Not Hurrying to Accept Routes—  
—Waiting for More Optimistic Outlook**

Vaudeville acts are not accepting routes for next season, according to the agents and booking men. The acts are holding out against a more optimistic outlook for the show business next season and are adopting a more watchful waiting policy.

Many artists who signed early last season and then were forced to pay the boosted railroad rates, which jumped after they signed contracts, are among the non-signers.

Other acts are reported to be waiting to see how the proposed Shubert vaudeville will affect salaries.

### GLOBE, PHILLY, STAYS OPEN

The Globe, Philadelphia, booked through the Amalgamated, scheduled to close Saturday, will remain open indefinitely, due to a sudden improvement in business.

Sablosky & McGuirk will operate the house as their lone vaudeville stand in Philadelphia over the summer. The Cross Keys and Broadway close Saturday night.

### Wayne Relief Manager

Robert Wayne, house manager of Keith's Colonial, has been appointed general relief manager for the Keith houses this summer, stepping in as each manager takes his vacation.

## MANY REPORTS ABOUT CINCINNATI THEATRES

**One of Shuberts New Houses  
to Play Vaudeville—Pan-  
tages After Lyric—Heid-  
ingsfeld May Desert  
Shuberts**

Cincinnati, July 6.

It is reported that one of the two new Shubert theatres here will play the Shubert vaudeville, while the other, the George B. Cox memorial theatre, is to house dramatic and musical comedy productions.

Another report is that Alexander Pantages is after the Lyric to play his vaudeville. If securing a local house it will be Pan's debut in this city.

Attorney Ben Heidingsfeld, Cincinnati representative for the Shuberts, may sever his relations with the brothers, rumor says, through also being counsel for the Keith people.

The local Keith's is closing for the summer in order that the nine-story office building and theatre may be completed.

### CLEVELAND CLOSING

**Loew's Last Jump Breaker Out of  
Chicago—Goes on Dark List.**

Loew's Cleveland, a full week, and the last jump breaker out of Chicago, will close for the summer Saturday.

Business dropped off, making the move necessary.

### GLENS FALLS' MUSICAL STOCK

Glens Falls, N. Y., July 6.

The Empire Musical Comedy Company opened a season of summer stock at the Empire Monday. Bob Martini heads the cast. Other member are Evan Baldwin, Eddie Grof, George Burt, Lillian Morton, Nata De Farge, Helen De Vere and a chorus of eight. The bill will be changed twice a week.

The Empire has been playing vaudeville and pictures. It is the first time musical stock has been presented in Glens Falls during the summer.

### FAY, OF PROVIDENCE, IN N. Y.

Ed Fay of Providence, who is interested with Mike Sheedy in several small time vaudeville houses out of town, is anticipating entering the pop priced field in New York City.

It was reported this week it had been practically settled Fay would take over the McKinley Square about Aug. 4 and inaugurate a small time vaudeville policy in the house.



**THE YOUNG AMERICAN  
HARRY KAHNE.**

Sole Originator of Quintuple Mind Concentration to Vaudeville. THE SALT LAKE TELEGRAM said: "The Most Astounding act ever presented on a LOCAL stage is presented by Harry Kahne, who, billed as 'The Incomparable Mentalist,' fully lives up to all that the press agents have said about him. Kahne does some remarkable mental stunts, that to the untrained mind seem IMPOSSIBLE. His final demonstration, that of doing five difficult feats at the same time, is perhaps his greatest stunt and last night brought down the house." Coming East under the direction of EDW. S. KELLER. Many thanks to Beecher and Jacob.



# CHICAGO VAUDEVILLE SHOWS

## SMILES OF 1921

(Riverview Park)

Chicago, July 6.  
Riverview is Chicago's show place of its group of summer parks. Everything is up to the minute, so, therefore, it became necessary for Emile De Recat when he began to assemble his "Smiles of 1921" Revue for his place to have an up-to-the-minute aggregation of performers and as well an up-to-the-minute offering, for as a "free" offering this surpasses everything that has been attempted in the past. De Recat is using 14 principals and 24 comedy maidens for the chorus. There are two acts and 10 scenes. The scenes are very novel and original, with the scenic embellishments and lighting in ventures typical of musical comedy.

De Recat had no idea in particular in making this show, not depending on theme or continuity. It is simply a variety of spectacular flashes, all of which do justice to the producers. Those which seem to stand out foremost are "A Carnival Night in Paris," "A Bit of Spain," "The Colonial Garden" and "The Nile Drifters." The idea of the latter was assimilated from the third act of "Aida," and for a non-operative endeavor can be classified as a meritorious endeavor.

Frank Libuse and Dorothy Sharp seem to be the stellar figures in the troupe. This is shown in their burlesque of an "Apache" dance, which is executed in a grotesque and amusing manner. Libuse is a type and exuberantly funny, especially when attempting to extract melody from a comedy flute. The girl is a very clever youngster and will probably be heard from after she has gained a little finesse and experience.

Danny Graham and George Browning, eccentric dancers, had things free and easy with their "trick" horse dance. The boys inject plenty of comedy into their work and "hoke" their way throughout to the delight of the patrons. They were greatly aided in this scene by Bobby Barker and Harry J. Kelly, who are burdened with dis-

persing the comedy throughout the entire performance. These boys are practically on in every scene and seem to inject life and animation when they are needed, so that none of the scenes are slowed up any.

In the female contingent De Recat has a very good assortment of vocalists. Lucille Palmer, soprano, has an exceptionally good clear and strong voice. She possesses personality and tact, putting over each number in a most appropriate manner. Lillian Jacobson, a pretty little thing with a pretty little smile, form and underpinning, has not what can be construed as a good voice, but she has one that is being properly used and with it gets results through the manner she puts her songs over in. Rose O'Hara, contralto, is a stunning looking woman and adds much tone to the ensemble numbers, which she leads. Sadie Moore and Peggy Mayo complete the roster of song birds. Mlle. Audrey, a classical dancer, also gives a good account of herself.

There were added to the cast last week J. Lynn Griffith and E. R. Robertson, baritone, both of whom recently appeared in "Robin Hood" at the Illinois. They have several high-class numbers, which they put over in a befitting manner.

De Recat can boast of one thing and boast of it strong, too—his chorus. He has gathered together as fine looking a lot of "chicks" as can be found with any musical show, and besides looks those girls work. They can and do use their voices and limbs as well, which is demonstrated in the big dancing scene in the last act. The wardrobe which they wear is artistic and attractive. It is not any too expensive, but makes a wonderful flash, which is essential for a "girlie" revue.

De Recat staged the production with the assistance of Al Laughlin. He has put on something worth while, and it really is worth the long trip to Riverview to see the show alone without the other big attractions.

## MAJESTIC, CHICAGO

Chicago, July 6.

Being the Fourth of July and just to prove that America is a vast melting pot with no favoritism shown, this bill would act as a perfect example. Almost every country was represented, including various parts of the United States. Samarooff and Sonia represented Russia in dances, with a few beautiful white Spitz dogs. Doris Duncan, from the coast, who has never been seen at any of the larger houses, carries a breezy western atmosphere about her that makes her appear fresh and cool, even though the thermometer says 100. Miss Duncan sings songs, with a few restricted numbers thrown in for good measure. She also used a medley of this year's biggest sellers that found a ready response. Her opening number, a special song most likely entitled

"Love Bandit," helped introduce her in chaps and gal, and then making her exit. The play player failed off some number allowing her to come back in an abbreviated up-to-date shimmery thing that was a stunner.

Joseph E. Bernard and Co. in "Who Is She?" for an old act found plenty of laughs, but the ending was sad, owing to a forgotten back-stage cue, and to help it out the orchestra was thrown out of its cue. Jess Libonati, holding up the dignity of Italy, had trouble with the musicians, but managed to knock out an early hit on his reliable xylophone. Johannes Josefsson and Co. in Iceland's national pastime of self-defense. Josefsson should never make a speech. The act is not up to the standard that it was when with the circus several years ago. Zuhn and Dreis, both doing boobs, were good for some healthy laughs.

Emma Carus and Walter Leopold are a new member by the name of David Apollon were the headliners. Miss Carus can always be relied upon to have something new. She has this time bobbed hair and a Russian dance with the new member, who also does a bit of mandolin playing. Miss Carus announced the act as one day old. If it is some tall rehearsing, it has been done and has some wonderful possibilities. The act was forced to take a half dozen curtains besides a speech by Miss Carus.

Myers and Hanford copped all laugh and applause honors, goading the sizzling audience into appreciative applause that was well earned. They could be said to represent the west. Choy Ling Hee Troupe do nothing new or that has not been done before.

## STATE-LAKE, CHICAGO

Nut seat! Capacity—and on Independence Day afternoon with the "ole" heat snapping at 100 on State street and "Old Sol" just burning the sidewalk up an' everything. It is miraculous, marvelous, and were one to attempt to find superlatives, it would be a difficult thing, for they were just there all over the house and right out into State street.

Through the substitution of Sydney Grant for Alan Brooks & Co., there were three single men on the bill, with two of them doing "kid" delineations—Grant and Harry Breen. Of course, the three single men are capital entertainers, but at the same time the blending of the show was poor and did not give it the impetus which is generally seen in a bill at this house.

Bronson and Edwards were first on the firing line and annihilated the audience with their "Collins and Hart" tactics and maneuvers. Leona La Mar, "The Girl With the Thousand Eyes," was second on the firing line and for 29 minutes dealt with past, present and possibilities. Leona "parked" a little too long and sort of tired the mob with her rapid fire talk. Of course, it must be allowed that she was in the "deuce" spot at this show, but nevertheless there was too much sameness in her type of answer and her assistant in "cueling" fumbled around considerably, which took a bit of an edge off her work. George Yeoman "Lizzled" the folks along for 12 minutes, and even though he had a slow start got into "second" and by finishing time was running on "high," getting laugh after laugh with his "quips." Harry Breen then came along and sat pretty for Yeoman had left them ripe for him. Harry is a clever little showman and as they were walking out on him at the opening, did not waste any energy in his endeavor; he just stalled and stalled till the house was quiet and then let them have it. And have it they did, for when Harry finished there was a tumult of applause.

Phina and her Picks hopped in and tore things wide open. Phina has assembled a clever and talented group of youngsters and allowed them to do the major part of the work. The youngsters did it and well, with one exception, which was the little "pickaninny" who endeavors to imitate Lillian Shaw in dialect. However, it is next to impossible for a "lil" dinky to give a Yiddish characterization, and this endeavor sort of leaves a bad taste in the mouth of the audience. Some other character portrayal should be given the youngster and there would be no waste of talent. Phina does not appear until the last number. She is not the Phina of old, and knows it, too, and her work shows it as well. Phina is quite portly and her voice is not as strong as it has been heretofore, which was demonstrated on her encore number when she almost broke down. Still as a whole the act seemed to have been the hit of the bill, due to the work of the kiddies in the forefront of the offering.

Sydney Grant had a tough row to hoe, but did it. Following closely on the trail of Breen, Syd tore loose and fed it to them nice and easy, and upon the completion of his turn left them crying for more. His Chinese portrayal, which he uses

for a "mimic" finish, is very appropriate at times "caste" to his performance. Sansom and Della were in the closing act, and the house enthralled throughout their turn. Morton and Glass and the Follies Girls did not appear at this show.

## McVICKER'S, CHICAGO

Chicago, July 6.

The arrival of Independence Day did not help business any. The summer and heat fever got the best of everyone in the theatre. The orchestra worked in shirt sleeves, the acts in tuxedos, while the audience was too indisposed to applaud. The bill proper was weak throughout and it is possible that a strong summer show would have a good effect upon the crowd. The feature picture was Alice Lake in "Over the Wire." It was followed by a trained cat act, billed as "Katland."

A man and woman directed the stunts of the animals. Casson Brothers came next with a "chop suey" act. The boys did a little of every form of entertainment, making the dancing strong. They have appearance, but to try a number of things in ten minutes is bound to make some of those things only fair. The man who sings has a nice voice and should hold the stage alone. Weston and Marion, man and woman, did all dancing, with the man singing a few numbers to allow the girl to change her wardrobe. The final whirlwind brought concentrated attention. The duo work before a nice stage set. Lindsay and Hazel lived up to proceedings.

Lindsay is the famous trainer of cigar boxes, and takes his time to set the boxes for his balancing upon them. Dance and song by both round out a neat offering. The girl is tall, wears baby clothes, and has an enticing manner about her work. Harmony Four rang published numbers and carry a pretty drop used as an olio. Their voices range from bass to tenor and get very pleasant strains out of their harmonizing. One number allows for humor, which is well handled.

Murray and Popkova haven't so much of a plot to their act, but they sell some old stuff in a new way, and do it mightily finely. The man acts as a hick, and has plenty of competition in the field, while the girl is very attractive and carries her share of the act over to a decided hit. As a combination the duo measure up to high standards, but in material they could make some improvements, especially towards the end of the act. Moher and Eldredge could not get the applause machinery started. The men worked like trojans, sang like blazes and finally stirred up satisfying response. Cozy Revue is well named and closed the show.

## RIALTO, CHICAGO

Chicago, July 6.

"As You Like It" perfectly describes what was seen at this house. It is located at the beginning of the business section, and in entering the Loop it is necessary to pass the Rialto. Many stopped to see the show, maybe, because Jackie Coogan, in "Peck's Bad Boy," was here; maybe because of the remarkably good bill; nevertheless, it was worth the time and money the crowd spent

to celebrate the Fourth of July. The road show now appearing was at another house a few months ago, change has been made in a number of the acts. The Coogan picture ran very long, giving the show a late start.

Jussi and Osel were first and got returns as though it was a next-to-closing act. A little change was made in their wardrobe, and the tricks stood up. The pantomime business provided the comedy. Ralph Seabury, chalkologist, has snappy talk. The mood he found the crowd in sent the chatter over with flying banners. Were he to do his final "home scene" without the singing it would help the turn. Inspiration, an old act, has a very fine singer with it. He carries a production atmosphere about his singing and appearance, and next to him the piano player-whistler came in for generous returns. The dancers do not stand up to the class of the offering.

Frank and Gracie De Mont raised quite a racket with their dancing and talk. The man is working just the way vaudeville fans like to see hoofing done, and he could even do an extra dance and not feel as though he were overdoing it. Robert O'Connor and Co. came through with a sketch. It resembled a chart as it fluctuated in holding attention. It took four curtains and plenty of applause. Breen and Murley are two neat appearing persons. Both possess very fine voices. They slapped a peach of a hit over. Al Shayne, with his "wop" plant followed. His clumsy yellow shoes remind of Williams and Wolfus. Wheeler Trio closed and held the crowd intact. The boys have a dandy act and do mighty fine stunts.

## ELEVENTH HOUR POLICY

Chicago, July 6.

The Great Northern Hippodrome, which is in its last four weeks before being turned over to the Shuberts, has installed a new policy. This theatre has been running a "grind" from 11 o 11, with two shifts, with seven acts on each shift. Now they have combined the fourteen acts and are playing as one show, running three hours. The first show starting at 11, the last show going on at 8.

Business has been very good with the new policy.

## CIRCUSES IN CHICAGO

Chicago, July 6.

Ringling Brothers, Barnum and Bailey, will play Chicago for 10 days, pitching the tent in Grant Park, on the lake front, opening July 20.

The John Robinson circus opens July 16 at White City for a week's stay.

## TALBOT LEAVES CHICAGO

Chicago, July 6.

Andy Talbot, general stage manager and booker for the Great Northern Hippodrome, has left for New York. Talbot leaves the employ of the Hippodrome when this house is turned over to the Shuberts, and is said to be seeking a managerial berth.

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CABARETS

Ike Bloom's Midnite Frolic, on the south side (Chicago) is a boost for the town. Capacity, even a waiting line, is a common sight at this night life rendezvous. It seems a case of making reservations in order to be a lucky one and see the show that starts at midnight and ends in the wee A. M's. Bloom has made his inside cafe garden like, cool, summery, and has set a high standard for food and patronage. Many publicity stunts, 2 orchestras featured, celebrity nights and convention parties are contributory to stimulating business. The third show since the Midnite Frolics reopened is worthy of a lot of praise.

First to Bloom for getting it, second to Charles Doll, for directing and producing it, and last for the cast for making it, the credit is divided. The first frolic goes on at 11:30, and the three succeeding frolics go on at hour intervals. Each frolic is different in numbers, specialties and wardrobe. The Virginian Jazz Band, of colored musicians, plays dance music in between frolics, and they hypnotize the feet. For the show proper, the "Midnite Frolic Quintette" dispense musical strains. The quintet consists of Frank DeMichele, violin; Earl Engleish, formerly with Frieda Leonard in vaudeville, cornet; J. H. Weber, piano, and L. Hulme, saxophone. Charles Doll has done a lot of scouting around for this show, and has two finds—Lucille White, dancer, and Jack Blake, eccentric stepper.

The first frolic opened with a ten-foot book, the cover of which repeated, "Midnite Frolic," direction of Charles Doll. Lloyd Byron, ingenue, whom Doll took out of the chorus, handled the prologue. As she opened the cover the name of a principal was shown, and as the principal was announced, he or she would break through the sheet showing the name. Ralph Bart, a local Irish tenor, came first. He is a favorite to cabaret visitors, and sang very pleasingly. Doll's protegee, Lucille White, broke the ice with every style of dancing, and from her work it appears she faces a remarkable future. It is doubtful whether cabarets can keep such a talented miss, and it would not be surprising to see some producer featuring this young girl.

Queenie Queenan, soubrette, is as well-known locally as the Loop. She is a decided asset to the show, and knows all the tricks. Mareta Nally, comedienne, is a baby-faced, winsome, and taking girl. After her

first number an ovation greeted each appearance. Effie Burton, prima donna, of production past, flashed a nifty wardrobe, and a diva's voice. Jack Blake did novelty, eccentric and jazz steps with his nimble feet. The boy is under able direction, and will make a good cabaret entertainer. Lloyd Byron has taken the first step toward a faroff goal. Now that she is a principal, she has quite a few things in her favor for further honors. Miss Byron wears clothes as they should be worn, sings in a sweet voice, and dances deftly. Each of the frolics that followed stood up with the good impression the first created. The feature number is led by Effie Burton, with the chorus distributing flowers furnished by a local florist.

The entire production is well wardrobe, well directed, and is highly commendable.

Ten choristers add color to the show, by good looks, good clothes, and working as one.

Canoe Place Inn at Good Ground, L. I., was totally destroyed by fire early Tuesday morning. The cashier, Richard Herneiman, lost his life; also one of the maids. Both were on the third floor. The inn was over 300 years old and of historical memories. It was purchased about four years ago by Julius Keller, who improved the road house at a considerable expense. Mr. Keller estimated his loss at over \$100,000, partially insured. He stated a modern restaurant will be immediately started in replacement. Canoe Inn drew from the society contingent at Southampton, Huntington and the Shinnecock Hills. It was also favored by Tammany Hall leaders, who often conferred there during week-ends, and indulged in a 10-cent limit poker game. That politicians' poker game often brought smiles to observers, as the big men of politics were as interested in the 10-cent game as though it were a presidential election or table stakes stud poker. A common law rule always prevented anything over a 10-cent limit. Keller held an interest in Maxim's, New York, retiring as president of the operating corporation some weeks before that place closed. He is also interested in the Chateau Laurier at City Island, New York. When purchasing Canoe Place Inn Keller bought the property as well, and has since added to his realty holdings there.

With the return of 150 prohibition agents who have been laid off through lack of funds, a concerted drive will be made on rum dealers and bootleggers, especially in the cities. The agents have been out for two months, and during that time the "boys" have had a pretty good chance to clean up. There is not as much running along the Canadian line at present as one would be led to believe from a perusal of the newspapers. State troopers and officials of the border countries, working in close co-operation, have drawn the net rather tight and, while liquor is still being smuggled across, it is not in as large quantities as before. Government control of liquor in some of the Canadian provinces has helped to lessen the supply. The seizure of cars carrying booze is another factor in the situation. In the running game, high-powered automobiles are necessary and these, of course, are not cheap. One lost is quite an item of expense to a bootlegger. A former taxi driver in an up-State city recently bought a new Haynes car costing \$3,000 and brought it to the border "to get a load." The fare bandit was experienced in the bootlegging business and thought that he could beat the coppers, but he was caught, his car seized and the liquor confiscated. Needless to say, he quit the game or at least the transportation end of it.

NEWSPAPERMEN ORDER

Jones, Linick & Schaefer Tell Door-men to Admit Without Questioning

Chicago, July 6.

Jones, Linick & Schaefer have issued instructions not to delay newspapermen when they come in to see a show. The order stated furthermore they are not to pay war tax.

To be specific, the order stated, if a person stepped up to the door-man and said, I'm Mr. Doe of the Examiner," admit him without questioning.

It appears the order is the result of a complaint, as sometimes it was necessary to wait in line for quite a few minutes, making it necessary to miss an act.

AT AMERICAN HOSPITAL

Chicago, July 6.

Theatrical patients as reported of late at American Hospital here, are:

Vivian Spencer ("Passing Show"), operated for tumor.

Roy West (Wood's Theatre), tonsils removed.

Stello, magician, operated for tumor.

Laura Negille (Mrs. M. V. Elligen) (stock), operated for tumor of the foot—recovering.

(Miss) Billie Royce (burlesque), operated for appendicitis—left the hospital.

Ola B. Ellwood (Avenue Trio), improving from minor operation.

Peggy Perry, ruptured appendix—recovering.

Jean Gibbons ("20th Century Follies"), operated for appendicitis.

Jean Clifford ("Oh Daddy"), operated for appendicitis.

Harry Rose, out-door showman, operated for appendicitis.

Bettie Conley ("Passing Show"), operation for adhesions.

Olive Ray (Mike Kelly Show), intestinal trouble.

Olga Hanson (Joseph Payton Co.), operation for correction of bow legs.

Edythe Meyer (Howatt's Versatile Sextet), operated for appendicitis—left hospital recovered.

Lew Lubin (Lubin and Lewis), operated for hernia—left hospital.

DISARMAMENT FILM

(Continued from page 1)

The people concerned are able to afford the best and, it is understood, offers will be made to D. W. Griffith to undertake the filming. If he could not see his way to do this, Maurice Tourneur will be approached. The project carries an idealistic as well as a patriotic side.

Inextricably concerned in it are international figures of the first prominence. It is understood Lord Lee of Fareham, First Lord of the Admiralty in the British Cabinet, will give aid to the project. What lends his assistance especial significance is the state of international politics with England, always ruler of the seas, anxious to forward disarmament, while the Big Navy crowd in America oppose it and are keen for the heaviest kind of building program now when the British Exchequer cannot stand the competition.

If the picture were made here and should comprise such battle scenes as are planned, it is doubtful if officials of the American Navy would lend assistance to a project urging lessening of naval expenditure.

Objection Ridiculed

When approached, they said the kind of film proposed would expose the weakness and strength of the navy to foreigners. This, experts point out, is ridiculous. Foreign admiralties know all about our navy just as we know all about theirs. Code books are about all that can be kept from other nations, and even these are stolen semi-occasionally. As soon as a war was declared the first thing to be done would be to issue a new code book and put to sea.

On the other hand, while there would be objection to the use of units of the British Navy for propaganda for the lessening of expense, opposition would come from old war dogs, such as the Sea Lords and ranking admirals, who are government officials would favor the work as they see the prime necessity of cutting down expense. The First Lord, Lord Lee, would be especially careful here, as all his policies now he realizes the immensity of the financial problem and the need to reduce expenses. His mental reservation probably is to disarm in such proportions as to leave the British sea forces still predominant. This has always been the British policy.

INSIDE STUFF ON VAUDEVILLE

As an inducement to keep the boxoffice average at a respectable basis over the torrid months, the Proctor's 125th Street management has inaugurated a point coupon system, the latter being redeemable for silverware premiums manufactured by the Onelda Company. With each 75-cent admission an 8-point coupon is tendered free at the boxoffice; a 65-cent admission tickets buys with it a 6-point ticket and so on down the scale. Each point has a cash value of about three cents. Thus tickets aggregating 12 points will be redeemed at the boxoffice at any time during the day for a silver spoon marked as being valued at 30 cents. Higher point aggregates naturally are redeemable for higher valued premiums all of which are displayed in a show case in the lobby.

The management reports that this stunt has been no small factor in counteracting the climatic opposition the past few weeks.

The report this week by wire from San Francisco that Sam Harris and Irving Ackerman had left Frisco for New York portends some important move in connection with the Loew-Ackerman & Harris houses in the West. Just what that move may be has been surmised, also reported in the past, but nothing has leaked out for publication. Their visit, however, may be in connection with a law suit.

A six-man vaudeville act appearing locally in the small time houses has one member who wears a hair net at each performance. The person in question has wonderfully marcelled tresses which he keeps in place by the net. At a recent performance the net became entangled with his hat and was rudely pulled from his head, mussing the hair and causing much amusement for the audience.

A team which, for many seasons, had played Loew and Pantages time, recently started rehearsing a new act. The author, hearing the first reading, enthusiastically cried, "That'll land you on the big time." One of the lines was: "You do that three or four times a day and you'll never be sick"—referring to a strenuous piece of business. Next day, at the second rehearsal, the author picked up his ears when he heard the line read: "You do that twice a day, and —"

At Jolson returned east for the big fight, having remained out later than almost any other road show of high admissions in America. The admissions, by the way, set a few records. In Tulsa, Okla., "Sinbad" played to \$7.70 top and claims \$9,200 on the day. Jolson says he had the biggest season of his career despite incredible conditions, as he played through the northwest country where, he says, every town has a broad line, and homeless men and women were tramping the streets all night.

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The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

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# AMERICAN FOR 'OPEN SHOP'

## JOINS COLUMBIA IN ATTACK

**First Move Was to Subscribe \$250,000 to Fight Unions—Sum May Be Augmented—Executives Meet—Herk's Announcement Surprise**

## NO UNION ANSWER

The first real fight for an open shop in the mechanical end of theatricals seemed clinched this week, when the American Burlesque Circuit joined the open shop movement of the Columbia Amusement Co.

While the burlesque producers and house managements are standing by themselves in the attempt to promote an open shop into their theatres and attractions, the two circuits combined present a formidable array of houses and companies. Between 70 and 80 circuit theatres east of Omaha and Kansas City play burlesque, while the total number of shows on the two wheels equals as many.

The first reported move of the newly organized burlesque producers' association was the appropriation and subscription of a fund of \$250,000 for the initial expenses. With the addition of the American members to the association, that sum may be considerably augmented. The Columbia Circuit is strongly entrenched financially and the American wheel is thoroughly substantial in the same manner.

The affiliation of the two circuits in the open shop plan occurred after a meeting this week, when J. Herbert Mack, Sam Scribner and R. K. Hynicka conferred with I. H. Herk, Mr. Herk acting as representative of the American wheel, of which he is the president. The other three men are the principal officers of the Columbia Circuit.

Up to date the stage hands and musicians' unions have remained mum on the burlesque matter. They gave it no public attention at their recent Denver convention, nor have any of the stage labor leaders expressed themselves since. It was reported Wednesday the musicians were to hold a conference Thursday (yesterday), when the burlesque situation would be taken up, either by the musicians alone or acting in concert with the stage hands' union.

The announced opening date for the Columbia wheel is Sept. 5. It is not anticipated the American shows will start their new season earlier.

## SYRACUSE WONDERING

No Mention of That City or Utica in Columbia's List

Syracuse, July 6. The local Rialto found food for gossip this week in the fact that no mention of either Utica or Syracuse has been made in connection with the stories and advertisements relating to the Columbia burlesque routing for the new season. The two cities have been enjoying a split week between the Rochester and Albany dates. With the Gayety at Utica and the Bastable here playing legit, attractions the other half of the week, there has been speculation as to the effect of the "open shop" policy of the burlesque people.

The Bastable, it is certain, would not abandon its K. & E. privileges, although the Erlanger bookings last spring had no real trial. The Bastable Erlanger dates for the new season are well filled already, it is reported.

## JIM ANDERSON DEAD

James P. ("Jim") Anderson, exchange manager for the First National at Washington, died suddenly of heart failure in that city July 5. He leaves a widow but no children. Deceased was one of the best known men in the business end of the film industry.

The American Burlesque Circuit decided to adopt the open shop policy following a meeting of its Board of Directors held in the circuit's offices Wednesday.

The announcement came as a distinct surprise to theatrical men as the American Circuit had gone on record and was to remain "union," following the Columbia's adoption of the open shop policy several weeks ago.

The move was believed necessary when the American executives had realized the hopelessness of combating labor demands with an inevitable reduction in admission prices staring them in the face for next season.

Mr. Herk was in favor of the conservative policy, but after waiting for friendly overtures from the allied unions, decided to cast his lot with the older circuit.

The Columbia theatres and producers claim sufficient stage and orchestra employees have been engaged to supply both circuits and will give all the assistance possible to the American to aid it.

These men will be detailed to the various shows and theatres of both circuits a few weeks before the season's opening.

Sam Scribner, I. H. Herk, Rud Hynicka, J. Herbert Mack and Charles Waldron will handle the managerial end of the open shop policy, with James E. Cooper, George Gallagher, John G. Jormon, Barney Gerard, Arthur Pearson and Harry Hastings attending to the executive work for the producers.

## FINAL COUNT

(Continued from page 1)

smash to the jaw will go down in historic annals as the greatest glove fight in history. No such gathering, the crowd estimated at nearly 90,000, was ever assembled for a sporting event on this side of the pond.

The gathering of spectators made it the greatest contest of its kind. Not the fighting itself. Experts at the ringside were agreed on the superiority of Dempsey, but there was little or no space allotted the exceptions—men who are expert reporters and who have seen other championship bouts. At least one of the latter believed that Georges couldn't or wouldn't take it. There was a million francs in the bank for Carpentier, win or lose. To men who have been at the ringside for the great bouts preceding the Dempsey-Carpentier battle have seen other contenders and losers take a beating such as the bout of last Saturday failed to disclose. It was worth three fortunes for Carpentier to have been returned the winner. If it is really a fact that the Parisian couldn't withstand the punching of Dempsey, then it means all the more tribute to the "sacking" of the American heavyweight champ.

The dailies made more a feature of the fight than they did of the presidential election. Star writers in quantity attended. Babe Ruth for once this season was pushed off the front page, though he, too, socked out two home runs Saturday afternoon.

The answer is that the bout was press-agented to the nth degree. Sport writers who had declared it was no match when Carpentier was suggested as the opponent of Dempsey 18 months ago, flopped around entirely with one exception and said that Georges had a good chance to win. At best "gorgeous Georges" was a fast light heavy pitted against a younger but seasoned "bear," a human grizzly from the west.

It's patent then that the newspapers made the Dempsey-Carpentier match.

Experts went from one training camp to the other. Volumes of space. Most of the sporting writers agreed it was a foregone conclusion the American heavy would win. George Bernard Shaw stepped in, writing from the fastness of his British home, to say it was 50 to 1 on Georges. That made it perfect, adding more powerful propaganda for fight interest.

Perhaps it was the Shaw opinion that brought about the last minute demand for tickets that partially stemmed the panic among the speculators. It's a better idea that Mr. Shaw was swayed by the mass of dope piled up daily in the newspapers.

## Handling of Crowd

The remarkable thing about the fight was the manner of conduct of the crowd and the easy fashion in which the enormous assemblage was transported and seated. No one was in a hurry either going or coming. No one was inconvenienced.

The dailies sang peans of praise for Tex Rickard who is supposed to have taken the fight on his own after C. B. Cochran, the English sports and theatrical manager, and W. A. Brady, the American theatrical manager, withdrew.

John Ringling was practically forgotten, curiously enough, when it is considered that Ringling is one of the world's master showmen. The circus man is Rickard's backer and has been since the latter took over Madison Square Garden. Never has the Ringling name even appeared on the free lists of the Garden boxing shows. He has always contended that he wishes to be without the boxing game officially. But his knowledge and foresight came into full flight with the realization of the great arena in Jersey City last Saturday, unless a bad guess is made. Ringling can't be said to have been on the job, instructed to be orderly and with the 100 per cent assistance of the local police force the big bout was conducted as though pushed along greased skidways.

Rickard, with his knowledge of big boxing shows, knows it is impossible to put one over more often than once every two or three years. The big arena may be used for

## ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Saranac Lake, N. Y., July 3.

Editor Variety:

In reviewing the 81st Street in Variety June 10, your critic mentioned Lynch and Zeller modeled an act on the same lines as Moran and Wiser. Whoever that critic was, he was certainly right, for they are a direct copy of Moran and Wiser. In Variety June 24 this copy claims that I, Harry Barrett, gave them permission to use the hats. I wish to state I never gave such permission and they have chosen what they are using from Moran and Wiser. They also claim if their act is similar it is just a case of another act that bears similarity. I doubt if they ever saw a hat act in 1916 unless they saw Moran and Wiser.

In regards to the "Hat Shop" scene Moran and Wiser did their own "Hat Shop" scene along in 1909.

The above statements are facts.

Harry Barrett.

Syracuse, July 4.

Editor Variety:

In answer to Moran and Wiser concerning the "Hat Shop," will say, that we will be in New York shortly, and will look over the former's programs and other printed proofs of their foreign use of the photographed curtain, which looks rather suspicious, owing to the fact that they did not use the "Hat Shop" when appearing at the Palace, New York, directly upon returning from Europe, and did not use one for three or four years while in this country up until the time we put our idea of the "Hat Shop" on.

It would be interesting to know where their "Hat Shop" was during this period.

About openly admitting using their material, this is not so. It was stated we felt justified in using any material they had if we cared to.

As said before the "Hat Shop" tricks belong to the Barretts, where Moran and Wiser got theirs from.

Lynch and Zeller.

## ILL AND INJURED

Nils Granlund, the Loew publicity man, was able to leave the Van Cortland Hospital this week after having recently undergone an operation for appendicitis.

William Harris left the Roosevelt Hospital Tuesday, where he recently underwent an operation on his foot, in which he had contracted poisoning from the dye in his socks.

Fred Zweifel left the Post-Graduate Hospital this week, recovered from his recent operation. He will return to his "town house"—the Woodstock Hotel.

Frank Kamplain (Kamplain and Bell) was cut up about the face in an auto accident at New Rochelle, N. Y., last week. Several other men and Kamplain's son, who were in the car, escaped without serious injury.

Elfie Fay has been confined to the home of a friend for several days with an infected foot, which has been diagnosed by her physician as blood poisoning. Although confined almost entirely to her bed, Miss Fay is on the way to recovery, and is expected to be up and about again within a week.

A sprained ankle has confined Kathleen Barry, the stock leading woman, to her home for several days.

Hector Klinge, of the box office staff at the George M. Cohan theatre, was operated on for appendicitis at St. Elizabeth's hospital, New York, Monday.

## ENGAGEMENTS

Gladys Turner for White's "Scandals."

Walter Percival and his wife, Renee Noel, have signed with the Sargeant Aborn Chicago company of "The Broken Wing," which will open in September in Chicago.

## MARRIAGE

Wanda Trindelli to Luigi Curci, divorced husband of Mme. Amelia Galli-Curci, July 2.

Fred Steiner and Vivian Sleight, in Detroit, June 7. The couple compose the Steiner Duo, gymnasts, in vaudeville.

Miss Bobby Adams to S. Madison Conn, non-professional, of Brooklyn, N. Y., July 3. Mrs. Conn is of Adams and Barnet, in vaudeville. The announcement states the act will continue.

J. J. Newman, manager of the Broadway Theatre Ticket Co. office, to May Finklestein, treasurer of the agency, July 6 in New York. The ceremony was performed at Delmonico's.

## BIRTHS

Mr. and Mrs. Ben Beyer at their home, 855 South 18th street, Newark, N. J., July 2, daughter, their third child. The Beyers' second child was born nine years ago. Mr. Beyer is an international vaudeville. His wife, Augusta Beyer formerly appeared with him.

Mr. and Mrs. Peter Buch, at the Croose Irving Hospital, Syracuse, N. Y., July 4, daughter. The father is of the Buch Bros., and the mother is professionally known as Resista.

## Bedini Show at Far Rockaway

"Pick-a-Boo," Jean Bedini's Columbia Wheel attraction, which closed its summer run at the Columbia, N. Y., two weeks ago, will open at the Strand, Far Rockaway, July 14.

The Strand, formerly a vaudeville house, will shelve its present policy of pictures for the Bedini dates.



**FRANKLYN and CHARLES**

of Franklyn, Charles & Co., assisted by Ernestine Carn. This week (July 4), back again at the Palace, New York, and this time for two consecutive weeks.



**MARY HAYNES**

Palace, N. Y., next week (July 10).

Last week at Alhambra, N. Y. JACK LAIT said: "Divided the applause evenly. Worked easily and with perfect vaudeville staccato. Surprising at the end with a high and melodious soprano."

At Riverside, N. Y. VARIETY, Conn. said: "...cleaned up in the next to shut spot. A sample of the first water. Her characterizations are classics in the lyrics and delivery an unbeatable combination."



# VARIETY

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The Hotel Shelburne, Brighton Beach, put on its new revue Wednesday night. The restaurant of the hotel had not been doing much business, especially after Sophie Tucker left, but Miss Tucker didn't do much either. That's why she left there, to go to Atlantic City. It might be imagined the Shelburne would welcome business when it had no show, but business apparently meant nothing Monday night to the staff of captains and headwaiters. The big restaurant floor looked as though it were starving to death. Maybe six tables were occupied around 11 o'clock. A party of five people walked in to have supper. One of the men had a Palm Beach suit on, with the collar of his negligee shirt turned in. One of the captains informed him he could not sit at a table without a collar on. The remainder of the party must have looked respectable to the captain, as he said nothing about their dressing. At that time it was around 80 with the humidity so thick those waiters should have been tickled to death to see anyone come in, even with bathing suits on. The collarless fellow asked the captain if Louis Fischer was there. Mr. Fischer wasn't, so the captain summoned a headwaiter. The headwaiter looked over the crowd and seemed to hesitate. He asked the collarless fellow if he couldn't buy a collar somewhere. The collarless had his collar in his pocket but refused to produce it, also refused to allow the headwaiter to act as his dressing censor. The headwaiter suggested the party sit in the rear of the balcony extension at the back of the restaurant. The fellow without a collar asked the headwaiter if he could turn out a party of five on account of a collar in a notoriously bad season for all restaurants. The headwaiter said that was the rule. It's almost a crime that some restaurants must be the victim of their own waiters. This is merely mentioned as an example of what pigheadedness can do, when a waiter will lose a check of \$25 or more under a foolish pretext of obeying a rule that was probably promulgated for the benefit of beer drinking hoofers. No offer to stake the waiters was made, the party walking out with their full sympathy for Fischer, who runs his restaurant to make patrons and money but can't be all over the works all the time.

The Claridge grill, New York, will close after Saturday for July and August, and for the remainder of the summer the restaurant patrons will be accommodated in the upstairs dining room. This is the first time the grill has been closed, the upstairs room being closed during a strike of the waiters some years ago.

The Palais Royal, on Broadway, will remain open all summer. It is the first time the restaurant will have had an uninterrupted year. Another of the Royals in which Paul Salvin, Gil Boag and Jimmy Thompson are interested, will be the Club Royal, to open in the early fall with Murray Paul, society man, among its sponsors. The Club Royal will be on Fifth avenue, near 52d street. With the Pavillon Royal on the Merrick road, the Salvin-Boag-Thompson combination will have three "Royal" restaurants, each of the ultra class.

Paul Salvin has left all business cares and will shortly retire from active work, though retaining all of his present interests. Mr. Salvin's health for the past couple of years has been irregular, frequently requiring him to leave New York for a rest. His retirement is for the object of seeking full recovery.

The summer visitors to the St. Lawrence River, on the American side, are being asked more for liquor brought over from Canada than the same stuff may be purchased for in New York. That is the way of the natives in that section, but it's not getting them anything in the liquor sales. As high as \$120 is asked for Scotch on shore, \$80 a case for gin

## BURLESQUE AND THE OPEN SHOP

The managerial and mechanical attention of the show business must be focused on the announced intention of the Columbia Circuit producers and theatre owners to install an open shop back stage and in the orchestra pit next season. It is a battle by the burlesque men that every other division of the theatricals has threatened for years without forcing the intent to action, as the Columbia people seem to be doing.

This week the Columbia Circuit contingent was joined by the American Burlesque Circuit, the affiliated and small scaled similar chain, that has almost as many shows and houses as its older contemporary. It gives the burlesque managerial aide a stronger line up than was contemplated by the Columbia, alone, when it first decided that as a matter of precaution in a business way, it would be necessary to set its own scale for stage crews and musicians, without waiting for the respective unions of those two departments to do it for them.

Peculiarly no other theatrical branch appears to be concerned in this forthcoming battle of manager and labor, other than as an intensely interested observer. It has been made a big point by all managers in the past, the demands of the unions whose members they employ. The demands as a rule have been met with compromising counter offers that invariably in the past led to an amicable adjustment.

The burlesque people, however, without waiting for official demands from the unions, announced they would have their shows and theatres open shops. Burlesque for the final four months of last season felt the boxoffice slump more acutely than the remainder of the profession. They got it first and hardest. The burlesque leaders don't know what is in store for them next season. They can't, and no one else can foresee the future, but they, with others, believe that the opening of the new season will be comparable to the closing of the old, meaning low grosses, large losses with consequent admission reduction, and the burlesque men concluded to fortify themselves, firstly against what they deem would be an excessive wage scale under the conditions and, secondly, to be the only dictator of their business.

It's questionable which the burlesque men consider the most important, the money or independence. Producers have loudly complained in the past of the exactions of the unions, especially toward the "yellow ticket" plan of the stage crews' union, which compelled a producer to carry the same number of men back stage into all theatres, with the producer allowed no discretion as to how many he should employ, once he engaged the maximum number of men he needed for the larger houses. To better set that forth, it might be stated that a burlesque show coming into the Columbia, New York, where all attention to every detail would be given, had to, in accordance with the rules of the union, carry the same crew thereafter, even to a town like Scranton where perhaps one-half the crew might not be required, for if engaging extra men, really unnecessary and but temporarily put on at the Columbia to accelerate the running of the performance, they would have to stay with the attraction for the remainder of the season. Other matters back stage that the union assumed command of have irritated the travelling burlesque managers, also local house managers.

The musicians' union often went as far as it could with burlesque. It compiled rules for burlesque houses gauged upon the admission scale of the theatre with increases ordered preemptorily and summarily, according to the increase of any part of the scale at any time, without any regard for what other added expense the theatre might have been under that obliged an increase.

The stage hands and musicians' unions are linked with the American Federation of Labor. Their affiliations extend to nearly every movement that calls for labor in the transportation of an attraction. Besides, the burlesque shows play in many cities where it might be calculated the percentage of union men in the town is high. The unions so far have been silent, as is their custom. There is nothing possibly officially before them of this proposed move by the burlesque managements. But the unions will not be inactive. They quickly realize that if the burlesque people standing alone can survive under the open shop, all the remainder of the show business will naturally follow that lead. If the unions invoke the "boycott" for local throttling of the boxoffice, it will be well worth watching, for the views on this particular point, and it is important, are as many as they are varied. The union men, like other unionists in other lines, say they have merely asked for increases as the cost of living advanced and the price of theatre tickets went up.

Still, the curious part of this crusade for the open shop is that burlesque, alone, unattached, unafraid and unheralded at first, excepting by this paper, should have gone to the issue of the closed shop, without asking, seeking or apparently caring whether it had the support of the other managerial organizations similarly concerned or not. Now with the burlesque associations thoroughly organized, articles have been sent out by their publicity department on the open shop problem they are going to tackle, and these articles have been copiously copied by the most influential dailies of the country.

It would be quite a readable interview if Charlie Bird, away out there in Los Angeles and away from the speaking stage, would express his opinion on what he thinks of this situation; of burlesque going it alone and the rest holding out to see which way she's going to jump, for Charlie Bird, also a managerial representative, knows more about theatre unions than any other one single man outside of the unions, but Bird probably doesn't know as much as the burlesque people will find out, for it's going to be a battle, and if they go through on both sides, a bear of a battle.

## CALLING THE ROLL

In the recent American Federation of Labor Convention the roll of union organizations was called, alphabetically, for the ballot on the presidency. It ran as follows:

Actors  
Barbers.  
Bricklayers.  
Butchers.  
Buttonhole-Makers.

The rest need not be listed. It ran from carpenters to waiters.

"Politics" again may claim the dubious credit for having made strange bedfellows. Actors may claim the distinction for "topping the bill" or gnash their teeth over the ignominy of "opening the show"—whichever view they choose to take of their lead-off position in the batting order of the nation's horny-handed toilers.

and \$90 for Canadian Club (rye). The price scales however, according to the buyer. Scotch, for instance, can be had for \$75 or less if the prospective purchaser holds out.

Tod Sloan has a cafe at Ocean Park, Los Angeles. He has taken over the former Breakers Cafe and is operating it under his own name. Tod plans to conduct the cafe during the summer months and during the racing season at Tia Juana will make his headquarters in San Diego.

At the opening of the new "Ship" at Venice some one managed to slip over a fifty in the wet goods line. When the cigar girl came around she offered a special brand of cigars at \$1 a throw. They were prop smokes with one end resembling tobacco ash. That was the cork, and when pulled revealed a glass container that held one look of boob.

The Manhattan restaurant, Cincinnati, patronized by professionals, has closed. The space has been taken over by a clothing store.

## TOMMY'S TATTLES

By THOMAS J. GRAY

Now that the Dempsey-Carpenter fight is over it eliminates that as a reason for the depression in show business.

No matter how far you go back in history—you will never find an old-time battle that was staged any better than the one between the American Champion and the Frog.

The American Theatre, if the highbrows do not object, could take a few lessons from the fight. Lessons in how to seat people without confusion—while a great drama is on.

George Bernard Shaw proved just what a great playwright he was by picking the loser of the big show. The only mistake he made was to pick the loser for the winner.

### Fight Notes.

Louis Mann brought his collar in very early. An illustrated song singer thought it was a picture sheet and tried to throw his slides on it. Moose Gumble arrived early and spent four hours trying to think up a Remick song title that might fit the situation.

Sixty-five movie stars had ringside seats and only one was mentioned by the various fight reporters.

It is said that sixty-four Press Agents are looking for new jobs. Movie work preferred.

Fred Fischer took nine bows after the band played several pieces composed by the old master. Fred said that he had "fixed them up lately."

David Belasco had all his stars at the ringside. It was a pretty picture and proved that even a fight notice is not to be sneezed at.

Al Jolson appeared at the ringside without his makeup. This was probably done to fool the fellows who are imitating him.

### Statistics on the Big Battle.

6,542 actors had their picture taken with the winner.

22,962 actresses had photographers on their dressers of the loser.

795 acrobats bet on Carpenter.

46,307 "war song singers" had their money on Dempsey.

The "war song singers" always did have the best of it.

91,000 people saw the bout. 89,000 of them were "shot" by the News Weeklies.

79,985 of them will be disappointed.

Some people went to the fight on boats—the others were happy.

Nothing can make the warm days of summer feel cool like a route for next season.

Next season will be the—or—that show business has ever known. Fill it in yourself.

It's always a good season for the fellow who is working.

## INSIDE STUFF ON LEGIT

Flo Ziegfeld is serving ice cream, cake and lemonade to the "Sally" cast these hot nights between the acts. Ziegfeld will also hold a special performance of the "Follies" some afternoon in the near future for the benefit of the "Sally" company, and vice versa.

A producer casting for a musical show was confronted recently by a chorus girl applicant whom he was forced to inform there was nothing doing as the chorus had been engaged. With this information the girl drew from her wrap a contribution box and asked the manager to donate some money. When asked what society she was collecting for the girl replied that she was not collecting for any society but merely for a group of unemployed.

With the passing of the site of the old Union Square theatre at public auction, goes the last of the hangouts that marked the growth of the theatre in New York. Under various regimes the site, including the sidewalk, spanning the reach from the Broadway corner of 14th street to the Fourth avenue corner, has been the play and battleground of more stage history than any other single area of its size in the country. Along the curb of this section of the Square have stood, in times past, all the notables that go to make the early histrionic annals of America.

For one thing the sidewalk in front of the old Union Square Hotel was the country's first booking office, managers from all over the country, at some time or another, seeking it for conference with men who had attractions to route. The sidewalk office antedated the first legitimate booking concern run by Harry Taylor, later sold out to K. & E., this before the age of desks in the common loft Taylor maintained. When Bob Butler started his theatre at this northern frontier folks thought the uptown limit of Gotham's theatredom had been reached. True, houses were even then as far uptown as Wood's Museum at 35th street and Broadway, and the Park farther north, but time were regarded as outside the pale of possible favor ever.

To list the men who did business on the old corner is to make a theatrical blue book of the theatre just before and after the Civil War. There were wont to foregather in the good old days all of the old timers, not alone for business, but for social converse. The walk was both an office and a club, and those who shared in its genial atmosphere say nothing like the cordial feeling among the fraternity exists today. Edward Harrigan and Tony Hart (baptized Cannon), James A. Herne, M. B. Leavitt, Jake Spies, A. M. Palmer, John B. Stetson, "Doc" Lothrop, Tony Pastor, Ned Gilmore, Dick Carroll, father of the present Richard, Jr., Bob Butler, Delahanty and Hengler, Dan Emmett, Dan Bryant, Denman Thompson, Joseph Murphy, Joseph Jefferson, J. K. Emmett, John Brougham, Dion Boucicault, and even our still perennial Barney Fagan were among those present on fair afternoons those days.

Reported as an influence to the signing of the film censorship bill by Governor Miller was the prevalence on the stages of Main Street and its arteries last season of more plays with salacious plots, risqué situation and bold sex expression than has been the lot of the city since it came to the fore as the greatest stage market in the world. A close associate of men in office in Washington and Albany reports that both the national administration, as well as the gubernatorial executives, were shocked at the freedom permitted in the dialog, situations and acting of what was accounted 90 per cent. of the plays offered between August 1 and May 30 last. One executive of high place made the private statement upon his return to Washington, after a month spent in theatre-going in the metropolis, that, but four of the productions he had witnessed, were wholesome enough in theme and acting to win his moral consent to let his family of growing sons and daughters witness them. It was pointed out to Governor Miller by the proponents for the censorship bill that, if the film measure became a law, the act itself would automatically serve as a deterrent to producers of salacity on the regular stage, since such plays could not then get movie men's money later for screen use, a condition that would force the producers of play to turn to wholesome subjects.

## GEO. M. COHAN "WASHED UP"— ONLY "THE O'BRIEN GIRL" LEFT

**New York Office Deserted—Called Off 16 Shows for Next Season—"Mary" Netted Producer Over \$1,000,000**

The official announcement of the dissolution of partnership between George M. Cohan and Sam Harris appeared July 2, 1920. Exactly one year later (last Saturday), Mr. Cohan had virtually "washed up" his producing organization. During the year he handled 16 different attractions and the only piece of theatrical property remaining is "The O'Brien Girl," making a summer run in Boston. The cast of the latter piece hold play or pay contracts for the run of the piece. It is not certain the play will be brought to Broadway. Mr. Cohan informed the players last week to state their position. Since the chorus holds but regulation contracts, that part of the show may come within the "Equity Shop" ban and Cohan will withdraw "The O'Brien Girl" next month if that is proven so. If the choristers fog the situation, the players will be put in the position of being forced to withdraw. The show is regarded as a million dollar attraction and four companies were to have been sent on tour. "The O'Brien Girl" grossed \$19,000 last week in face of the heat.

Of the 16 shows under Cohan's direction, 12 were produced by him, the remaining four having been jointly produced by Cohan & Harris, but given over to Cohan's control at the time of dissolution. They were "Miss Nelly o' New Orleans," "The Royal Vagabond" and two companies of "The Acquittal." All were closed before the Equity Shop matter intruded.

Of the 10 strictly Cohan pieces but two were failures. They were "Genius and the Crowd" and "Nemesis." One piece failed to reach New York, it being "Love and Learn," but is considered a good piece of property with slight changes.

"Mary" was the Cohan smash. The New York company played to a gross of \$1,600,000 on the season. The Eastern "Mary" grossed \$500,000 in 28 weeks. The production was handled so skillfully the No. 2 show which opened on the road before the piece came to New York, played to \$17,000 for its first week, putting the show on velvet by the time the first Saturday arrived. There were five companies of "Mary." One was removed for cast differences and merged into the Boston company. It is believed "Mary" turned in a profit of well over \$1,000,000.

"The Tavern," of which there were two companies, was successfully maneuvered for a season on Broadway and a good run in Chicago. For its great date in New York, Mr. Cohan went to the east. Despite many attractions handled he found time to appear personally in two plays, the other "The Greatest Man in the World," which was among the top money getters on Broadway during the entire time Cohan remained in the east.

The increased production program for next season, which was discarded when Mr. Cohan decided the closed shop principle in the theatre was a menace, included the production of another 16 attractions. They included a revived Cohan revue dated for January.

The Cohan offices on West 45th street will be deserted in a few days and the building will probably be sub-leased. Mr. Cohan admitted this week he was considering the purchase of a big league baseball club. He denied any desire to take over either of the clubs in Boston, where the story originally leaked out. He said the name of the team he has in mind could not be disclosed since the deal was being made through a third party. If the deal is consummated it will not become effective until next season.

The dailies continue to feature the Cohan withdrawal from theatricals. Special stories were carried in several Boston papers Sunday in the nature of interviews. Mr. Cohan stated he first got the idea of owning a baseball team when he started playing the game on the Boston Common 30 years ago. He credited the city with having done much for him and having been the birthplace of his parents and wife.

### "DUMBELLS" NEW SHOW

**Canadian Soldier Organization Laying Off for Summer—Reopening in Boston**

The "Dumbells" will lay off after Saturday for the first time in over a year and a half their show, "Biff, Bing, Bang!" closing at the Ambassador with a nine-week run on Broadway. The Canadian ex-soldier entertainment organization will stage a new revue for next season, rehearsals starting during August in Boston, where the "Dumbells" will reopen.

Nine members of the company are sailing for Scotland next week to renew friendships made during the war. Other "Dumbells" are to spend their vacations in resorts close to New York. The men have decided on making their organization a permanent one, and they will start the new season well secured financially through their own treasury.

Starting in the fall the "Dumbells" show will take up an interlocking route, with the time in both American and Canadian territory.

### MUSICAL COMEDIES

**To Be Revived by Comstock and Gest Next Season at Princess**

After a lapse of several seasons the Princess will again house the intimate type of musical comedy which became an established style of production. F. Ray Comstock and Morris Gest, who inaugurated that type of show, will produce the new Princess musical piece next season, waiting until the fall season is well advanced, however. October is the earliest opening date according to present plans.

It is expected that the Dolly Sisters, who are under contract with the producers, will return from London about the first of the year and will appear in a Princess piece.

### CAL. OPERA CO. AT MASON

Los Angeles, July 6.

The California Opera Company returned to the Mason Monday for four weeks. The opening bill is "The Fortune Teller," next week "Dorothy" and the third week "The Firefly." The latter was presented here by the organization for their second week. The final week of the four will have "Carmen."

A schedule of special summer prices with \$1.50 top has been placed in effect for the engagement.

The company recently played a week at San Diego and a tour of the coast is planned for the fall. Wm. Stewart is still directing the organization, while Charles Baker is handling the business affairs.

"The Kangaroos," by Victor Mapes, was withdrawn from the Egan Little theatre Saturday after two weeks. The piece attracted fairly good business and after the opening performance changes were made that improved the playing of the offering.

### PEOPLE IN "TANGERINE"

Carle Carlton's latest presentation, entitled "Tangerine," starring Julia Sanderson and featuring John E. Hazzard and Frank Crumit, went into rehearsal last week. The book is credited to Philip Bartholomae, Lawrence Langner and Guy Bolton and music by Carlo Sanders, with Howard Johnson as the lyric writer.

The cast includes Jeanette Methven, Becky Cauble, Billy Rhodes, Gladys Wilson, Kay Deruvigny, Wayne Nunn, Ernest Gay, Joseph Herbert, Jr., with the octet consisting of Ruth Collins, Helen Frances, Hazel Wright, Victoria Miles, Mary Collins, Nerene Swinton, Loretta Fallon and Virginia McDonald, and the California Four doing a specialty.

It will play a "break in" week at Asbury Park, commencing Aug. 1, and make its initial appearance on Broadway, at the Casino, Aug. 8.

### MOTHER VS. DAUGHTER

**Ethel Hallor Summoned to Court on Parent's Charges**

Ethel Hallor, an 18-year-old former "Follies" girl, was summoned to appear in the Essex Market court by Magistrate Silberman, on the charge of being disorderly made by her mother. The case was on for hearing Wednesday.

According to Emanuel Morganlander, of the Harry Saks Heckelheimer office, who is representing the mother, the latter desires the girl to return to her home on West 145th street, alleging Miss Hallor is living at 7 Fifth avenue, with no visible means of support, that she has been drinking liquor and that she is associating without judgment.

It appears Miss Hallor left her home about five weeks ago, and has been living at the Fifth avenue address, where Arthur T. Egan, his mother and wife, also reside. The house is an apartment hotel conducted by the Eigans.

Miss Hallor denied she was doing anything improper, saying her mother had told her to leave home and not return. She also claimed to have aided in the support of her mother ever since the age of 12, when she appeared in "School Days." She also declares the Fifth avenue house to be above criticism. She also said she loved her mother but was able to take care of herself. One of the daughter's friends whom the mother took exception to is Dr. Felice de Espaganato, said to be a South American.

Edith Hallor, another daughter, was married to L. Lawrence Weber three years ago, but divorced him recently and last month was married on the coast to Jack Dillon, a picture director.

The father of the Hallor girls is a Washington policeman. He is reported to side with his daughter.

The hearing before Magistrate Cobb Wednesday counted for the daughter who was there in tears. The mother was late in making her appearance and the case was dismissed. The mother was advised to take up the matter with the Woman's Court. The mother's attorneys stated Mrs. Hallor would proceed along those lines.



FRANCIS X.



BEVERLY

### BUSHMAN and BAYNE

in "POOR RICH MAN"

Resting up this week (July 4), at Atlantic City after playing continuously on the Keith Circuit since January 16 without missing a day. A good box office attraction in all kinds of weather. Week of July 25th, Majestic Theatre, Chicago.

### MRS. MOROSCO SURPRISED

**Informed by Wire Husband Started Divorce Action in Detroit**

Los Angeles, July 6.

Mrs. Oliver Morosco Mitchell, wife of the theatrical producer, who lives here, was very much surprised by the action taken by her husband to secure a divorce in Detroit. She stated that she had not received a copy of the papers in the case, but that she had been informed by wire that the action had been started, and that she intended to contest it.

Mrs. Morosco started proceedings here about a year ago against her husband, and named Selma Paley, stating in open court her husband was unduly friendly with the actress, who was a member of the Morosco forces. Before the trial was concluded, however, Mrs. Morosco announced she and her husband had effected a property settlement and the suit was withdrawn.

### JOSEPHINE COHAN

A requiem mass, fifth anniversary in memory of Josephine Cohan-Niblo, will be celebrated at the Church of the Blessed Sacrament, Broadway and 71st street, Tuesday morning (July 12) at 10 o'clock. Friends of the family are invited.

## MUSICIANS BROUGHT FROM PHILA. OVER HEADS OF LOCAL UNION

**Merger of Two Symphonies Resulted in 75 Players—Losing Their Berths—Prominent Stadium Concert Backers Defy Union**

### A PRIMA'S ANGER

**Helen Arden Causes Arrests of Flecks—Latter Are Discharged**

Buffalo, N. Y., July 6.

Donald F. and Harry D. Fleck, opera impresarios of New York and Boston, were arrested here Tuesday on complaint of Hazel Eden, a soprano, known professionally as Helen Arden, charged with having given her a bad check.

The Flecks, who are in town arranging a series of summer concerts at Erie Beach, ran into Miss Eden, who has been filling an engagement at Shea's Hippodrome. Then the rumpus started.

It appears the Flecks have offices in the Metropolitan Opera House in New York. Last winter, Miss Eden was engaged by them for leads in an opera company which opened and closed in Boston. Miss Eden claimed to be a Boston girl which was figured as a publicity asset.

To the disgust of the impresarios, however, their prima-donna insisted on singing in English while the rest of the company could only warble in Italian. After frequent arguments, the singer refused to go on in the middle of a performance unless her salary was paid. A check for \$400 was given her, but payment was stopped on the ground the singer's insistence on English vocalizing had breached her contract.

When Miss Eden beheld her erstwhile managers on the street, she ran for the nearest traffic policeman and demanded their arrest. The Flecks were led off to the Pearl street station protesting.

This season's symphony concerts at the Stadium of the College of the City of New York, starting Thursday, will be given with 75 musicians brought here principally from Philadelphia. Though not announced, the men are of the Philadelphia Symphony. It is the first time in years musicians have been imported into New York over the head of the union.

The disaffection of the local union dates from early last season, when the National Symphony orchestra was merged with the New York Symphony, the latter refusing to comply with the union's rulings on extra charges, including the increases for rehearsals. The merging of the two symphonies resulted in about 75 musicians losing berths.

Some of the Stadium's summer musical financial backers are said to have been interested in the affairs of the former National Symphony and the union is reported making demands in retaliation at the Stadium. The backers again refused to entertain the demands of the union and forthwith signed the Philadelphians.

Announcement was made Tuesday that the Musicians' Mutual Protective Union Local No. 310 (New York), and the biggest in the American Federation of Musicians, had notified its members not to enroll in the Stadium orchestra. The entire orchestra had resigned according to Henry V. Donnelly, secretary of the local. The announcement explained that the same management which controlled the National Symphony was in charge at the Stadium, with H. H. Flager named as a supporter, and that the National had opposed the union rules demanding pay for rehearsals.

It was stated that only a few non-union musicians would be available for the Stadium concerts, and that an attempt would be made to recruit men from Philadelphia and other cities.

The Stadium concerts are under the auspices of the Music League of the People's Institute, with Adolph Lewisohn, the treasurer, and Mrs. Charles S. Guggenheimer head of the Committee on Maintenance. The conductors at the Stadium are Henry Hadley and Victor Herbert.

The Minneapolis Symphony, conducted by Emil Oberdorfer, which was considered one of the most successful musical organizations outside the major cities, has disbanded. Increase in operation expenditure is the given cause.

### JOHN PAUL JONES' DIVORCE

The divorce action of John Paul Jones, formerly an actor in and stage manager of "Abraham Lincoln," against Martha Coon Jones, now a professional, was heard before Justice Benedict in the Brooklyn Supreme Court Wednesday with the court reserving decision.

The plaintiff names Edward Weaver, with whom the defendant is alleged to have consorted as man and wife in a Brooklyn apartment for the past several years.

The Joneses were married 10 years ago in Troy, N. Y., and have no children. Kendler & Goldstein represent the plaintiff.

### CAST OF SCREEN ARTISTS

San Francisco, July 6.

Bessie Barriscale, who opened a four weeks' engagement at the Savoy in "The Skirt" this week, has a list of screen artists in her support.

With Miss Barriscale are Harland Tucker, Marle Walcamp, Paul Harvey, Frank Darien, Minnie Sisson, George Taylor, John Ivan, George Webster, Merle Stanton, Al Watson and others.

Howard Hickman is directing the company.

### "Face Value" for Dietrichstein

Leo Dietrichstein will try out his new play for a fortnight, opening in Stamford, Conn., July 16, before starting his tour in "Photo." Originally called "That Homely Menorquique" it has been renamed "Face Value."

### BALLET ASS'N FORMED

Los Angeles, July 6.

An organization to be known as the American Ballet Association was formed here last week. Its aim will be to further the interests of ballet dancers, and while it will be a local organization for a time, it is planned to later expand.

The position of advisor to the association will be filled by Ernest Belcher, Los Angeles ballet teacher. It is planned to stage the first dance production at a local theatre within the next six months.

## FRIEDMAN RESIGNS

"Goes This Time," Leon Says—With "Follies" for 14 Years

Leon Friedman resigned as press representative of Ziegfeld's "Follies" Monday and leaves due to withdraw July 23. There have been differences between the manager and the press agent for some time. Friedman handed in his resignation several times before. This time he says he means it.

Friedman joined the "Follies" in its second season and has been with the show for 14 years. When he started the top price was \$1.50 and it was intended to maintain that price. The scale was boosted up to \$4, Friedman getting into arguments with the show management and out of town house managers because of the increased scales. This season's \$5 is said to have been ordered by the management itself.

George White has given Friedman an offer to take over the publicity of his new "Scandals." It has been Friedman's idea that if he ever left the "Follies" he would form a connection calling for a percentage of the gross in exchange for his publicity work, instead of a straight salary. Last winter Friedman was said to have been re-engaged by Mr. Ziegfeld for five years, but the arrangement was entirely oral.

## J. J. ON COHAN'S PLANS

Rosenthal Plays Boss's Future Across the Board

J. J. Rosenthal, press representative for George M. Cohan, sent out from Boston, where he is handling "The O'Brien Girl," two stories regarding Cohan's future. On the envelope was printed: "About a man who is on the level with himself and the entire world."

One story said Cohan intended buying a big league ball team; the other said he was going in for scientific vegetable farming.

## LONG BRANCH BOOKINGS

Long Branch, N. J., July 6. Among the new plays announced to appear at the Broadway during the summer are "Mme. Milo" (Shuberts) July 11-13, the Hattons' piece with Grace Valentine; "Six Cylinder Love" (Sam Harris), July 16-14, with Ernest Truex; "Dreamy Eyes" (Wm. A. Brady), July 18-20; "De-Tour," by Owen Davis (Shuberts), July 21-23; July 25-27, the Shubert-Ditrichstein new play; July 28-30, "Poor Man's Pudding" (John Golden); Aug. 1-3, "Sonny" (Selwyns); Aug. 4-6, "Kalki," with Lenore Ulric (Belasco).

## TAX EXPERTS HERE

Syracuse, July 6. Primed for an onslaught on theatres and amusement places in the metropolitan district which fall within the list of tax-evader suspects, six field agents from the Syracuse internal revenue district departed for New York yesterday. Their stay will be indefinite. These agents are a part of the local force which succeeded in gaining heavy recoveries of unpaid taxes from Syracuse theatres within the past few months.

## STOTHARDTS RECONCILED

The marital differences between Mrs. Dorothy Stothardt and Herbert Stothardt, composer of "Jimmie" and "Tickle Me," have been patched up and the separation action instituted by the former dropped, as has been the \$100,000 alienation of affection suit which Mrs. Stothardt began a few days previously against Frances White.

The plaintiff's parents and Nathan Vidaver, her counsel, were effectual in consummating the settlement.

## STOCKS

Syracuse, July 6. Dan Desboro, late of "The Tavern," one of the players who lost engagements recently through the stoppage of production by George M. Cohan, will join the Knickerbocker Players at the Empire as leading woman. She will make her debut Monday playing opposite Hal Slater in "Nightie Night." Mr. Slater rejoined the company this week. Miss Desboro is the sixth leading woman engaged by the stock this season.

The Richard La Salle Players closed at the Endwell, Binghamton, N. Y., last week, leaving the field there clear for the Somerville Players.

The second season of the Orpheum Players, Harrisburg, Pa., came to an end last week.



## "BROADWAY'S COUNTRY GIRL"

Presenting a diverting single of entertainment. The vivacious "pep" singer of timely tunes. See "Broadway's Country Girl," a novel billing and a novel act.

Direction, FITZPATRICK and O'DONNEL

## CONTESTING ATTACHMENT

Globe Theatre Management Claims \$743 from Fanchon and Marco Show

The Dillingham Theatre Co., through its attorney, Nathan Burkan, levied an attachment on the box office of the Sam H. Harris theatre last Friday. The attachment was directed against Marco Wolf and Fanchon Wolf, owners of "Sun-Kist."

Dillingham claims \$743.48 due him on the engagement of "Sun-Kist" at the Globe. About \$600 of this amount is for advances for bills presented at the box office and the remainder due under a guarantee of \$5,200 per week on the engagement. It is claimed Marco Wolf gave the Globe a check for the amount before leaving, drawn on a California bank, and then stopped payment.

The attachment is to be bonded by Fanchon and Marco and the case contested in the courts.

## "SKYLARK" AT BELMONT

Charlotte Walker and Marguerite Sylva Reported in Cast

Henry Stillman, who was general stage director for the Theatre Guild, is producing on his own, the first offering being "The Skylark," which relights the Belmont July 25. The piece was first called "Jingle Bells" and was given a showing in Frank A. Vanderlip's private theatre at Scarsdale-on-the-Hudson some time ago.

Charlotte Walker will have one of the leads. Marguerite Sylva is also reported in the cast.

## SHUBERT CONCERTS ALL OFF

All Shubert Sunday concerts have been called off for the summer and will not be resumed until September. The Winter Garden closed its Sundays last week, it being the first time in years that concerts have been eliminated from the Garden during the summer. The Shuberts were offering as high as four Sunday concerts during the season, the houses in addition to the Garden being the Century, Central and Lyric. The latter two theatres stopped concerts when reverting to special picture rentals during the spring, while the Century discontinued Sundays several weeks ahead of the Garden.

## 'VILLAGE FOLLIES' REHEARSE

The "Greenwich Village Follies" started rehearsal Tuesday under the direction of John Murray Anderson. The "Follies" after a preliminary showing out of town will open at the Greenwich Village theatre during August and then move to the Park.

It is understood the reason for the "Follies" going to the Park in preference to a house in the vicinity of Times square is due to the fact that Al Jones, who is one of the biggest bookers of the show, is interested in the ten-year lease held by John Cort for the Park.

## "DETOUR'S" CAST

The complete cast for Owen Davis' new play, "The Detour," is Minnie Dupree, Felice Morris, Augustin Duncan, Mary Carroll, William David, Willard Robertson, James R. Waters, David Andrada, Leon Watsky.

## WITH HOPS EXPECTED THIRD CIRCUIT ONLY AGREEMENT

## NUGENT'S COMEDY

Author-Actor and Family in "Kate," Produced by Repertory Theatre

"Kate," a comedy written by J. C. Nugent, the vaudevillian, and his son, Elliot Nugent, was placed in rehearsal this week by the Repertory theatre, the piece to be tried out for several weeks, with premiere date late this month.

Mr. Nugent and his son, also his daughter, Ruth Nugent, will be in the cast. Others are Beatrice Maude, Jessie Coromette, Helen Carew, Frank Allsworth, Claude Cooper and Peter Lange.

The play is the first to be produced by the Repertory theatre, a new co-operative organization tried first with a revival of "John Ferguson."

"Kate" is Mr. Nugent's first three-act comedy effort.

## NEW SPRINGER SHOW

Rehearsing at Irving Place with Private Backing Reported

"Minus Marriage," a dramatic piece, authorship credited to Thomas Grant Springer, has been placed in rehearsal at the Irving Place by an unknown producer. Although reported as having some one backing it, the piece is being conducted on the commonwealth plan, each member of the cast to receive \$100 a week with thirty per cent of the net profits to be shared equally among the members of the company. Among the members of the cast reported to date are Cyril Chadwick and Beatrice Nichols, with Oscar Eagles directing the piece.

The business end of the venture is being conducted by a Mr. Pine, who makes his headquarters in the office of a box manufacturer in the Brokaw Building. No information as to who was producing the piece has been forthcoming from that office, and whether or not the piece is being framed for the road or Broadway is unknown.

## DRAMATIC EDITOR MARRIES

Los Angeles, July 6. Edwin F. Schallert, dramatic editor of the Los Angeles Times, and Miss Eliza Baumgarten, press agent of one of the downtown film houses, were married last week.



## DORIS DUNCAN MAKING HER NICHE IN VAUDEVILLE'S HALL OF FAME

These are some of my jewels:

Guy Price, LOS ANGELES HERALD. "Doris Duncan deserves a great deal of credit for her zippy, happy songs. Miss Duncan has a charming personality and made such an impression on the audience that they haxed to see the end of her act, but all good things must come to an end and she gave her place of prominence to 'La Petite Cabaret'."

DAILY TIMES, Seattle Wash. "Miss Duncan has personality, good looks, figure and voice. Even a grinch would be cured and captivated by her winsome smile. All eyes are centered upon Doris when she is on the boards."

JUST FINISHING A TRIUMPHANT AND SUCCESSFUL ORPHEUM TOUR AT THE MAJESTIC CHICAGO THIS WEEK (JULY 4) Personal Direction, CHARLES BIERBAUER.

## Sam H. Harris, Selwyns and Hopkins Protecting Big Town Bookings—Have Hudson and Cort—Follies Tickets in Cut-rates—Shows Coming in for Runs

Plans for the first flight of attractions for next season are proceeding for the most part normally. Broadway's continued depression notwithstanding. Little is known about the succeeding group of fall offerings, indicating a production void. It is a certainty a healthy percentage of attractions first presented will be failures. But it is a question whether enough shows will be ready to step into the vacancies counted on. With October set for many new plays, the chances are for an undrassuply rather than a superfluous number.

To date the so-called "third legitimate combination" is nothing more than a booking agreement to protect the three producers concerned in the matter of theatres in the big stands, and it is probable that nothing further than that will develop this season from the Sam H. Harris, Selwyns and Arthur Hopkins "organization."

Other than the direct houses controlled by these managers they have taken under lease two other Broadway houses—Hudson and Cort. The season will open with the Selwyns having their own shows in five theatres, three (Selwyn, Apollo and Times Square) being their own. They will open the Hudson with "The Poppy God," "Sonny" will take the Cort, "The Circle" will bow into the Selwyn and "Honors Are Even" into the Times Square. Nothing definite has been selected for the Apollo.

The Sam Harris office has a producing roster of 16 attractions, but most of his shows will have later openings than the Selwyns, and such attractions will have second call on the groups' houses. Mr. Harris will start off with his own pair of theatres—the Harris and the new Music Box. Mr. Hopkins has three new plays to be put on, but will open the season occupying one theatre—his Plymouth. The three managers are interested jointly in the leases of the Hudson and Cort. There is little change out of town on the trio's out-of-town house acquisition. However, ground is to be broken in Chicago next week for the two new theatres to be built there

by Mr. Harris and the Selwyns.

The leading attractions got a break last Saturday night with fight fans in town. The "Follies" at the Globe and "Sally" at the New Amsterdam went to a combined gross of over \$16,000 on the day. Both the Ziegfeld shows are getting about 50 per cent more business than their nearest competitors on Broadway. The "Follies" gross last week was over \$33,000 with "Sally" \$2,000 under that. This gives the "Follies" the same money pace as formerly at the New Amsterdam.

It is a mooted question between the manager and the ticket offices over the "Follies" scale at \$5, and the former is anything but satisfied over the fact that "Follies" tickets are to be found dumped into the cut rates almost any night.

Ziegfeld claims tickets from the agencies are appearing in the Globe ticket box stamped at \$11 each. He contends that the brokers in holding out too long are forced to seek cut rate support at the last minute. The brokers' reply is that very few tickets can be disposed of at "hot house prices."

Three attractions gambled by giving a matinee Monday afternoon (Fourth of July), and though the heat was brutal, all three pulled excellent houses, the crowd in town being larger than figured. Night business on the Fourth was as bad as the hot evenings of the last two weeks. The "Follies" was not the only smash show found in cut rates Monday and Tuesday. "The First Year" for the first time was dumped in, both nights. This attraction figures to come back and run well into next season.

Plenty of choice locations for "The Whirl of New York" and "Snapshots" were also in cut rates. "Follies" tickets were disposed of there for as high as the box office prices, though no attempt to secure a premium was made (tickets are sometimes sold over the price in the cut rate agency) and \$3.50 was accepted for lower floor tickets.

"Snapshots" at the Selwyn revived its scale Monday, dropping off 50 cents, with \$3 the top price. That was the scale originally intended for the revue. This week should fix the status of the revue's continuance. It won back some of the lost ground last week, going to around \$12,000, an unprofitable figure. "The Broadway Whirl" at the Times Square dropped to last place among the summer shows, and it may withdraw at any time, with the notice reported posted Monday. "Lightnin'" at the Gaiety and "Lilom" at the Fulton are leading the non-musical shows, both around \$11,000. "The First Year," "The Bat," "The Green Goddess" and "Nice People" follow in the order named. All are heat victims, but claim summer continuance.

George White will bring his new "Scandals" into the Liberty next Monday, plans being changed and the show arriving here a week ahead of schedule. Announced to stop Saturday in "Biff, Bing Bang," the "Dumbbells" attraction at the Ambassador. The show list totals 17 attractions and the number cannot increase this month.

The number of buys in the agencies is the lowest since the war, but seven attractions being in that class: "The Last Waltz" (Century), "Two Little Girls in Blue" (Cohan), "Follies" (Globe), "The First Year" (Little), "Sally" (New Amsterdam), "Just Married" (Shubert), "Whirl of New York" (Winter Garden).

The cut rate list is shot to pieces also, with the big shows appearing there at dumping time in the evening. The regular list has: "Biff, Bing Bang" (Ambassador), "Snapshots" (Selwyn), "Just Married" (Shubert), "Shuffle Along" (6th St.), "Broadway Whirl" (Times Square), "Whirl of New York" (Winter Garden).

## T. M. A. MEETING JULY 13

The special meeting of the Tourist Managers' Association listed for Wednesday at the Hotel Astor, was postponed until July 12.



## SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO.

San Francisco, July 6. The Orpheum this week, featuring a plentiful supply of staging and with good comedy present, succeeded exceedingly well with its offering, "A Trip to Hildland," with the ten song writers offering their respective song hits in entertaining style, each receiving noticeable recognition for their various announced hits, made a highly satisfactory headline feature. The song composed in view of the audience is nicely carried out, and on the whole what the composers had to offer, with the possible exception of some of the comedy, went over nicely.

Clara Barry, supported by Orville Whittledge, walked off with a hit, stopping the show in fourth position. Miss Barry, with an excellent routine and assisted by Whittledge, shows marked improvement over her last appearance here. She has developed an ease in sending her stuff over that should place her, eventually, in the front line class.

Emma Francis and Harold Kennedy gave second spot much life. Kennedy showed numerous new dance steps, and his souse hit is filled with good laughing material and nifty dancing. Miss Francis is a peppery dancer, acrobatically inclined.

Wilfred Clarke, assisted by Grace Menken and Co. in "Now What," has a playlet containing several sure-fire farcical situations and scored heavy laughs. Clarke's speedy style and the assistance of a good cast send the skit over big.

Carl McCullough, next to closing, hardly showed enough for the late spot with the early part of his routine, consisting of a trio of familiar published numbers and stories, but his excellent personality combined with good telephone talk toward the finish landed soundly.

The Recktors opened well. The strong jaw work, with the man hanging head downward from the flies supporting his partner, was heavily applauded. Jack Norton and Queenie Smith in "Bubbles" repeated very good in third position. Both Norton and Miss Smith were accorded good receptions.

Joseph.

## PANTAGES, FRISCO

San Francisco, July 6. While there were no waiting crowds, Pantages was comfortably filled. This was no even Sunday, despite the nice weather.

Eddie Vogt in "Dan Cupid Ltd." headlined. The bill was pretentious and framed up well.

Vogt's act with the same cast, with all its big-time qualities still intact, and Vogt probably taking more liberties than before, proved an excellent feature, closing the show.

Martina Hamilton and Co. in "Oh, You Women," secured good laughs. Miss Hamilton is featured, although in the playing Bert Carpenter as the installment collector stands out strongly.

Noodles Fagan with Elsi banged out the show's hit. The Fagan family consumed about 25 minutes. Fagan's own extreme popularity, his intimate manner, with Mrs. Fagan feeding and little Mary, a little artist all herself, coming on at the close with versatile dancing, all helped toward a knockout.

Dobbs-Clarke and Dare, a couple of men and a woman, did well second, displaying ability with their comedy, while the men landed solidly with exceptionally clever acrobatics and knockabout stuff.

Bender and Hare, though billed, did not appear at the second show.

Joseph.

## CASINO, FRISCO

San Francisco, July 2. The current vaudeville bill reached a good average. With the house well filled for this season the show moved along at a good pace. Weston and Elino were a big clean-up in the closing spot. Miss Elino is a vivacious and alert comedienne, with a comedy way of her own on the nut order. Weston is an aggressive worker and an ideal partner for her style. The couple cover a great deal of territory in their routine which at present is somewhat too long and could easily be condensed by eliminating some ancient material as well as some bits that are not in good taste, but are retained because the team is encouraged by the big laughs derived from them. They get big laughs right from the start when he beats her up for asking him to marry her.

Miss Elino's business in the audience and kidding of her partner from an aisle were howls all the way. For an encore an impression of an underworld couple in a cafe sent them over a big hit, although this bit could also be cut down to half its time to considerable advantage. With their routine properly arranged this pair have all other requirements for a spot in the better houses.

Another feature was the "Rose Rivee," consisting of two dancing girls and a man interpolating songs

during their costume changes and without the usual piano accompanist. The setting is attractive and the dancing of the girls of the highest order, especially their double work. The man has a pleasing voice and fits in between dances nicely. The act scored nicely on its merits and with the local popularity of Mildred King, the smaller one of the girls, they were accorded a big reception on both ends and the recipients of many floral pieces.

Jules Kibel and Paula Kane presented a neat talking skit containing some novelty through the employment of some odd comedy props fitting the special material nicely. They were well liked. Jack Goldie, in blackface but minus the dialect, displayed an excellent singing voice with songs, and reeled off some good monolog material in fine style. The business of putting on and taking off a big fur coat, according to the reception of his offering by the audience, looked new and good for repeated laughs.

His whistling at the finish sent him over a hit. Montambo and Nap, with comedy acrobatics, opened the show, giving the spot quite some laughs, although the usual punch finish, consisting of business with the tables and a property man, was eliminated through the injury sustained by Montambo several weeks ago while performing this feat. The King show closed.

## HIP, FRISCO

San Francisco, July 6. The Hippodrome bill this week is well balanced, but the house did not enjoy its usual prosperity Sunday on account of the pleasant outdoor weather.

Palermo's Circus opened to only a few present and people walking in. The well-trained dogs are nicely presented with plenty of novelty.

Margaret Merle makes a neat appearance and got a worth while reception for her straight singing routine and good voice.

Fred Schwartz distributed the usual amount of laughs with his comedy offering entitled "The Broken Mirror" and Johnson Bros. and Johnson pulled down a hit with their minstrel routine, containing some good gags effectively put over. The trio possess good voices and the black face pair are good dancers.

Marie Kell and Brewer Bros. gave the show a first-rate finish. The boys' jazzy playing on the violin and saxophone, with Miss Kell at the piano, kept things lively throughout.

Joseph.

## FRISCO ITEMS

San Francisco, July 6. G. Albert Lansburgh, architect for the Orpheum Circuit, whose theatrical activities included the Orpheum Junior and the Loew State in this city (the latter house just across the street from the Junior) has completed plans for a new house in the Mission district, to be erected by the Excelsior Amusement Co. (Barries, Bailey & Michaels). The new house is designed to seat 1,600 and will show pictures.

Jack Laughlin, confined in a hospital at Minneapolis for several weeks, will rejoin "On Fifth Avenue" at the Orpheum in Los Angeles next week. June Laughlin, his wife, is also with the act.

Adolph Dohring, stage manager at the Orpheum, left this week for Toronto to attend the T. M. A. convention. He will be away four weeks. Ray Burke, the electrician, will be acting stage manager during Dohring's absence.

Carrie Goebel Weston returned last week after an extensive concert tour of the principal cities of the East. Miss Weston is planning a series of recitals in this city. She is the daughter of Mrs. Ella Weston, in charge of the booking department of the Loew circuit here.

Will King was presented with a platinum watch as a birthday gift by Clara Starr (Mrs. Will King) last week.

"Adam and Eva," Oliver Morosco's show, is booked for the Curran Aug. 14. The company will be organized on the coast.

Samuel B. Grossman, of the Savoy, was successfully operated upon at the Mt. Zion Hospital last week.

Madeline Rowe (Kelly and Rowe) joined the musical comedy stock show at Napa last week. The company is sponsored by Max Dill (Kolb & Dill).

## MISS LAWRENCE MARRIED

San Francisco, July 6. It was discovered here last week that Florence Lawrence, picture star, was secretly married May 12 in San Francisco to Charles Woodring, a Denver automobile man.

## CURRAN LEASE

Arrangements Completed for Shubert Bookings

San Francisco, July 6. Homer Curran returned from the East last week, where he spent several weeks. While in New York an arrangement was made by Curran-Shuberts for the continuance of the road attractions in the Curran theatre here when the new lessees, Pacific Theatres Co. (said to consist of A. C. Blumenthal, Sam Harris, Irving Ackerman and Charles Brown), take possession of the house September 1.

The agreement signed with the new lease owners is for two years, and calls for a percentage of the gross receipts payable to Shubert-Curran and contains a cancellation clause upon six months' notice which is optional with Shubert-Curran pending the completion of their new theatre here on Geary street.

Curran will have no part in the management of the Curran after Sept. 1, and will devote his time to the construction of the new house here and another theatre in Los Angeles, contemplated by the Curran-Shubert interests.

## TRIXIE FRIGANZA'S SUIT

San Francisco, July 6. Trixie Friganza, claiming a week's salary still due her from Tom O'Day who produced "Poor Mamma" in October, 1919, with Miss Friganza starred at a salary of \$500 a week and 25 per cent. of the net profits, filed suit against O'Day last week while appearing at the Orpheum here.

O'Day filed a counter claim against her for money he says she owes him for gowns and other bills he met. Miss Friganza wants the suit tried before she leaves the Oakland Orpheum July 10, but O'Day's attorneys are asking for a postponement.

## CHARGES AGAINST "SPEC."

San Francisco, July 6. Upon an affidavit filed by Charles Bray of the Orpheum circuit charging Richard Quarg, ticket broker, with dealing in Orpheum tickets without complying with Federal regulations, Acting Collector John L. Flynn began an investigation of the case.

The affidavit was signed by one of Quarg's patrons and stated the tickets which were bought at a premium were not stamped with Quarg's name or the price of the resale.

## CLARA HOWARD AT HOME

San Francisco, July 6. Clara Howard, who has just completed her season in the Keith houses, arrived on the Coast last week and is spending the summer at her home in Portland, Ore. Miss Howard received many offers to remain on the coast in stock, but owing to her vaudeville booking for next season, which starts at the Riverside, New York, Aug. 29, she gave no consideration to the propositions.

## NEW PICTURE HOUSE

San Francisco, July 6. A theatre to seat 2,000 and cost \$400,000 will be erected at Polk and Van Ness. The merchants in this district are behind the project. It will be known as the Commonwealth theatre and devoted to pictures.

## SAN DIEGO, CAL.

Lawrence Marsh, formerly manager of the Strand and a member of the stock playing there, has gone on the road with a troupe of players, including several formerly at the Strand. Their repertoire includes "The Country Doctor" and "Clarence."

The San Diego Players, with Francis P. Buckley as director, opened a season of one-act plays at the Intimate theater in the civic auditorium in Balboa Park. The plays include "Trifles," "The House of Cards," "Sham" and "Dawn." Havrah Hubbard, formerly of Chicago, is appearing with the players.

Negotiations are under way whereby the Isis, long used for road shows, will be taken over by the First National and converted into a picture house.

Katherine Van Buren, filling an engagement of 10 weeks as leading lady at the Strand in stock, returns soon to pictures in Los Angeles. Her mother, Mabel Van Buren, played the German mother in "The Four Horsemen."

Mrs. Alice Harwood Farish has been engaged as a teacher of voice with the San Diego College of Music.

## OBITUARY

**CHARLES WARD DANIELS**  
Charles Ward Daniels, after an illness of several months, died July 2 at Keyport, N. J. Mr. Daniels was born at Skaneateles, N. Y., but spent most of his boyhood and younger life in Syracuse. Charles Daniels was a promoter, playwright and producer. He was the impresario of many stars, among them J. K. Emmet and Joseph Murphy.

Mr. Daniels retired in 1905, but he attracted considerable newspaper notice a few years ago when, for personal diversion, he edited a newspaper column called "What's in a Name?" in which he published hundreds of the quaint and curious cognomens and surnames he had jotted down during his nation wide travels as a theatrical press agent and advance man.

Mr. Daniels is survived by two brothers and two sisters—William

the new arrivals. It is said, capable of performing a double somersault from the floor.

The railroad wreck, in which Mr. Davies was injured, occurred between Greenville and Columbia S. C., of the Four Bards. He was one of

IN LOVING MEMORY  
OF MY BROTHER  
**EDWARD ZOLA**  
(EDWARD ZOELLER)  
WHO DIED JUNE 13, 1921  
**FRED ZOELLER**  
(ZOLA DUO)

while Davies was travelling with a company playing the war camps, entertaining the soldiers, during the war.

Mr. Davies entered show business in 1900, with the John Robinson Circus. His mother, a sister and brother survive.

## EDWARD ZOELLER

Edward Zoeller of the Zola Duo died June 13 at the Allegheny General Hospital, Pittsburgh. The deceased was ill three days, had been removed to the hospital the day of his death and had been operated on for appendicitis just prior to passing away.

Mrs. Maton Balazy, Dugett, Demedy; also M. Louise Sance, Jose Delaquerrere and Rastel form the summer troupe in the eighteenth century story of "Le Coucher de la Tempadour," appropriately dressed in the costumes of the period.

Noly Dolly, a French music hall performer, was found dead in a room at Toulouse, from the effects of an overdose of ether. Her real name was Isidorine Durand, born at Paul, France.

The mother of Frances Rockefeller King died July 6.

Frank G. Stanley, theatrical insurance man, died of heat prostration July 4, at his home in New York. He was given a Masonic funeral Thursday morning.

IN SACRED MEMORY  
OF MY HUSBAND  
**MR. LOU HALL**  
Not only my partner, but my sweetheart and pal for fifteen years—is the loving thought of a true wife.  
**HEIDA THOMAS HALL**

Danforth, musical comedy; Harry S. Daniels, formerly a newspaper man on the staff of the Syracuse Herald and now advertising manager of the Dort Motor Car Co.; Mrs. Adele Lehnon, widow of the late Philip H. Lehnon, manager of the old Vining opera house, Syracuse, and Mrs. Fannie Chase of Philadelphia.

## W. C. DAVIES

Warren Charles Davies died June 24, at the home of his mother, Mrs. Elizabeth Davies, 816 Walnut street, Philadelphia. He was 39 years old. Death resulted as the after effects of injuries received in a railroad wreck in 1918. Mr. Davis was well known as an acrobat, having been for many years, a member

## LARGEST ORGAN, COST \$100,000

San Francisco, July 6. The organ which arrived here last week for the new Granada theatre was hauled up Market street in 15 seven-ton trucks headed by a brass band.

It is said to be the largest instrument of its kind ever attempted, with the cost running close to \$100,000.

Oliver G. Wallace has been engaged to play it at the Granada which is scheduled to open in August.

## "HORSEMEN" AT CURRAN

San Francisco, July 6. Owing to the tremendous business of "The Four Horsemen" at the Curran, now in its third week of a five weeks' booking, it is almost certain the feature will hold over longer. The Maude Fulton show, which will form out here and was scheduled to follow the picture, will be set back for a latter date.

## SUN REGULATING SHOWS

San Francisco, July 6. The four-show Sunday policy at Pantages, announced for the summer, will prevail only on the nice weather "Sundays," according to Roy Stephenson, the resident manager, who states that five will be the rule when the sun is not shining.

## SPLIT WEEK AT HIP.

San Francisco, July 6. The Hippodrome goes into a split-week commencing July 17. This arrangement gives the two incoming road shows which formerly played a full week at either the Casino or Hip a piece of the Frisco date, while the Casino remains dark for four weeks.

## HOLDING OVER EVA TANGUAY

San Francisco, July 6. Eva Tanguay, due here next week at Pantages, will be held over as the headline attraction for a second week, according to a report from Los Angeles.

## NEW ACTS

"Dukes Mixture," girl act, produced by Marty Brooks with Jack Collins, Bert Morrissey and four girls.

Lew Welch, single. Welch formerly appeared in vaudeville with a sketch.

Besser and Golden, two man comedy act.

Connelly and St. John, two-act. Connelly was formerly with "Lady Billy" and Dolly St. John was in vaudeville with a sketch.

Eddie Hickey and Cy Plunkett in "The New Chauffeur," the former Jimmy Hussey vehicle. Hickey is a brother of Hussey.

Bill and Irene Teleak, singing, talking and dancing.

John Sully and wife in new double turn. Sully was formerly in cast of George Choo's "Under the Apple Tree" (H. Weber).

Drew and Wallace in songs and stories, 3-people turn.

Polly Moran, the female star of the Mack Sennet Comedies, will again invade vaudeville in a comedy act written by Howard Rogers, titled "Cactus N-ill." (Harry Fitzgerald.)

Phil Baker and Bennie Davis are the latest combination for vaudeville.

Fred de Gresac is making a condensed version of "Flo Flo" for vaudeville. Nine people in the cast. (Charles Allen.)

## IN AND OUT

Boyd and King were forced out of the bill at the American the first half, due to illness in their family. Berry and Bonnie substituted.

The Tokio Japs canceled the last half at the Emery, Providence, one of the members of the troupe becoming ill while playing Boston last week. The Mazuma Japs secured the Providence engagement.

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MEET ME AT

## THE PALS GRILL

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# JACK LAIT'S REVIEWS

## PALACE

The show is unnecessarily long, ringing down past 11:30 Tuesday night even after some eliminations. Just why acts confuse a long stay with a strong welcome is one of those little cryptic puzzles of mortal psychology. Solly Ward and Co., Blossom Seeley and Co., Blackface Eddie Ross and Arman Kalls and Co., every one a hit act, ran longer than seemed reasonable, and every one would have been a better act if pruned down.

Ross more than merely stretched out his routine. At 11:10 o'clock, with the Le Fevres still to come, he took his exit and remained off fully a minute and a half without a bow or a return; the olio went up for the closer, but Ross' applause continued, the audience being as obstinate as the performer. When the Le Fevres set was revealed and May Le Fevre had entered, Ross made his reappearance from the wings, the drop was let down on the em, harassed and dumfounded girl, and Ross went into his whistling encore.

It wasn't Ross' fault that the house applauded. Ross is the best blackface monologist of the Charlie Case type on the boards. He is the only free-hand banjo player except Bill Bailey left in the big-time spotlight. He has personality and he commands recognition. These are all the more reasons why he should be punctiliously professional and tactfully ethical, and not kill any chances that a closing act, already sorely handicapped, may encounter.

Blossom Seeley came back in more ways than one. She has not been here for some time, and when she last was here she was not Blossom Seeley. She was a stranger, with prima donna affectations and "dignity." Now she is no longer Miss Seeley; she is Blossom, the Blossom of old, the finger-snapping, skirt-raising, short-dressed, rag-dancing, eye-tossing Blossom. She has taken the quip of the day—"Be yourself"—seriously. And she was hugged and loved and applauded to the echoes by an audience not noteworthy for enthusiasm. Out west Miss Seeley had been getting great receptions and mild returns; here she got an affable but not fervid come-on, and worked it up to a rousing, walloping triumph.

The encore bit, good for laughs, might be trimmed some. The serious moments, which are gag-feeders, but nevertheless are drama while they last, might be whittled considerably. The audience will then get the effect that Miss Seeley can do something beyond cavorting and capering, yet it will not have time to wonder whether she is beginning to believe it herself or not. There is so much in suggestion that is lost in execution. Miss Seeley's program is great right now and can be improved only by some discreet cutting. She has refound herself and is a superb little artist, and, what is much more important to vaudeville and to the public, she is a superb little entertainer. Bust just a trifle less of the heroics.

Bennie Fields, in her support, probably never worked before with all the punch that he packs to the Palace crowd. Always a powerful singer and surprising dancer, as well as a rare combination of high and low comedian and polished straight man, he has not yet played enough in New York to have been rated at his full value. This Palace engagement, with everything in his favor, should make him secure for the future in the apportionment of standing and the establishing of a name.

Solly Ward, with Marion Murray and Jeanne Elliot, two perfect aides to this nervous and naive little character joker, whanged laughs against the ceiling until it shook. Ward after word reverberated some due to the bull's-eye material and all due to his way of juggling it. But here again was a sigh of regret over too much of a good thing. The effort to work up pathos toward the end isn't bad, though it isn't keeping and doesn't either help the act or even hold up to the pace it has already set. But if it must be in for one of those incomprehensible reasons that cause vaudevillians to yearn for incongruous things, it should be skeletonized and reached quickly, sharply, in fact, abruptly. Its only value can lie in the surprise of a minor note in a topical tune, but a whole etude hardly fits. Nothing can spoil this act. Three minutes taken out of the last six would improve it immeasurably, though. As it was it went for a panic.

Arman Kalls, in a return with his skillfully staged allegory, "Temptation," closed the first portion to an impressive demonstration. There is a European smack to the whole offering which is in keeping with the star's method and reaction, and it whizzes along, except for one or two spots, with speed unusual to art offerings. The company is large and gifted; the wardrobe and settings are gorgeous; the lighting is unannually hypnotic, and the shadows are broad and never boring. This is a knockout headline act and could stand only some minor pulling together to be beyond criticism.

Gordon's Circus opened, the

smoothest animal turn that could be perfected. Scanlon, Denno Brothers and Scanlon were nicely taken in dances and reflections of past days, executed with showmanship and good sense. Franklyn and Charles, hitting with a rough-and-tumble burlesque apache dance, came back for their astounding athletics and hand-to-hand miracles for a bell-ringer. Brown and O'Donnell went unsteadily here, in contrast to the bluff-bang-from-the-start returns they usually win. Connie O'Donnell seemed a little under the weather and did not fully extend himself. But the crowd knew the boys, and everybody likes them anywhere, so it got across all right. The Le Fevres, in one of the handsomest variety acts in the catalogue, never had a chance after the Eddie Ross tie-up, and worked to the Great Retreat.

The orangeade counter got a great play in the intermission. This system of handing out refreshments gratis reflects the Palace atmosphere of everything for the guest. There are no restrictions—take as often as you please and welcome, and no tips allowed. It's a small thing when the bill for it all is paid at the end of the week, but it is a big idea in hospitality, that all-vital strain in popularizing a playhouse, and, above all, a vaudeville playhouse which depends on recurrent patronage.

Lait.

## BRIGHTON

This George Robinson has the idea on booking vaudeville for the sands of the sad sea waves. Folks who yearn for shore dinners, surf dips (not meaning the Brighton restaurant keepers) and surcease from the swelter of Mr. Manhattan's island, want their amusement like their bathing: fresh, frothy and frivolous. And Robby presents his amusement in one-piece attractiveness which, freely translated, means his show was in great shape.

The Monday night temperature was felonious. But the New Brighton had a substantial congregation in to see ideal dog-days vaudeville.

Harland Dixon and the 16 Palace Girls topped and hit. The English babes kept looking cool despite their animation, and Dixon legged it to an individual wow. The foreign smack, applied to American presentation, the Broadway stamp and the sweet, smooth work, effulge this turn in glow of class, speed and impressiveness.

Ruth Royce, opening the second instalment, Dempseyed. Following out that figure of speech, however, the American Carpentiers proved gamier than the French boy, for they came back and back and back again after Ruth had knocked 'em goggle-eyed. "She Knows It" is a great song for anybody, and for her it doesn't miss much of being the best she ever had, which is pretty tall language in reference to this girl who has sung a thousand ditties. She followed it with "Robert E. Lee" and no apologies for the revival. "Nice People" was her closer, or, rather, her third encore—it isn't up to the rest of her repertoire and is in probably to let her get away.

Laura and Billy Dreyer, in a selection of easy dances, uncocked the entertainment with a pop. William Ebs caught a bunch of strangers and staggered them with the surprise of his "coming to life," going for a sensation at that moment. Sully and Houghton didn't get home their laughs as well as they have been doing. Sully is taking his work too easily and seems aiming at individual eccentricity of delivery, muffling some of his comedy points. He should face front almost without exception when speaking, as his voice is not clear-cut enough for any trick methods of talk. His dancing was immense and the delightful, talented girl was in rich vein of song and comedy support.

Jimmy Lucas hammered his hokum, wallop after wallop, abetted by one Francine, a rare combination of an attractive girl and a low comic. The girl came back and got just as close to the ground with her clowning as Jimmy did, netting a hatful of roars and plenty of bang "hands." Val and Ernie Stanton cheated some because of the heat, forgetting to dance entirely, but their dawdling patter worked up to woots and the uke and mouth organ touches put the needed peaks of variety to their routine. Those boys landed and departed, making no effort to string out their period. The Amaranths closed to courteous attention. In costuming and setting this is a valuable flash, and the temps and athletics are uplifted by the atmosphere with which this quartet surrounds its efforts.

Lait.

## Troup with Brown Agency

James Troup, who has been auditor for the George M. Cohan productions, has entered the Chamberlain Brown office. He is to have an executive post in the agency.

## RIVERSIDE

The bill was originally scheduled to hold seven acts, but after the Monday matinee it was running too short. Hazel Moran was added, making the usual eight turns.

Tuesday night with ideal weather conditions for the theatre, about half a houseful witnessed a rattling good show that was smoothly laid out.

William and Gordon Dooley copped the comedy honors of the first half, assisted by the Morin Sisters in their graceful and versatile dances. The tumbling ones were greeted with quite a reception on their entrance and should be. It's an act that has played and can play the metropolis until it becomes as familiar a landmark as Liberty. They are getting just as much out of this straight comedy knockabout vehicle as they did with the elaborate production recently discarded. The girls certainly help out between the appearances of the brothers with their stepping. In fourth position they mopped up.

The after intermission spot was allotted to Molly McIntyre and H.

C. William (New Act). The turn held the spot nicely, adding a touch of class and softening things up for William and Joe Mandel in travestied acrobatics. This pair have a gem of a turn and gets slathers of laughs with their burlesque hand-to-hand and head-to-head stuff. When they get down to cases they are the nearest approach to the Rath Brothers that vaudeville has dug up. The finish with the curtain interrupting the top mounter's trampoline dive to an impossible catch and then rising on the athletes in a head-to-head position as though the dive had been completed was a convulsor.

Miss Moran opened with her lariat spinning and dance. Jack Hanley, who was lately atop the Roof in "The Midnight Frolic," returning to vaudeville with the same comedy juggling act he left with. One or two new props are visible, but the bulk of the routine remains the same. Hanley has a distinctive touch. As an illustration he makes the much hackneyed bit of hitting himself on the head with the prop cannon ball seem different and funny through the handling. His

juggling of eight balls pulled applause, as did the unimpeachable cuspidor and slumming hats.

Reed and Tucker, third, didn't start much with their violin playing and comedy. These boys seem to work with a trifle too much assurance, which detracts from their personalities and antagonizes an audience. Both are good musicians. One also flashed a soft shoe back that registered. The comedy mostly is derived from the excellent playing of the violins by both. The spotlight hokum missed completely. The trick playing violin solo of the stouter member was another applause getter. Low flat derbies are worn, probably as a tip off that comedy is to be expected.

Frank Wilcox and Co. in "Sah-h" with a weak cast got by due to the strength of the farce and Wilcox's splendid performance. The first half of the act is extremely talky, while the author is planting his situations and developing his story, but the finish is riotously funny and makes them forget it. The cast has been changed and while passable has let the turn down considerably. (Continued on page 19)



## FRANCIS RENAULT

I take this means of thanking the Keith Office for their consideration and kindness during my 102 week tour. Playing the Keith Circuit the past two years has been a pleasure. Concluding my tour at Keith's, Philadelphia, next week (July 11), presenting my Fantastic Revue.

In preparation for next season the most elaborate and sensational display of wardrobe and costumes all created by Andre Sherri.

## SHOWS IN N. Y. AND COMMENT

"Broadway Whirl," Times Square (5th week). One of the low gross summer revues; heavily backed. Scheduled to continue through month, but liable to withdraw sooner.

"Biff, Bing, Bang," Ambassador (9th week). Final week. "Dumbbells," Canadian organization of ex-soldiers remained twice time originally booked. New revue for next season, attraction route, for American and Canadian tour.

"Follies," Globe (3d week). Despite bad weather break, Ziegfeld revue is holding to business standard, and is leading Broadway, last week over \$33,000. Agencies holding out for excess premiums blamed for dumping into cut rates.

"First Year," Little (38th week). Tickets dumped into cut rates on Monday for first time, heat preventing capacity on that evening. Sure to come back with normal weather and due to continue into next season.

"Just Married," Shubert (11th week). With "Ladies' Night" out, only remaining farce. Sharp break in business, with partial recovery this week. Must improve or will be taken off.

"Lightnin'," Gaiety (14th week). Got good break latter part of last week, when influx of light fans aided on show's reputation. Sent takings over \$11,000 again.

"Liliom," Fulton (12th week). Slipped to \$10,000, with better than last week, when scale was lifted to \$3, with expectation of light fan business. \$2.50 top resumed.

"Mr. Pim Passes By," Garrick (18th week). Anything over small salary roll is profit at this co-operative home. Probably getting by with smallest gross on list. Should run through month.

"Nice People," Xiaw (19th week). Beat low point of two weeks ago by climbing back about \$800 last week and getting gross of \$7,300. Should further recover this week.

"Sally," New Amsterdam (29th week). Pace steadied last week, business climbing \$2,000 for gross of \$31,000. Along with "Follies," Saturday business was well-out, despite punishing humidity.

"Shuffle Along," 63d St. (7th week). Matinees eliminated on Wednesday and Saturday over summer for this all-colored company. Management well satisfied and claiming continuance through fall season. Show's reputation spreading. Drawing from all over.

"Snapshots," Selwyn (6th week). Recovered partially with last week's gross around \$12,000. That figure disappointing. Revue will be removed if business does not materially improve. Scale revised downward starting this week, with \$3 top.

"The Bat," Morosco (16th week). Has not yet sought cut rate aid, and management claims attraction strong enough to last through summer without it. Back to \$2,000 last week.

"The Green Goddess," Booth (26th week). Between \$7,000 and \$8,000 last week, the better weather part of last week winning response. Arrangements are for

(Continued on page 20)

## CHICAGO OPENING OR CLOSING ITS SEASON?

### New Shows Advance Guards or Added Starters

Chicago, July 6.

If the coming of two new shows can be considered as the opening of the season, it means that things are getting into shape very early. Fred Stone is due at the Colonial at the end of the month, while "Up in the Clouds" came into the Garrick this week. The heat is still contributing as a box office damper, while business in general is hovering between life and death.

Estimates for the week:

"Smooth as Silk" (Cort, 8th week). Hanging on; operation cost small.

"Four Horsemen" (La Salle, 11th week). Film. Publicity and heavy advertising drawing the crowds; \$7,000.

"The Bat" (Princess, 27th week). Sell out to the Elys on their way to the convention was like a hypodermic to the box office.

"Romance" (Garrick, 5th week). Left and made way for "Up in the Clouds." A big boost is being made for the "Clouds" show through the author being the same as the one who wrote "Take It from Me," a show that swept Chicago like wildfire. Reasonable prices and plenty of display will help to keep show through present hardships.

"Passing Show" (Apollo, 5th week). While Eugene Howard and his band's appearances is drawing them from the benches and parks. \$24,000.



**McINTYRE and HILLIAM.**  
Special Songs and Piano.  
25 Mins.; Two (Special Drop).  
Riverside.

Molly McIntyre is late of "Lassie" and her partner in this turn is B. C. Hilliam, composer of the score of "Buddies" and credited with the songs in this act. A special velvet drop hangs in "two."

Mr. Hilliam goes directly to the piano. Miss McIntyre, a bobbed blonde girl with plenty of personality, opens in cute killed Scotch costume with "Very Much at Home," a tuneful Scotch ditty. A story is worked in with a rich brogue.

After a bit of crossfire Hilliam pianologues "If I Were the Last Man on Earth." The lyrics are gems. Miss McIntyre, after change to French costume with sabots, announces they will do some of the songs from "Buddies" which Hilliam wrote. Dolls are used to represent the characters of the play, with Miss McIntyre producing them upon the piano as they are referred to by Mr. Hilliam in a special set of lyrics, in which he introduces the song hits of the musical piece, leading up to an explanation of the main melody, which Miss McIntyre as "Julie" renders pleasingly.

Hilliam then handles "Caresses" on the piano, announced as Liszt, Mozart and Chopin might, while Miss McIntyre changes to pretty pink hoop skirts and pantalettes for "Love Me Love My Pekinese" with a real Pekie in sight.

The closing hit is rather light for the getaway, as is also "Elmore," announced as his latest composition. The latter might register through repetition in a musical show, but for vaudeville it is just a light pretty number.

The act while entertaining lacks comedy and is a straight singing affair. The songs which Mr. Hilliam constructed are well selected but miss any particularly novel touch as far as vaudeville is concerned.

The present vehicle was probably erected for a brief sojourn and will answer that purpose, but for a lengthy stay in the two-a-day considerable deleting will have to be done to bring the necessary speed. One or two of the announcements could be dropped, which might help.

The billing says Molly McIntyre is the star of many musical comedies and that B. C. Hilliam is the well-known composer. The audience at the Riverside took the reputations seriously, which made it "No contest." Con.

**JACK MACK and GIRLS (5).**  
"Face of Spain" (Revuette).  
15 Mins.; Four (Special Set).  
Cecily Sq.

With no pretext at the miniature musical comedy idea, Mr. Mack and supporting company have a serviceable vehicle whose value lies in the efforts of the members without much leaning on any "book" or plot. A slight story thread keeps both ends together, figuratively speaking, but the individuals themselves put the turn across.

Jack is a hooper of the loose, lanky and limber sort who can spout a good ankle.

A sister team combination and the female quartet also showing favorably with two efforts which will probably emancipate them from the shackles of tab acts as a full fledged double combination eventually. A good looking, wholesome miss officiates as straight to Mack in most of the dialog concerning the immediate matadorial affair in which she seeks to induce one to participate, much to his content and continuous delight. The fourth gal has a penicillin for falsettoing the few lines assigned her, but is a tried pony in the quartet stepping, so there you are.

A good flash for the pop

**ARCH and VERA.**  
Songs and Dance.  
12 Mins.; One.  
Cecily Sq.

The couple's introductory song does impress for the simple reason it is not delivered with any effect, lazily, listlessly, lackadaisically, with a marked "tired" feeling. The ensuing Dixie ditty leading up to the dance is reeled off ditto, as a result of which the audience reacts coolly with all their stuff. The boys' Frisco jazz dance got something; the gal's blues nothing because of amateurish delivery. The routine in general is of small time quality, deserving nothing better than opening the show, as here, or at best in the No. 3

**JUNIOR and TERRIS.**  
Songs and Dances.  
28 Mins.; Full Stage (Special Hangings).  
23d St.

Junior is Max Hoffman, Jr., the only child of Max and Gertrude Hoffman. Miss Terris is Norma Terris, formerly with the "Frolic" (Ziegfeld) on the Amsterdam roof. Young Hoffman has had no previous stage career.

This two-act of young people, of pleasant refined appearance, was built for the big time and is going to make it. Young Hoffman handles himself like a natural performer, and of course he is a natural musician. The elder Max led the orchestra at the 23d St. Tuesday evening and the orchestra knew he was there. They would have known Max, Sr., had something to do with it even if he had been absent, through those orchestrations. The turn was probably staged by Gertrude Hoffman. Her handiwork is evident in several spots.

Just now the act is running too long. That could be corrected easily enough by cutting down some of the matter without eliminating any bit entirely, like dropping two of Miss Terris' impersonations. That would leave two and her best, Grace La Rue singing the French cafe song, and Marilyn Miller singing "Silver Lining" in "Sally," with Miss Miller's dance included. Miss Terris is a bright and pretty girl who does quite a variety of work, from contortions to classical dancing, in an attractive dressing scheme.

Young Hoffman goes after his share with a zest that removes all self-consciousness and immeasurably aids him. He does "Gay New York" in capital style. It is a special number of a traffic policeman that contains dialog besides the lyric, and his acrobatic dance also won applause. Toward the finish Max, Jr., did his mother's "Day at Coney Island" with the drums and traps, using the same outfit his mother did. He also joined Miss Terris in the closing classical dance number, garbed as a shepherd. It was preceded by young Max walking on playing a violin, when he intimated the story of the picturesque dance to follow. The opening of the turn was another double dance of the Colonial type. In one of Max's single efforts a bit of dialog exchange occurred between the performer and his father in the pit. It held a couple of old and useless gags, probably inserted to cover an emergency.

It was surprising to see this son of his famous parents at so early a time in his stage start so well. The boy, he can't be over 21, has a nice personality and were he not known could have been suspected of a musical comedy experience. His partner, Miss Terris, adds greatly to the stage picture.

They are a nice young couple with talent and an excellent turn that perhaps can stand just a little more split week work to smooth out and trim down, when they can take care of themselves on any vaudeville stage.

Whether Junior and Terris is to be the permanent title of the act has not been related. Young Hoffman should be entitled to the use of Max Hoffman, Jr., his parents consenting, for stage purposes. The name has value and could be made of value, for the act and the house, the latter especially through the publicity in connection with the relationship. Sims.

**ADAMS and CHASE.**  
Singing and Dancing.  
10 Mins.; Full Stage.  
American.

Man and woman open with brief announcement, he attired in Tuxedo suit, she making several changes of costume. Her first is a crinoline for a brief minuet dancing number; he a song while she changes; he off while she does toe dance in ballet skirt; he another short ditty to enable her to make another change—a double dance of various kinds. The woman is statuesque and well groomed. Excellent three-a-day turn. Jolo.

**BERRIE and BONNIE.**  
Singing, Piano and Dancing.  
10 Mins.; One.  
American.

Man opens with announcement song, goes to piano; girl enters from opposite side, sings syncopated number with swaying; conversational ballad duet with neat stepping; he piano solo melody; she in pink satin and lace pajama suit for "dream" song; he pianolog mixed with stepping, she joining in short skirt and knickers with crossfire while stepping. Acceptable three-a-day act. Jolo.

**CARTMELL and HARRIS.**  
Comedy Skit, Dancing.  
14 Mins.; Full Stage (Special Set).  
Jefferson.

Using the same old man they employed in their former act, Cartmell and Harris have secured a smartly written vehicle to hang about their neat dancing. The scene represents the interior of a garage, on the walls of which are painted signs such as "Have your car powdered with talcum after washing." The other signs are along such lines to create the character of the proprietor (Mr. Cartmell) who plays a "classy" automobile mechanic.

Miss Harris drives in a gaudy runabout, accompanied by the old man, smartly attired as a dandy. It develops she is a chorus girl eloping with the old gink, and there is clever conversation between her and the "classy," in which she mistakes his talk about the car to refer to the old man along the lines of "The woman?—No, the ship."

The old man, who looks all in, feebly asks for a drink of water. The garage fellow gives him a drink of gasoline; old gink gets full of pep and goes into some neat stepping. The team's dancing is too well known to call for any comment thereon.

Right up to the minute is the crosstalk, the setting is strikingly effective, and the whole affair a step forward in the right direction for a standard vaudeville team that has made good for many years past. Jolo.

**WOLFORD and STEVENS.**  
Songs and Dances.  
14 Mins.; One.  
Fifth Ave.

Dancing is the backbone of this two-man specialty. The men start wrong by wearing evening clothes and high silk hats, clothes for which neither of the pair are suited. They look very smalltimish in the outfits and the first thing that they should do is to seek new dressing. One of the men is short and fat with rather an unusual build for a dancer and he immediately suggests comedy, which should be the tip off for a comedy make-up.

The other member is very thin and something should be made of the difference in build. Both boys are good dancers, that is, good enough dancers if there was something else besides the dancing. At present there is too much singing. Neither has a voice and they attempt at least three songs. There is also some comedy talk that does not get anywhere.

The act should be entirely revised with comedy the goal. They seem to have possibilities in this field. At the Fifth Ave. the act was fairly well liked No. 2, but it lacks a real big time punch. For the pop house the boys would be alright, and if they work along the right lines should be able to bring the specialty up to the big time standards.

**MORRISSEY and YOUNG.**  
Talk, Song and Dance.  
15 Mins.; One.  
Greeley Sq.

Two men. Straight and "nut" vis-a-vis in eccentric get-up, including goggles. The crossfire wanders, telling in flashes and placidly trite in others. The special topical number means nothing and pitches the expectations up to a point that never happens, bursting like an empty bubble as a result. From the dance part on the duo had easy sailing up to and including that burlesque Apache dance impression (announced) for the getaway. Thanks to the comedian the number progressed into a howl because of his studiously affected and effective low comedy business.

The straight is capable and an excellent feeder. With material of quality the team can graduate into regular company on their merits for handling lines and business. This present routine ought to carry them around in the trey or fourth spots on the three-a-day.

**FOX and VINETTA.**  
Songs and Dance.  
11 Mins.; One.

A man and woman song and dance arrangement which follows along the lines of most of the other man and woman teams. The couple wear evening clothes and the appearance is all that could be desired. The woman's second dress is a becoming creation that is spoiled by too much adornment. With the sash and flowers removed it would be a very becoming robe. The singing is just fair and that's also about as far as the dancing gets, but altogether it makes an act that can probably get away No. 2 in the Lpew houses. The girl is singing a song with a lyric that is a lift from "All By Myself." The idea is also carried out. Bell.

**JACK MCGOWAN and Co.**  
Songs.  
12 Mins.; Full Stage.  
Fifth Ave.

The act could be in "one" as well as in full stage. It is Jack McGowan and a piano player. McGowan is of the musical comedy field. In one of his songs he states Geo. Cohan is on the shelf so now he is all by himself. He sings as an encore a number from "The Little Blue Devil," which he was also with.

The singer brings nothing to vaudeville aside from a pleasing voice and a neat clean cut juvenile appearance. He sings three numbers, none sensational. The piano player has a solo number. If McGowan is thinking of remaining in vaudeville he should frame something different; he is not able to hold the big time position accorded him this week as a single. A girl partner would be the logical arrangement with a little dancing, to a song story frameup. If he is in the varieties for a few weeks, it will be a question of how good a name it is as to how far he can go. The act as shown will not carry him.

**"ANNABELLE."**  
Musical Farce.  
28 Mins.; Full Stage (Special Set).  
5th Ave.

"Annabelle" is a revised edition of a girl act which played about under the name of "Olives." There is a cast of six, two men and four girls, all principals. The piece carries a little story which becomes rather indistinct toward the finish, although it apparently ends happily.

The two boys are clean cut, dressing straight. The comedy lines are handled nicely and easily without being forced, the comedian getting away without giving the impression of trying to be funny. The straight man has a pleasing voice and puts over very well the melody strain of the piece, "Girl of My Dreams," a "Follies" song of a season or two ago.

The girls are youthful, lively and pretty. The prima donna is very blonde and attractive and possesses of an excellent soprano. It is so good another song at least would not be amiss. The sister team is the out and out hit. They dance and sing harmony of the Duncan Sisters type and put it over. The smaller has a sense of humor and this combined with the singing and dancing gives them the foundation for a real sister act. These two girls will bear watching. The fourth girl has little to do aside from speaking a few lines.

The opening scene is an interior and the closing an exterior showing a country store and a set house. Both look well without being elaborate.

The act now is running a trifle too long. There seems to be too much explaining at the opening for what follows. The opening should be cut down, the talk being all explanation without entertainment.

The turn is pleasing, has youth, good looks, zinging and dancing. For the big time it is worthy of a No. 3 spot and for the better grade of small big time is a real feature. It would be an excellent attraction for the middle west houses.

**HUSTON RAY.**  
Pianist.

13 Mins.; One.  
Huston Ray has been accompanist heretofore in several production turns in vaudeville. He's a concert pianist of ability, with personality and a modest, but at the same time, effective method of presenting his offering, which is of the straight piano variety. A baby grand was used at the 23rd St. If this was the house piano, it must have been recently purchased, for strange to say, it was in tune. Two selections of a classical nature introducing operatic themes with deftly executed variations, then a melody of old time standards such as "Swanee River," "Home Sweet Home," etc., with chromatic runs that sounded more like Carnegie Hall than vaudeville, a medley of old pop songs "Rosie O'Grady," etc., also with variations, and an up-to-date pop medley constituted the repertoire.

Mr. Ray, who appears to be about 18 or 20, wears Tuxedo as if he were used to it and displays showmanship that betokens experience. He cleaned up a hit unusual for No. 2 at the 23rd St. in short of stopping the show. The act can hold a early spot in the big time shows and will lend class to any type of bill, not the "class" that arises from silk drapes, but the real thing, that should draw people into a vaudeville house who do not ordinarily patronize it. Bell.

**JOSIE ROONEY and SAMMY WESTON.**  
Songs and Dances.  
20 Mins.; Full Stage (Special Set).  
5th Ave.

Josie Rooney has played this specialty around with two other boys. This is the first with Sammy Weston and the new boy at the piano. The piano player sings all the time about what Josie is going to do and what Sammy will show, and how he happens to be there himself, all superfluous and making the act draggy, the worst fault with a turn of this kind.

Weston and Miss Rooney are a good combination and they are capable of putting over a classy, good looking act in a silk set, but they are beating around the bush too much in this frame-up. They have all the material at hand. If they will throw out what is not needed and get down to the cases they will be there.

Josie is cute and plump and dresses beautifully. In her many years of retirement she must have kept in practice with her feet, for her dancing is as good, if not better, than ever. Her voice is also pleasing though small. Mr. Weston makes a good partner, stacking up well as to size and appearance and dancing and working with her very nicely.

The act closed the show here; no spot for it.

**CORINNE ARBUCKLE.**

Songs.  
12 Mins.; One.  
American.

This young woman has evidently attempted to get away from the regulation routine of a singing single and gone in for a sort of English song scene. She opens with the footlights off, in front of a dark velvet drop, with her face lighted up by a lamp concealed in a corsage bouquet. A short explanatory number is to the effect that "It's the way you do it that makes a song worth while." The remainder of the act is in full light and is a combination of ditties built upon the skeleton "How I Remember" (change to milkmaid-gingham dress stuff). It is the story of a country girl, now a "wise-cracking" chorus girl, brought to the city by a touring manager who promised her stellar engagements, limousines, etc. In this framework she sings an Indian number, in costume, a whistling ditty, parading back and forth, etc., winding up with the information that lots of girls started as she did.

Miss Arbuckle is a smart looking, clean appearing young woman, just a trifle harsh in the manner she puts over a number, has not yet worked out the idea to its full possibilities and gives indication of far-reaching development. At present she is no better than a good three-a-day turn. Jolo.

**SPENCER and ROSE.**  
Song, Talk and Dance.  
15 Mins.; One.  
58th St.

If this two-man team should interest the bookers sufficient to warrant awarding them a route, it's a safe bet they will not disport themselves on any but the very pop houses. Their material is all wrong, trite and familiar, with the attempts at original gagging long winded and prologued, as a result of which the point flops and so do they. As for the songs, the Hebe comedian's "I'm In Love" has been veteran service. The opening ditty about the vocalist's gal's immediate family being such nice people is also too familiar by now and never was any too strong. The best thing the boys possess are two pairs of nimble legs and ankles, which they should feature more and not relegate and submerge under this mass of alleged singing and trite verbiage.

They deuced it at this house and won the most on the booking, equally on their ability and the sympathy angle because of the hot weather.

**PEREZ and MARGUERITE.**  
Juggling.  
12 Mins.; Full Stage (Special Scenery).  
Fifth Ave.

A male juggler in evening clothes with a female assistant, who does nothing more than hand him objects. The man is short and lacks appearance and personality. He hesitates after each trick waiting for the applause, which does not always follow. The routine shows nothing that has not been seen before or that is in any way out of the ordinary. The act as it stands is just an opener for the small time.



**"MUSICAL REVUETTE" (11).**

15 Mins.; Full Stage.

The stage appearance of B. A. Rolfe's new act will first strike the auditor. It is splendidly, but simply set, and the class arising from it is carried throughout the turn, to its people and varied music, in the same dignified manner. The turn affords entertainment different from the usual revue and in strict accordance with its title.

The act is all music, from brasses to a violin and songs. The brasses open and close the turn, with Mr. Rolfe leading in the orchestra. In between a young woman plays a violin with some expression, but the male singer has naught beyond enunciation to recommend him. His voice is noisy. A sextet number of four women voices, a pianist and a cornet soloist, was distinguished by the soloist going beyond the medium of his instrumental music by making the harmony of the number so effective the house responded with proper applause. Later in the brass finale with three trombones and three cornets, the sextet equally divided as to sex, the cornetist again in ragging the melody gave it its best strength.

There is a flower-bedecked setting, not extravagant but pretty. The audience looks through a pillared porch onto a landscape. It is attractive when first seen and holds the eye. The women are comely and their dressing is attuned to the rest of it.

Among the pioneers of the more important producers of vaudeville, B. A. Rolfe left the field some years ago. He returns with a worthy and deserving act, one in the spirit of the advanced days, upholding in its class and treatment the trend of the vaudeville progress. *Time.*

**LESTER and MOORE.**

Sings, Talk and Dancing.

15 Mins.; One.

Lester and Moore, two men, both in eccentric comedy make-up, reminiscent of the English red-nose song and dance men school, show plenty of possibilities as a double of the somewhat different order. Open with a comedy song with good lyrics that sounds like an exclusive. Double dance next, both first rate steppers. Comedy bit with one playing life and the other singing into a top bassoon leads to another bit which has one of the men telling a comedy story and the other interrupting. Some likeable cross talk blended in.

Double comedy number in Spanish, waits tempo, followed by one of men essaying serious bit, with the other breaking him up by playing harmonica and the first mentioned finally going into dance. Double stepping for finish. Both have good sense of comedy values, working in an easy manner. Sure in the pop houses as now arranged. Likely candidates for an early spot in the better houses. *Best.*

**BUD BERNIE.**

Sings and Piano.

10 Mins.; One.

Bud Bernie is a singing pianist who has heretofore appeared with a girl partner. His initial appearance in New York as a single was made Monday at the City. For his single effort Bernie has routinized a series of published numbers in such a manner as to make them stand up as the nucleus of a vaudeville offering. For published numbers he has made a good selection, having taken songs of the hour that are practically fool proof.

Bernie delivers his numbers while at a piano in "one," in most instances accompanying himself, also bringing the orchestra into play for some of the work. In song delivery he has a certain assurance and personality that is beneficial with the showmanship of this boy sure to keep him going in the right direction.

**OCTAVO**

Songs.

13 Mins.; One.

Greely Sq.

Miss Octavo is a double voiced vocalist featuring the baritone opening off-stage and entering for a cordial surprise giggle. Her Mo-Auc profile belied the ensuing Irish aria, but the house was kind and grew appreciative with each successive offering. As a matter of fact, it seems they were waiting for the singer to do an unwigging act and disclose the Eltinge, but when Miss Octavo let down her tresses (as if the decollete did not betray her sex already!) she won sufficient a lvo to warrant a legitimate encore, which was accepted.

The pop houses' audiences should take a hop, as they did here, showing in the second position.

**GILLIHAN and MURRAY**

Blackface Talking.

One. (Special Drop).

Two black-face comedians with an opening that promises big things but peters out and dies away to the conventional exchange of hackneyed and moth bitten crossfire.

A curtailed punk with Chinese inscriptions is seen upon the curtain's rise. Chinese gutturals are heard with the curtains parting to reveal the "spades" lying on their hip smoking "hookahs."

A few lines about dreams and they go into a routine of released comment about insurance policies the taller member doing a George Le Maire with the other an unsuccessful Conroy.

The finish is the lowering of an African Dodger curtain followed by talk about a job dodging baseballs, the audience then getting a flock of balls thrown out by the straight with which they belabor the dodger. A plant has previously pegged three fast ones in the general vicinity of the comic after announcing that he was Walter Johnson.

The act is sure fire for the small time as long as the baseballs hold out. To advance, the idea will have to be developed and the faults of construction ironed out. *Con.*

**FRANK JEROME.**

Acrobatics and Dancing.

10 Mins.; One.

Frank Jerome offers a combination of ground tumbling and acrobatic dancing with talk of a comedy nature filling in before, between and after his acrobatic and stepping stunts. He starts with a song, but stating he can't sing, goes into a brief bit of talk, which leads up to the announcement he will recite any of 400 recitations he has memorized, requesting audience to call for favorites. Calls for "Gunga Bhin," "Boots" and other standards bring forth another announcement by Jerome that as long as the audience can't agree, he will dance instead. Neat little comedy idea. Well executed acrobatic dance follows.

Jerome took up a one-string fiddle next, but just as he was about to play the string broke. If planted, it was convincing. A little gagging, then a dance featuring Russian steps, split and high kicks. Back somersault, using head instead of hands, a cap with padded top being used. Acrobatics with a hoop, for finish. Jerome works in dark clothes and straw hat. Neat appearance. Crowds a lot of entertainment into small space of time. Will do nicely for the pop bills. *Best.*

**KANE and CHIDLOW.**

Talk and Songs.

15 Mins.; One.

Kane is the semi-nut. Chidlow the cop "straight." Crossfire leads up to an Irish number by the straight. Then a quarrel scene, with the partners deciding to split. Kane demands his coat back from Chidlow. The latter removes his cop's uniform, exits and returns with a blue business suit in straight attire. He demands the return of his shoes now adorning Kane's pedal organs. The latter acquiesces and removes one shoe, disclosing a half nude foot. The house laughed shamelessly, but ashamed nevertheless, so whether that bit goes is debatable. Then a mother sob bit which the comic explodes leading up to a Frenchy get-away.

In the course of the quarrel scene the argument is that both came East from the West to make good with the local audiences, and this continuous quibbling won't get them anywhere. This is probably a lead on the act's previous sojourn west of the Alleghenies at least. It's new hereabouts, but should spot well on pop house bills.

**HUMBERTO BROTHERS.**

Acrobats.

10 Mins.; Two (Special), Full Stage.

Two men, both in clown white, of similar stature and uniformly costumed, in an acrobatic routine, featured with speed and neatness of execution. Make-ups, costuming and manner of working much on order of Continental acrobats. Special garden set used for major part of act. Scarlet pantaloons of men blend in well with scenic background, making for sight value.

Ground tumbling of advanced sort takes up most of turn. To full stage for feature and closing trick, a back somersault from atop a 10 foot high and foot square pedestal, by mounter to shoulders of understander. A bit of mild comedy tries here and there, which doesn't interfere with the acrobats. Standard openers and closers. *Best.*

**FERGUSON and CUNNINGHAM.**

Acrobatic Comedians.

7 Mins.; Two.

Half off to these revered vaudevillians, Barney Ferguson and George Cunningham. Two real old timers. Ferguson, 64 years of age; Cunningham, 63 years, or a combined total of 127 years.

That these two old performers steeped in the variety lore of the days of Tony Pastor's should combine as a two-act at their age of life, is in itself a remarkable feat in the annals of the stage. That they should accomplish a routine more fitted to acrobats 30 years their junior, is astounding and is a tribute to clean living, perhaps the only thing that could have made possible the tumbling, "falls" and stunts at their ages.

Slides tell something of the men's former appearances. Old playbills show a feature in Ferguson and Mack and of Cunningham and Grant, a blackface turn. But there are other combinations in which the men were part. It is just a few weeks ago that they thought of teaming. That followed their appearance at one of the N. Y. A. Shows Nights. Immediately it was apparent that the old-timers could venture forth regularly. If they so cared.

They appear as a pair of "dame" comedians of the old school, bewigged and in skirts of knee length, with red and green the colors of their "frocks." Almost immediately there was tumbling and though they both puffed a bit, there was tumbling and solid falls taken that surprised. Then a double turn-over stunt at the close was worked for comedy and really looked a feat for men of such years.

Donning the wigs for a bow, Ferguson displayed a shock of gray hair, while Cunningham's pate was bald, such as any man of his years is entitled.

Ferguson and Cunningham rate as a real curiosity, but there is vastly more to their re-entry into vaudeville. It appeared that they worked a bit too hard; all the more their appearance is a signal of rare courage and deserves all approbation. *Ibec.*

**LILLIAN BOARDMAN.**

Songs.

9 Mins.; One.

Victoria.

Lillian Boardman is the product of the Gus Edwards school and she has gone back to the old "School-days" and other of Edwards productions for the finish to her present vaudeville specialty.

There is no question as to voice. Lillian Boardman has it and she knows how to use it, but as just a straight single for vaudeville it doesn't mean enough. The production field is where she belongs, and any of the musical combinations should be overjoyed to get a voice of her calibre.

However, Philadelphia Jack O'Brien's new physical culture school could probably do more for Lillian Boardman right now than anything else. She has lost some weight since with Kitty Gordon, but must still take off more.

A pretty face topped off with a corkscrew voice Miss Boardman, after the reduction process, will have no trouble stepping into her place in the fold.

**HARRAH and RUBINI.**

Skating and Accordion.

14 Mins.; Full Stage and One.

Fifth Ave.

Vaudeville is sort of running to new and strange combinations. This is a little different from anything yet seen. A roller skater who does a monolog and a girl who plays the accordion. It is not a particularly happy combination.

Harrah is a clean cut looking boy who handles himself very well on the skates and the girl is young and pretty and plays the "In and out" all right, but the two specialties do not blend in any way and it is hard to make them anything but two singles.

At present Harrah is coming out with the girl in "one" with a miniature instrument strapped to his shoulders, but whether he plays it or not is a mystery to the people in front. It appeared as though he was faking and was carrying the thing for a laugh, which would be all right if he got the laugh. It would be better than if he really played it, but he doesn't get the comedy.

Blending skating and accordion seems to be too much for the couple. Unless Harrah can bring the comedy out as the main feature it would be well to try something else.

The present offering isn't anything.

**"MELODY GARDEN" (8).**

Musical.

14 Mins.; Four (Special Setting).

50th St.

Before a very striking woodland scene carrying with it a waterfall lighting effect, four women open ensemble performing on brass instruments. Cornet and trombone solos follow in the order named, the balance of the routine being ensemble work, featuring the brass. The fifth woman comprising the act comes on towards the end, performing on a slide trombone.

The numbers have been judiciously selected, shaping up into a smoothly running program on the whole. The act qualifies for a feature spot on the three-a-day.

**BARONESS DE TORNOFF.**

15 Mins.; One.

Fifth Ave.

The Baroness carries a piano player, a drop and a dog. Someone sent the Russian lady in to sing straight songs to the American public. The American public stood about three quietly and in a dignified manner. Had the Baroness retreated at the proper time all would have been well, but she insisted upon coming back and so the American public, being in a receptive and kindly mood, continued to bring her back for 14 bows (counted), and a speech (heard), and in fact, following the old gag, they were still applauding her two acts later.

The Russian lady practically broke up the show at this performance, for the audience was started, and they made it hard for everyone else on the bill. As the Baroness was No. 3, only the opening act missed the fireworks.

The Baroness appeared as though she had never been on the stage before and the piano player, female, acted as though the lights affected her. Her bows, after the piano solo, started some of the "rass." When a big good-looking dog came hopping on the stage for no reason at all and was sent off without doing anything the berry was tacked onto the rass.

Disturbances in theatres are annoying. It didn't get far here for the management has its audiences pretty well guessed out and is ready for this sort of thing, but in some houses it would have taken on the form of real rough stuff.

The fault lies with whoever placed the act in the house. Anyone who saw it and then let it get in a real theatre should be blamed.

**THOMPSON and ROBINSON.**

Talk.

10 Mins.; One. (Special Drop.)

An act Richards and Kyle did on the big time a few years ago. It has to do with a man at his club and the wife calling for him. Not being able to get in she sends in the name of an actress and the man comes down to find a lady heavily veiled. He pierces the disguise and the usual man and wife argument ensues.

These acts depend entirely on who is doing them. One couple can make it sound fine where another just make it talk.

In this case the couple do fairly well, but they lack the ability to do a little something besides which the original couple possessed. The finish is weak and will have to be bolstered up before the act is really playable. With this remedied, what goes before will get by all right.

The couple were handicapped by the heat and the mood of the audience. Comedy talk when it is not going sounds very flat.

**FRED HUGHES and CO.**

Songs.

18 Mins.; One.

Fifth Ave.

Fred Hughes is a singer from the records. He is a big man, resembling in appearance and in the manner of delivery Frank Morrel of "That Quartet" days, but he hasn't the bull way of putting them over that Frank has.

Hughes' voice seems only good in spots, at times it is unmusical, if there is such a term. A male piano player helps out in a couple of numbers.

Hughes as a straight singer will have to stand comparison with Allan Rogers, Craig Campbell, John Steel and others; he is not able to stand the test.

At the Fifth Ave. he did well, but did not arouse the enthusiasm these sort of specialties, when they are right, usually do.

Hughes may have been handicapped by a single woman earlier on the bill doing a straight singing act running into trouble with the audience.

**"REVUETTE OF 1921" (4).**

Songs, Dances and Comedy.

15 Mins.; One (Special Drop).

City.

This act is apparently but a summer vehicle for its players, undoubtedly from burlesque. The opening brings forth an announcer, who explains that they will endeavor to burlesque the various phases of the stage, after which a girl toe dancer does a specialty dance, immediately burlesqued by two men. A diminutive girl in a tin soldier costume works hard with a number supposedly a burlesque on vaudeville, following which the drop is separated, displaying a cabin for a burlesque on the drama. This is intended for the feature, but falls down heavily. It is long drawn out and devoid of comedy lines of value.

Just where this act can fit in a bill is a question. It does not appear strong enough for the local small time bills but may have a chance if offered at a price for over the summer.

**"THE ENCHANTED MUMMY"**

(11).

Dances.

15 Mins.; Full Stage (Special Set).

City.

Jack De Winter is the sponsor of this Egyptian dance offering of which Ivy Rose and himself are the feature members, with one additional girl principal and eight dancing girls. A three-minute introductory film opens a story of a historical nature, regarding the wives of Pharaoh who were buried alive and brought back to life by a young prince.

Following the film the action goes to full stage, disclosing a palace set with mummies on each side. De Winter as the prince brings the mummies to life by beating upon a sacred drum and immediately starts in upon a dance routine with Miss Rose. They follow closely the lines of other Egyptian dancers with the double dances, while ensemble numbers by the girls fill in.

The turn has some flash and a surprise finish with value, but needs to be whipped into speedier running order.

The dancing has not the necessary punch. Too much rests upon the surprise finish.

**SHAW and MORRIS.**

Songs and Talk.

17 Mins.; One.

City.

Shaw and Morris comprise a male duo with the former handling a dope fiend characterization and Morris a light Hebrew comedy role. The opening efforts consist of comedy dialog following the customary lines, in which the dope explains his schemes.

As a side issue a ballad is introduced, with each of the men sharing the number, after which additional talk until the finish, which is in the nature of a parody.

These boys can afford to do more singing. No. 7 at the City they were practically the first act to secure notice Monday afternoon. It would be advisable to judge the audiences as to the amount of dialog and singing to be used. At the City additional singing would have served better than the talk. It would be the reverse in other houses.

A comedy act with an ace in the singing.

**WARD and BOHLMAN.**

Songs and Talk.

14 Mins.; One.

City.

Marly Ward is a comedian from burlesque, taking for his vaudeville partner John Bohman, a straight man. They offer a series of burlesque bits with songs at various times. Ward is fed by his partner for but fair comedy returns, mainly due to insufficient comedy material of value. Ward does a comedy recitation which has little value, with the team's best efforts being disclosed in the singing. Bohman is a likeable tenor.

As an act for over the summer Ward and Bohman will do for some of the houses, but they are not taking vaudeville seriously in their present vehicle.

**DETZO RETTER.**

Clown Tumbler.

9 Mins.; Full Stage.

American.

Eccentric comedy tumbler along the lines of the late Jimmy Rice, doing Rice's old stunt of trying to pass under the table and upsetting it. Somersaults, etc., winding up with a travesty wrestling match with himself—that is, he enacts both opponents. Good small time comedy turn.

# BILLS NEXT WEEK (JULY 11)

## 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

Kelth's Palace

Edith Roy Co

"They're Off"

Mary Haynes

Henry Bentley Co

Paolo & Paolo

Pringle Charles Co

Clayton & Edwards

L & B Dryer

De Haven & Nire

Kelth's Riverside

Gus Edwards Rev

Kajiyama

Bernie Bros

Laurel & Mack

Laurel & Mack

La Heige 2

(Others to fill)

Kelth's Royal

Harlan Dixon Co

Bronson & Rule

Edith Helena Co

Fred Elliott Co

Hall & Colburn

Hazel Moran

(Others to fill)

Moss' Broadway

"Shadowland"

Hayataka Bros

Johnson Baker & J

Frank Farron

(Others to fill)

Moss' Cellium

Crane Cocktail

Monroe & Grant

(Others to fill)

2d half

Harry J Conley Co

Stan Stanley

Gillette & Kokin

Policy & LaTour

The Frabellies

(One to fill)

Kelth's Fordham

Miller & Mack

W. Marshall & C

Anarant's Sis

Harry J Conley Co

The Frabellies

Policy & LaTour

2d half

Kelth's Palace

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Moss' Broadway

"Shadowland"

Hayataka Bros

Johnson Baker & J

Frank Farron

(Others to fill)

Moss' Cellium

Crane Cocktail

Monroe & Grant

(Others to fill)

THE  
**AMERICAN  
BURLESQUE  
ASSOCIATION**

**ITS PRODUCERS AND HOUSE OWNERS  
BY ACTION OF ITS BOARD OF DIRECTORS**

**THIS 6th DAY OF JULY, 1921**

**HAS AFFILIATED WITH THE**

**Columbia Amusement  
Company**

**ITS PRODUCERS AND HOUSE OWNERS**

**IN THEIR LABOR MOVEMENT OF**

**OPEN SHOP**



## Personal

Dear Pal:-  
 Don't  
 let them tell you  
 it was luck  
 that I have my  
 dough to-day.  
 It was plain  
 common sense  
 and a look  
 towards the future.  
 As Ever  
 P.B.

## Ling &amp; Long

## PROVIDENCE, R.I.

Emery  
 Fisher Bros  
 Fox & Venetta  
 Morrissey & Young  
 Sutoka  
 Howard & Craddock  
 Dance Originalities  
 2d half  
 King Bros  
 Hilton Sisters  
 McNally & Ashton  
 Crescent Comedy 4  
 Hall & Dexter  
 The Angers

## SAN ANTONIO

Loew  
 Donald & Donalds  
 Hall & Rose  
 Phillips & Eby  
 Jack Symonds  
 Ed Gungas Co  
 2d half  
 Lamb & Goodrich  
 Bert Adler  
 Lyle & Emerson  
 Worth Wayten 4  
 Lillian Ziegler Co

## SACRAMENTO

## State

Stanley Bros  
 McMahon Sisters  
 Marshall & Connor  
 Arthur Sullivan Co  
 Marian Gibney  
 3 Kanazawa Japs  
 2d half  
 Willie Karbo  
 Joe Parana  
 Conne & Albert  
 3 Kennel Sisters  
 Ralph Whitehead  
 J & I Martin

## SAN FRANCISCO

## Hippodrome

(Sunday opening)  
 Mankin  
 Reeder & Arnsler's  
 Alf Ripon  
 Virginia Heller  
 Gene & Minelli  
 Wigwam  
 Palermo's Circus  
 Margaret Merle  
 Fred Schwartz Co  
 Johnson Bros & J  
 M Kell & B Bros  
 2d half  
 Mykoff & Vanilly  
 Bobby & Earl  
 "Fallen Stars"  
 Wm Dick  
 Apollo Trio

## SAN JOSE, CAL.

## PANTAGES CIRCUIT

## New York and Chicago Offices

## BUTTE, MONT.

## Pantages

(Same bill plays)  
 Anaconda 13  
 Missoula 14  
 3 Dealy Girls  
 Avalon 3  
 Lydia McMillan Co  
 Bobby Houshaw  
 Jarvis Revue  
 Willie Bros

## DENVER

## Pantages

Clifford & Bothwell  
 Hickman Bros  
 Hamilton & Mack  
 Paramount 4  
 Lottie Mayer  
 EDMONTON, CAN.  
 Pantages  
 Scamp & Scamp  
 J & M Grey  
 Carl Emmy's Pets  
 Sheldon Brooks  
 Minnie World

## GT. FALLS, MONT.

## Pantages

(Same bill plays)  
 Dorothy Morris 3  
 Panzer 8  
 Canary Opera  
 Dixie 4  
 "G'd Night London"  
 L.G. BEACH, CAL.  
 Pantages  
 Ambler Bros  
 Leonard & Willard  
 Tracy Palmer & T  
 Thornton Flynn  
 Hugo Lutgens  
 Rudon Dancers  
 Chandon 3

## LOS ANGELES

## Pantages

The Shattucks  
 Green & La Fell  
 Chas Gill Co  
 Burton & Sparling  
 Holins Sisters  
 Pearls of Peldin  
 MINNEAPOLIS  
 Pantages  
 (Sunday opening)  
 The Cromwells  
 Burns & Loraine  
 S & M Laurel  
 Jin Rubini  
 White Black & U

## OAKLAND, CAL.

## Pantages

(Sunday opening)  
 Mack & Williams  
 Cleveland & Downey  
 Joe Roberts  
 Foster Brooks  
 James & Harrison  
 Making Movies

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## Hippodrome

## Apollo Trio

Wm Dick  
 "Fallen Stars"  
 Bobby & Earl  
 Mykoff & Vanilly  
 2d half  
 M Kell & B Bros  
 Johnson Bros & J  
 Fred Schwartz Co  
 Margaret Merle  
 Palermo's Circus

## STOCKTON, CAL.

## State

J & J Gibson  
 Patrice & Sullivan  
 Joe Parana  
 Marian Munson Co  
 Criterion 4  
 "Patches"  
 2d half  
 Stanley Bros  
 McMahon Sisters  
 Marshall & Connor  
 A Sullivan Co  
 Marian Gibney  
 3 Kanazawa Japs

## TART, CAL.

## Hippodrome

(10-11)  
 Wilbur & Lyke  
 Melroy Sisters  
 Hart & Helene  
 Russell & Russell  
 B La Barr & Beaux  
 (15-16)  
 Maxon & Morris  
 Gordon & Gordon  
 Bell & Bellgrave  
 Julia Curtis  
 Dancers De Luxe

## TORONTO

## Loew

Marvelous DeOnzo  
 Burton & Shea  
 Dao & Neville  
 Fred Rogers  
 Fred La Reine Co  
 WASHINGTON  
 Strand  
 Aerial Macks  
 T & A Carter  
 Lester Bernard Co  
 Beck & Stone  
 Dancers De Luxe

## WINDSOR, CAN.

## Loew

Mr & Mrs Wiley  
 Grace DeWinters  
 Bob O'Connor  
 2d half  
 "Just Friends"  
 Smith & Cook  
 "Love Lawyer"

## SAN JOSE, CAL.

## PANTAGES CIRCUIT

## New York and Chicago Offices

## OGDEN, UTAH

## Pantages

(7-9)  
 Claire & Alwood  
 Diana Bonnar  
 3 Harmony Kids  
 Payton & Ward  
 Liberty Girls  
 Five of Clubs  
 PORTLAND, ORE.  
 Pantages  
 Bender & Herr  
 Gus Elmore Co  
 Chuck Hana  
 Japanese Romance

## SAIT LAKE

## Pantages

C & M Jitters  
 Jones & Jones  
 "Yes My Dear"  
 Staley & Birbeck  
 Lee Morse  
 SAN DIEGO  
 Savoy  
 Camilla's Birds  
 Rhoda & Crampton  
 Bill Armstrong  
 Grace Hayes  
 "Not Yet Marie"

## SAN FRANCISCO

## Pantages

(Sunday opening)  
 Phil DeLoach  
 Gallier Sisters  
 Ed Biondelli Co  
 Eva Tanguay  
 Caligonne Troupe  
 SEATTLE  
 Pantages  
 Adonis & Dog  
 Judson Cole  
 "Suite Sixteen"  
 Mystic Melody M's  
 3 Le Grohs

## SPOKANE

## Pantages

Baggott & Sheldon  
 Mordock & Kennedy  
 3 Kellons  
 Richard Francis  
 "Springtime"  
 TACOMA  
 Pantages  
 Amores & Grey  
 Lillian Ruby  
 Hayes & Lloyd  
 Anita Artiss Co  
 Greenwich Village's

## VANCOUVER, B.C.

## Pantages

Henry & Adelaide  
 Mason & Bailey  
 Harmony Land  
 City Crouch  
 VICTORIA, B. C.  
 Pantages  
 Little Nap

## Perry &amp; Poppino

## Prediction

Hancing Davey  
 "Gay Little Hum"  
 WINNIPEG  
 GUS SUN BOOKING EXCHANGE CO.  
 1193 Broadway, New York City

## DETROIT

## Columbia

Dailey Bros  
 McKay & Earle  
 Buchanan 3  
 Musical Co  
 INDIANAPOLIS  
 Lyric

## ROCHESTER

## Victoria

## Lisette

## Cleveland

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# "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.

## VAUDEVILLE REVIEWS

(Continued from page 13)  
Nati Bilbainita, the Spanish danseuse, held them in closing. The Spanish woman handles a pair of castanets like Butch Tower slings the popping pebbles and also gives an unadulterated version of the Spanish national and folk dances appropriately costumed. She follows a regiment of native born Spanish dancers and carves a distinct niche for herself thereby.  
Con.

## JEFFERSON

Eight acts, a feature picture, a Chaplin two-reel comedy revival, and an animated cartoon were run off in three hours at the Jefferson Tuesday evening. This is "going

For Rolls Royce Service See

## JENIE JACOBS

(MELVILLE ROSENOW, Associate)

114 West 44th Street

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MUSICAL COMEDY  
DRAMATIC PRODUCTIONS,  
AND  
MOTION PICTURES

## JOHN CUMBERLAND

Dillingham's "The Scarlet Man"  
Another one of our bets!

siderably. They liked it at this house where it closed the first half, some," to say the least, not to mention an overture.

Emma Frabell and Brother, tight wire walkers, offered one of the neatest acts of that kind seen around here in some time. They do all kinds of dancing and balancing on the wire and the girl has lots of style and animation.

Harper and Blank, mixed colored team, do a conventional singing and dancing "darky" turn, comprising more strenuousness than talent. The woman is well gowned and the man wears a smartly-cut evening suit. They were a big applause hit.

Robert Reilly and Co. have an exceedingly clever Irish vocal playlet, interspersed with dancing. They carry a series of settings and the dialog is replete with Celtic shafts of wit. It is played legitimately without recourse to horseplay. They scored a well-merited "riot" of applause. Holden and Herron. (New Acts)

The Chaplin revival is "The Fireman" and serves to emphasize the advance the film star has made in his work since he perpetrated that awful mess of slapstick. One of the Paul Terry series of animated cartoons was genuinely funny.

Buxom June Mills, assisted by a bass singer who stands in the orchestra pit for a solo and afterwards feeds her eccentric comedy, was well liked. She is full of "life" and magnetism and registered with the assemblage. Cartmell and Harris. (New Acts)

Primrose Trio, comprising two members of the original Primrose Quartet, all heavyweights, and a new member, the tenor, entertained well with a series of melodies, comprised of popular ditties.

Eleanor Pierce and Co. (Clarence Clark and Harry Jans) have revised their singing and dancing routine, with a new setting. It is much snappier and very much more acceptable than when first shown around here. The feature picture was "Danger Valley." Jolo.

*Nat Lewis*

THEATRICAL OUTFITTERS

1580 Broadway New York City

## FIFTH AVE.

A very good show at the Fifth Ave. the first half, and even the intense heat of the Fourth was able to destroy it entirely. At the evening performance Monday there were by actual count 51 people on the balcony floor, including the logs and the upper boxes. Downstairs was a little better.

The audience had nothing, on the actors, for the first few acts fought the enemy bravely, but when it got down into the second half the acts were just about running through.

The worst sufferers were Miller and Mack, who started out as though they might get a decision over the heat, but toward the finish they found the going too hard and gave up the uneven battle. The boys used good judgment in giving them the meat of their specialty and leaving them flat. Under ordinary circumstances the Fifth Ave. would probably not be the best house on the circuit for the act, which is all travesty and burlesque. This sort of thing is better understood and liked further up on Broadway. There are three or four very funny bits, the dancing showing only incidentally. There is enough of the stepping left to let folks know that the boys can dance if they want to.

"Dummies," the body act of the bill, was lucky in catching an early spot, No. 3, before the audience began to wilt, and it picked off the cream. The girls make the act, together with the neat and snappy manner in which it is produced and presented. There is one man, and while he does nicely, it seems a better comedian and song and dance man is needed to hold up against the very good work done by the little girl who leads the act, and Bertha Mann, a corking looking br-



## THE I. MILLER SEMI-ANNUAL SALE of STRAP SLIPPERS

\$6.95, \$8.95, \$10.95, \$12.95

Formerly Priced Up to \$18.50

It is the desire of I. Miller that professional friends consider the opportunities for saving offered by this event. This season's models in one and two strap effects, in a great variety of color combinations of staple and seasonable design. All styles of heels.

## I. MILLER

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The World's Largest Manufacturer of Stage Shoes and Ballet Slippers

NOTE—In the Theatrical Department the following styles can be secured at once:

Soft and box toe ballet slippers in pink satin and black kid.

One strap slippers with stage last, in black, pink and white satin.

Split clog (wood sole) oxford ties in black kid.

Black kid flats, with spring heels.

net, who figures in most of the business. The girl who leads the numbers is a great little dancer and has voice enough to get away with the songs. She is youthful in appearance and in her actions and seems to take a keen delight in her work. Her makeup was not good Monday night, but this may also be blamed on the weather. The act to be real needs the male part built up. It is the big thing in the act and should be the outstanding feature. It is well dressed, pleasing vaudeville interlude.

Will Mahoney also had a neat spot and made the most of it, for as things stood he proved the laughing and applause hit of the evening. There is much that is good in the Mahoney act and there isn't anything that is really bad, but there are things entirely unnecessary. He does too much time. Several of the bits could be cut in half. When

down to the dancing he is sure fire, a very good dancer and handles a naturally funny pair of legs in rather a different manner. A Russian dance as an encore in a great bit of travesty stepping. He gets a new angle on the hoch step, using a chair and carrying the chair right along with him as he travels. Will Mahoney has the making of a very good single entertainer for any class of vaudeville. He needs someone to hook up his assets in the right way to bring the results.

Muller and Stanley also did well as to laughs, although the encore

## NORTH RIVER SAVINGS BANK

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11TH SEMI-ANNUAL DIVIDEND  
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DANCING GIRLS, SINGLE OR MAN WITH WIFE. SMALL, YOUNG, ACTIVE. PERMANENT ENGAGEMENT. SEND PHOTOS, AGE, WEIGHT AND HEIGHT.

## THURSTON, Magician

231 West 45th Street, New York City

B. F. KEITH'S ROYAL, NEW YORK, THIS WEEK (JULY 4)

# EARL HAMPTON AND DOROTHY BLAKE

IN THE SECOND EDITION OF

## "BEAUCOUPOU NUISANCE"

Dialogue by ROY PERKINS

SPECIAL SONGS BY ED ROSE and W. H. DONALDSON

Next Week (July 11), KEITH'S RIVERSIDE, NEW YORK

Week of July 18—MARYLAND, BALTIMORE

Direction, HARRY FITZGERALD

# PALO AND PALET

## "LES BOUFFONS MUSICAL"

RETURN TO NEW YORK AFTER A TOUR OF 56 WEEKS SOLID BOOKING

This week (July 4)—B. F. KEITH'S, WASHINGTON

Next week (July 11)—B. F. KEITH'S PALACE, NEW YORK

Managers who have not seen us lately are cordially invited to drop in at the Palace, the home of Art

### READ WHAT A FEW CRITICS THINK OF OUR ACT

One of the best musical acts that has been seen here is that of Palo and Palet, "Les Bouffons Musical," as billed, which in French is supposed to be musical buffoons, or something to that effect. Well, come on here close, and listen. This duo couldn't satiate the audience. Their line is one that calls for more all the time. The house went dark and the spotlight refused to glow. Then the lights went on again and the "buffoons" came back. The audience glowed where the spotlight went out.

—Daily Colonist, Victoria, B. C.

There's quite a scramble on at the Orpheum this week for headline honors. With no less than four numbers admittedly in the running, and a couple of "dark horses" coming just as strong, the critic cannot go far wrong if he calls it a bill of headliners and lets it go at that.

Palo and Palet, styled "Les Bouffons Musical," are all of that, and then some. The musical instrument this pair cannot and do not play in the course of their act, has yet to be found. As an applause getter the number ranks high.

—San Francisco, Calif. Post.



Orpheum—Big Time, Vaudeville.

At the Orpheum this week the applause hit of the bill is the musical act of Palo and Palet. Appearing in Pierrot costumes before a handsomely decorated drop, they play a variety of instruments, beginning with the piano-accordion. Flute, piccolo, tuba, cornet and saxophone are other means employed by these performers to discourse both popular and classical selections.

—World-Herald, Omaha

Palo and Palet, musical clowning, made a decided hit. A musical act always goes good with vaudeville patrons and a good musical act is certain of appreciation. Palo and Palet were given repeated encores. They play a variety of instruments and were wise enough to eschew opera for jazz.

—Evening News, Buffalo

A musical treat is offered by Palo and Palet. Dressed as clowns these two men play accordions. They virtually stopped the show, taking so many encores one lost track.

—Youngstown Daily Indicator

IT IS AN ACT THAT BRINGS DOWN THE HOUSE AT EVERY PERFORMANCE

Permanent Address: 1230 45th Street, Brooklyn

Direction CLAUDE BOSTOCK

was not needed, especially on that night. It is too bad that a woman who is as funny as Maud Stanley will resort to cheap vaudeville tricks to gain bows. It takes so much away from her really clever work. There are two or three spots in the act that could be fixed up very easily for the betterment of the whole. Playing continuously, the couple are probably satisfied to leave well enough alone. Others have done the same only to wake up some morning and find out what was considered good yesterday is passe today. There is no such thing in vaudeville as standing still. It is either forward or back. Muller and Stanley are marking time.

Castilians closed the show. It is probably a very pretty act, but what it was all about probably no one knew, for they were showing it to a bunch that was through. In fairness to the act a review at this time will have to be passed up. There are three people seen, two in the pictures and a girl in Colonial dress who changes the cards. The

pictures are in bronze, and a carload of props are carried. Perez and Marguerite, Wolford and Stevens and Jack McGowan and Co. (New Acts).

### HENDERSON'S

The holiday night at Henderson's, Coney Island, had an attendance that would have been a poor crowd for an ordinary matinee. It was just as hot at Coney as elsewhere. But with 500,000 or more people on the Island (and likely it never held a bigger mob than on the 4th) just why more of them did not go to see the Henderson vaudeville program is unfathomable.

The house has not improved its acoustics. Always faulty in that respect, it sounded more so than ever Monday evening. Those who were there sat away down front. That left a long stretch of empties to the rear, and in the back seats not hardly a word was distinguishable in the William Gaxton sketch, "A Junior Partner." A talking play-let should not have been booked at all. And so, for the same reason, the small gathering, nothing meant much in the show. The Harry Watson, Jr. "Kid Dugan" turn raised a few laughs, but if it had raised nothing it would not have meant anything. The applause for Hazel Crosby, a single who bills herself as "Singing with Trimmings," did not stamp Miss Crosby with any distinctiveness. She has a voice

and pretty blonde looks, using a pianist, but misdirects her voice when trying pop songs. In straight singing she can make an impression with her appearance.

Others were Cornell, Leona and Zippy, programed to open, and also programed were Glenn and Jenkins, next to closing, with the Three Belmonts closing the show.

As a matter of record, however, the rear seats at Henderson's directly under the fans were the coolest part of Coney Island. *Time*.

### AMERICAN ROOF

Monday night was Fourth of July with a vengeance. The heat was terrific, but the American Roof was about as cool a spot as could probably be found in the sweltering city.

There was no wild applause for any of the acts. More or less apathy prevailed on both sides of the footlights—understood by both the audience and the entertainers.

Immediately following the comedy film employed while seating the audience the vaudeville started about 8.20 without the formality of an overture. The first three acts—Adams and Chase, Berrie and Bonnie, Detzo Retter (New Acts).

No. 4 was Willie Smith, a slender young man in Tuxedo. After a blues number, a ballad in a good soprano voice with little indication of falsetto notes, was well liked. For a rather well demanded encore he offered "Eli, Eli" as a soprano. Blake's Mules, six well trained, clean-looking, alert animals, were put through a series of excellent maneuvers which included high school "dancing," fence jumping, etc., winding up with an "unridable" mule for comedy. This closed the first half, and Corinne Arbutkole (New Acts) started the second section.

Charles Mack and Co., in "A Friendly Call," consisting of a pair of "tads" who are constantly bickering, entertained artistically. Mack playing the bagpipes while the other man and a woman jiggered a bit. The act is as good as ever.

Dady and Berman, straight and "wop," were next to closing with a fast-moving sidewalk conversation turn, winding up with a funny ventriloquial travesty bit. Eyeda Japs, a pair of lithe, smartly dressed Riscley barrel jugglers, closed.

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for Vaudeville Theatre. Season Opens August 15. Salary \$50.00. Address: CHAS. HAUSMANN

Hippodrome Theatre, Pottsville, Pa.

### SHOWS IN NEW YORK

(Continued from page 13)

summer continuance or longer.

"The Last Waltz," Century (9th week). Is now running on six-performance basis; first time house has been open in summer. Is running second to the "Follies"—"Sally" leaders, but with nearly 50 per cent. less business.

### Frank Manning

(FRANK E. CURTIS)  
Address Wanted. Important.  
BOX 1723. ATLANTA, GA.

"Two Little Girls in Blue," Cohan (10th week). Played to around \$9,300 last week, business about the same as several other musical attractions trying for summer run. This show, however, can break even or better at the pace.

### BIG TIME

Sketch for two men and a woman, with situation novelty songs for sale. Also other vaudeville material ready or written to order.

W. E. Nelson Playwright Co.  
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The Leading and  
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\$355 VALUE  
Consisting of all  
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DISCOUNT 20%

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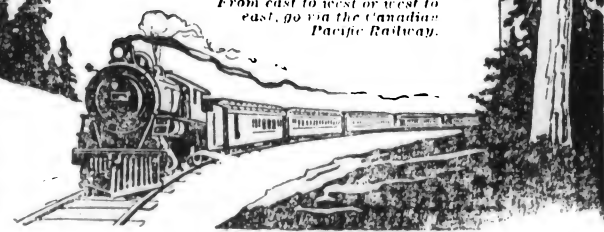
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We are desirous of enrolling on our books new material, new faces and acts that are without representation for the above-mentioned Circuits, assuring all of our personal attention.

*Special attention will be given to the writing of new acts or material to bolster up your present offering.  
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rates unchanged for it

"Whirl of New York," Winter Garden (4th week). Disappointment, with business last two weeks far under the Garden pace. Expectation arrival of buyers this month will boost attendance.  
"Over the Hill," Park (39th week). Film.  
"Connecticut Yankee," Central (17th week). Film.  
"Queen of Sheba," Lyric (13th week). Film.  
"Twice Born Woman," Hippodrome (34th week). Film. "Tradition" also on bill.  
"The Old Nest," Astor (24th week). Film.

## TRUNKS

For the Theatrical Profession  
Strand Luggage Shop  
The Luggage Shop With a Conscience.  
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Jackson Harry  
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Lang Ed  
Langford Mrs. H.  
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Lego James  
Lodge Miss G.  
Little Mgr.  
Freeman Clark & L.  
Lester Mr. Sam  
Lagall Miss L.

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Zara Violet  
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### ALBANY, N. Y.

By THOMAS S. BURKE

One of the most popular members of the Fassetts layers at Harmanus Bleecker Hall, is Rene Titus. Miss Titus joined the local stock company several weeks ago and registered a big hit in the musical comedy, "La, La, Lucille." She also scored last week in "Smilin' Through," and this week fills an important role in "Scandal," the current attraction. Miss Titus is highly elated with the unusual success she has attained here, and plans to seek an engagement in a Broadway dramatic attraction after the summer season. She is a graduate of a New York dramatic school and a native of Troy, her real name being Ruth Taylor. Her family is very prominent in the social world in the Collar City.

A musical stock organization was installed at the Empire, Glens Falls, N. Y., this week. It is a try-out, and if successful the company will be held until late in the fall. Bob Martini is putting on the shows. The Empire is controlled by the O. H. Stacy Amusement Co., which also operates the Majestic here, and is managed by Charley Greenstone, formerly of the Hall staff.

Sam McKee recently reviewed the stars "made in Albany," beginning with the discovery of Frances Starr by Augustin Daly and ending the article with Bert Lytell, the

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### BUFFALO

By SIDNEY BURTON.

MAJESTIC.—Bonstelle company in "Nightie-Night."

PICTURES.—Shea's Criterion, "Life"; Shea's Hippodrome, "Salvage"; Strand, "Wedding Bells"; Olympic, "The Great Day."

The current bulletin of the Grosvenor Library of Buffalo is devoted to an excellent article on the library's collection of British playbills and commentaries upon the English theatre of 100 years ago. Large numbers of the public are inspecting the collection, which is said

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to be one of the most complete extant and which will be permanently housed here.

The Bonstelle stock company will produce next week, for the first time on any stage, a new comedy by Annie Nathan Meyer, entitled "The District Attorney."

Sydney S. Cohen, Samuel Berman and Senator James G. Walker stopped over in Buffalo on July 4 to attend a luncheon of local exhibitors at the Iroquois.

According to announcement made here this week Buffalo will see the premiere of Ray Comstock's new Princess production, "Patsy," early next season at the Shubert stock. Comstock is a former Buffaloan and was once treasurer of the old Star theatre.

All of the newspapers devoted columns of space to the N. A. B. T. O. statement issued last week declaring open shop for burlesque. The Gayety here will be the local battleground. None of the labor organizations has made any statement regarding the situation.

### CLEVELAND

By J. WILSON ROY

At the Ohio, McLaughlin's Repertoire Company in "Nightie Night." Next week, "Just Suppose."

Inez Wallace, former screen actress, but in private life Mrs. Frank Hubbell, has established a training school in her home here for film aspirants.

According to present plans, Frank Drew will reopen the Star early in August.

Vaudeville is still running at Keith's, Priscilla, Loew's Liberty and Miles.

### JAMES MADISON says

I am a democratic author and equally at home whether I write monologues, sidewalk acts, parodies, songs, sketches, musical comedies, burlesque shows, acrobatic, movie titles, etc. In New York all Summer at 1195 Broadway.

U. S. war films were withdrawn from the Opera House Saturday night.

Films—Allen, "The Man of the Forest"; Standard, "The Fighting Lover"; Stillman, "Sham"; State, "White and Unmarried"; Park and Mall, "Black Roses"; Orpheum, "The Silent Man"; Strand, "The Hired Man"; Heights, "A Small Town Idol"; Capitol, "Dream Street."

The Lucier celebrates "surprise week" after cleaning, redecorating and upholstering.

### CONEY ISLAND

By D. KALKER

The Giant Ferris Wheel on the Bowery and Ward's Walk, had an accident Sunday. The wheel was full when it suddenly stopped. A block and fall had to be used to get some of the occupants out who were near the ground. There were several sailors on the ride who were up at the top of the Ferris, which is 150 feet from the ground. It was 4:30 in the morning before they got the tars out and they were fast asleep.

Over the Fourth the old Iron Steamboat got a big play. Monday the Police Reserves had to be called out as Steeplechase Pier was so crowded the police were afraid of an accident.

William Johnson, the owner of the Ben-Hur Race, started some-

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thing when he reduced his ride to 10 cents. The Rocky Road, adjoining that ride, also cut the price to a dime and so did the Thompson people. It seems as if the day of 20 and 25 cent admissions on scenic railways is history.

The local New York City Life Saving Corps, recently originated, treated over 250 cases of first aid over the holidays.

The local precinct claims a record for lost children during the

### MINERS MAKE-UP

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holiday. On Saturday 65 were brought in, Sunday 80 and the Fourth 105. The kiddies almost awamped the station house, but the local authorities took it good-naturedly.

The local parks and concessionaries got a good break over Independence Day. There was a line at

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the Municipal Baths which stretched all the way down to Ocean parkway. All the bathing houses did a landslide business, and after they were filled the pools got a big play. The B. R. T. reports that more fares were collected in

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those three days than in any three days in its history. The busses had no prices out. They simply loaded them up, and as soon as they got started informed the occupants that it would just cost them \$1.10 to reach 42d street. These busses hold about 50 people. Though the

crowds over the holidays were tremendous, there were reports all around that the spending was nowhere near up to last year's receipts. It seems that the people just come down and go home.

## INDIANAPOLIS

By VOLNEY B. FOWLER.

Members of the Gregory Kelly stock left for the east following the close of the 12 weeks' season at English's. The season was a financial success for Kelly and his backers. Opposing interests have been attempting to spread tales to the effect Kelly lost from \$5,000 to \$10,000, but the proof is to the contrary. Kelly announced before his departure for a month in the Maine woods that he will be back at English's next summer. Meanwhile there has been no action by the local court in which Kelly filed suit to collect \$1,000 which he alleges Stuart Walker owes him for his share in "Piccadilly Jim," which they produced together in 1919.

Marjorie Vonnegut of Indianapolis and Margaret Dalrymple of Louisville joined the Walker company last week.

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Mrs. Margaret Breyer, for 63 years a character actor, visited her son, Avon Breyer, manager of the Colton stock in Portland, Ind., last week. Mrs. Breyer has been with Metro pictures recently.

Thirty-five out of 62 pictures viewed by the Indianapolis board of photoplay indorsements were approved during June, the latest report of the board says.

The state convention of the Christian Endeavor Union at Anderson adopted resolutions denouncing the morals of the movie industry and Sunday shows and advocating a boycott against the latter.

## KANSAS CITY

BY WILL R. HUGHES

The "Saucy Baby" company opened an indefinite engagement at the Empress this week and will stay as long as they can keep 'em coming. "A Gypsy Romance" was the initial offering and was rather a pretentious affair for a tab company, the musical number ranging from grand opera to 'nigger acts,' with plenty of hoakum thrown in, but which went over for big laughs from the capacity audiences the opening day. The company is headed by Billy Graves, who with "Jasbo" Mahon and Curley Burns, furnish the comedy. Marion Cavanaugh is the prima donna and Sophia Davis the soubrette. Paul Cholet, yodeler, is featured. "Billy's Night Out" was the bill for the last half the week.

Gladys Cranson, is expected to

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arrive this week from Europe, where she has been for two years as prima donna for the Carl Rosa Opera company. She will visit her parents here for six weeks before returning to London to rejoin the same company

Denny Costello, owner of the Cozy theatre, which has been running for the past few days with union pickets in front of the box office, has secured an injunction in the district court, restraining the pickets from working. The injunction is returnable July 11 when the merits of the case will be heard. The Moving Picture Operators claim that the house operator was "unfair" hence the picketing.

Business at Electric Park, where the "Follies of 1921" is the big feature attraction, continues to hold up far beyond expectations, and the huge music pavilion, where the Follies performance is given, is jammed nightly. Mary Riley, billed as "The Queen of Song," opened last week and proved an instantaneous hit. Brown's Saxophone Six and Lachmann Sisters, opened July 3, and Walter Stanton and Ethel Keller and Chums will be the new comers July 16.

## PITTSBURGH

By COLEMAN HARRISON

Facing conditions, the most serious in local history, local managers are sitting pretty with fond hopes but little optimism regarding the advent of the coming season. Labor is in a terrible state, something like 200,000 men being idle at this writing.

Warm weather has caused a slight letup in Davis receipts, and Indi-

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Every Room With Bath.  
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OF ST. LOUIS  
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\$7.00 Per Week—Strictly Modern and Homelike

cations point to similar returns for about another month.

Sammy Sivit, for many years on The Dispatch sporting staff, is now publicity director for Rowland & Clark here, who conduct some ten theatres, scattered about the city.

Max Freedman has replaced Maurice Rosen as manager of the local Remick office. Mr. Freedman has several popular numbers to his credit. Blaine Snyder, formerly of the Remick office, is now associated with the local McKinley branch.

The music business is also in its most terrible state right now. Musicians are trying to embark into other fields, and finding conditions just as trying in them. Many have left town for summer resorts in the hope of finding work there.

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**PHIL BAKER**

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Ziegfeld FrolicWILL APPEAR  
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"SHELBURNE GIRL"

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Star Cast and a Beauty Chorus.  
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SANTA MONICA DANCE  
ORCHESTRA.**HOTEL SHELBURNE**Brighton Beach, N. Y.  
Forty-five Minutes from Times  
Square by B. R. T. Subway.

## PORTLAND, ORE.

HEILIG.—Fox's "Over the Hill."  
LYRIC.—Lyric Musical Travesty  
Co. in "A Midnight Masquerade."  
Pictures—Liberty, "Scrap Iron";  
Columbia, "The Woman God  
Changed"; Rivoli, "Two Weeks  
With Pay"; People's, "The Girl  
From Nowhere"; Majestic, "Snow-  
blind"; Star, "Thunder Island."

Le Grand Pearl, manager of the  
Baker Stock, slipped back into  
Portland last week from Long  
Beach, Wash., where he is spending  
the summer with Walter Gilbert,  
stage director, and Milton Seaman,  
former Baker manager. Pearl in-  
dicates that the Baker's 21st season  
will open about Sept. 4 with at least  
four important new players in the  
cast.

Members of the Motion Picture  
Exhibitors' League of Oregon at  
their meeting last Thursday voted  
unqualified endorsement of plans  
for Portland's 1925 world's fair and

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**DANCING**  
**NOVELTY**

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**FIVE WEEKS—**  
**SHORT JUMPS**  
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**ENTERTAINERS**

Featuring

**FRANK FARNUM"**

NIGHTLY  
IN THE CRYSTAL ROOM  
LeRoy Smith's Symphonic  
Dance Orchestra  
**REISENWEBER'S**  
Columbus Circle & 58th Street  
NEW YORK

offered their cooperation in any  
possible manner.

Robert Davis, tenor, who is tak-  
ing a few weeks off by spending a  
vacation in the Northwest, is sing-  
ing this week at the Liberty.  
Davis' regular stand is at Sid Gra-  
uman's Los Angeles theatre, where  
also are John Murtagh, former  
Portland organist, and Micha Gut-  
terson, former leader of the Rivoli  
theatre orchestra here.

The Minneapolis Elks' all-star  
minstrel show will stage its produc-  
tion at the public auditorium here  
Wednesday night. The show is  
en route to Los Angeles and the  
annual lodge convention, called for  
July 10.

## ROCHESTER, N. Y.

LYCEUM.—Manhattan Players in  
"The Ruined Lady."  
TEMPLE.—Glaser company in  
"Turn to the Right."

PAY'S.—Gypsy Trio, Minstrel  
Misses, James Grady and company,  
Jolly Johnny Jones, Joe La Vaux,  
William Cahill; "Hearts Up," film.  
Pictures—Regent, "Straight from  
Paris," first half, and "Straight Is  
the Way," second half. Piccadilly  
"The Idol of the North," first half,  
and "What Happened to Ross," sec-  
ond half.

Hot weather lately has driven a  
good deal of the usual theatre  
patronage to lake and bay, with the  
result that business is quiet in  
town and good at the resorts. Both  
the stock companies are doing fair,  
however, and the fact that Pay's  
continues open is proof that busi-  
ness is not poor enough to close.

Mrs Marion P. Burton has been

**CHARLIE WILSON**

THE LOOSE NUT  
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"

**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

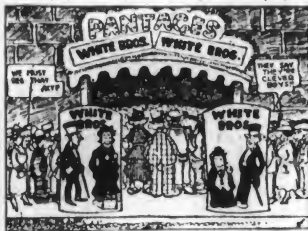
**GALLOWAY and GARRETTE**

"A BLACK AND TAN CLASSIC"

BOOKED SOLID OVER MARCUS LOEW CIRCUIT OF THEATRES

BY LEW CANTOR OFFICE

CHAS. YATES, Personal Representative



Direction, MORRIS &amp; FEIL

mentioned by the Brooklyn Eagle  
as likely to be named to the new  
Censorship Board by Governor  
Miller. Mrs. Burton is a resident  
of Rochester, and she says she has  
not heard that she is to be named,  
nor does she take the matter seri-  
ously. She has been prominent in  
women's politics on the Republican  
side.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

EMPIRE.—Knickerbocker Play-  
ers in "Business Before Pleasure."  
Hal Salter, who came here with the  
original Knicks six years ago, made  
his debut with the company Mon-  
day as leading man. In other sea-  
sons Salter was second man. The  
promotion, apparently, is going to  
be a popular one. The Perlmutter  
role gives him a difficult character-  
ization, but he measures up to the  
demands easily. Ralph Murphy,  
who has been serving as stage di-  
rector of the Knicks, comes into his  
own this week as Abe Polash.  
Edith Speare, one of the most  
capable actresses the Knicks have  
had in recent seasons, is a genuine  
hit as the vamp. Some of the local  
reviewers didn't take kindly to  
Florence Roberts' Mrs. Polash, but  
her performance adds much.

Dewitt Newing, well known in  
this city as manager of the Knick-  
erbocker Players at the Empire  
some seasons ago, has just com-  
pleted a new comedy, according to  
a letter received at the Empire by  
Treasurer James O'Donnell. New-  
ing has been an invalid for some  
time, a physical breakdown fol-  
lowing his trip to China, where he  
gathered material for his "The Love  
of Shu Shong," now being produced  
in stock. Newing writes that he  
hasn't named his new brain child  
as yet.

Mary Southam Smith of this city,  
who has been appearing in concert,  
made her first vaudeville venture at  
Keith's Tuesday night under the  
Keith inspirational plan.

The Shubert plans for Syracuse  
during the new season have not  
been drafted so far, according to  
word received here from the Shubert  
press department. The report  
persists that the Shuberts want the



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perfections and remove blem-  
ishes. Consultation free. Fees  
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Present  
**PAULINE SAXON**  
and "SIS"  
THE  
HONEY  
KIDS.

TOM HANDERS

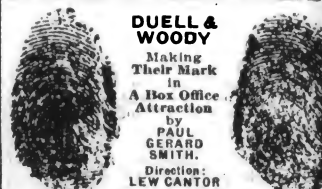
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**At Home****Auburndale, L. I.****LAURIE ORDWAY**

IRENE FISHER, At Piano

this production. At Crandall's Met-  
ropolitan the picture, with Marguer-  
ite Clark featured, is being shown,  
and two of the players of the stock  
company are also appearing in the  
picture—namely, Miss Martin and  
Mr. Gendron.

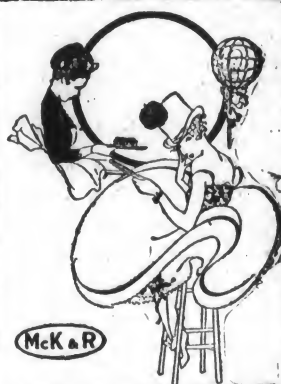
For the closing week of the stock  
Mr. Edwards has chosen "Way  
Down East." John M. Kline has  
been specially engaged for the role  
of the Squire. Robert Bristor, the  
leading man, will portray David.

Keith's is only slightly off, due to  
the weather.

The Strand and Cosmos continue  
to attract with vaudeville and pic-  
tures, while the straight picture  
houses, although feeling the slump,  
cannot complain. Loew's Palace is  
showing "The Idol of the North";  
Loew's Columbia held over Griffith's  
"Dream Street"; Crandall's Metro-  
politan has "Scrambled Wives,"  
while Moore's Rialto is offering  
"Beau Revel."

Edna May Oliver and Leon Pierre  
Gendron of the Garrick Players  
close the engagement Saturday,  
July 9.

Where theatricals have been suf-  
fering the summer parks have been  
attracting crowds.

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IN VELVET, SILK, SATEENS AND OTHER MATERIALS.



## NEWS OF FILM WORLD

The Appellate Division last week reversed a \$2,500 verdict in favor of Max Ehrenreich against the Fox Film Corporation, approving the defendant-appellant's contention that they are not responsible for acts committed by their employees or, more specifically, for the fact that their superintendent caused the arrest of the plaintiff. Ehrenreich in 1918 was arrested on grand larceny charges in connection with the disappearance of a print of "Cleopatra." Ehrenreich was in charge of the film vaults and had been in the Fox employ for the past ten years until the summer of 1918. He was subsequently acquitted and brought suit for \$20,000 damages for false arrest and malicious prosecution against the Fox Film Corporation, securing judgment for \$2,500 on the latter ground.

Joe Striker is playing opposite Alice Calhoun at Vitagraph.

Goldwyn has added another feature picture to its list of fifth year productions. It is described as a comedy of American life called "Pardon My French," an adaptation of Edward Childs Carpenter's story "Polly in the Pantry." The picture is a Messmore Kendall production, directed by Sidney Olcott.

John S. Robertson, who went to England for Famous Players to consult with Sir James M. Barrie before assuming the direction of the filming of "Peter Pan," will remain there to do one picture in that country. It has not yet been decided whether "Peter Pan" will be made in England or America.

M. H. Hoffman has withdrawn as general manager of Pioneer Film Corp. A. E. Lefcourt, the president, will direct the managerial affairs until further notice.

The executors of the estate of George Backer, who died recently, are endeavoring to dispose of the deceased's holdings in a number of picture enterprises. Mr. Backer at various times financed the film productions of George W. Lederer.

Harry Rapf, M. H. Hoffman and others.

Ralph Proctor, late general manager of the Stoill Film Co. of America, has signed with the Fox Film Corp. to handle the big Fox specials for next season.

The Associated Screen News, Inc., is named defendant in a Supreme Court action on three counts representing as many notes, by the Equity Pictures Corp., which is suing to recover a total of \$70,000. All three notes are dated October 26, 1920, and made out on loans by Patrick A. Powers, who assigned them to the Equity company, with whom Powers is associated in an executive capacity. One note is for \$50,000, maturing four months from date, and the others for \$10,000 each, maturing five and seven months from date.

Justice Edward G. Whitaker, sitting in Special Term, Part 1, of the Supreme Court last week, denied the application of Douglas & Scheuer, Inc., film producers, to compel Samuel Schwartzberg, an attorney in the Fitzgerald Building, to return the corporation books and papers which the counselor is holding in lieu of an unpaid balance of \$500 for professional services rendered since the organization of the corporation in November. The corporation formerly consisted of Ira Simmons, W. A. S. Douglas and Walter Scheuer, but since Mr. Simmons' withdrawal is now known under the latter's corporate names.

Gladys Huette has signed with Inspiration Pictures, Inc., to play the leading female role opposite Richard Barthelmess in the latter's first starring vehicle, "Tolable David." Henry King will direct the feature.

John D. Tippet, an American film renter who has been doing business in England for the past 20 years, arrived in New York last week. He reports film conditions in England as in very bad shape at present.

## TRADITION

Ree Madhubai..... Carl Wagner  
Tantara Bagha..... Paul Otto  
Semena..... Marcella Hallie  
Hieseeh..... Erich Ruter  
Wun-sai..... Ralph V. Roberts  
Dacham..... Max Zwiesslak  
Ohi Tekki..... Emilie Unda  
Wohun A. Anderson..... Hans Anderson  
Eleanor..... Lette Klinder  
Arnold Cooper..... Arthur Schroeder

"Tradition" is another of the series of foreign film productions to which we are rapidly growing accustomed. It is impressive in the matter of its settings, not especially massive, but "dignified" as to atmospheric detail. Unlike some of the other Teutonic film productions, the types selected are not the most felicitous. Tom Bret, a local title writer, has made an American version of "Death and Love," written abroad by Paul Otto and George Jacoby. Mr. Otto is also the director and plays the principal male role.

The scenes are laid in Tibet and continental Europe. While the costumes of the principals are oriental, they do not simulate the manners of Mongolians convincingly. This is the main criticism. Next come the inconsistencies, of which there are several, readily discernible to the layman.

Tantara, a prince of Manchuria, aids an European representative for a large corporation to secure an important concession. His sister, Semena, sees the European, Arnold Cooper, and falls in love with him. When the natives plot to kill Cooper, Semena rushes to Cooper's house to warn him and aids him to escape. She is seen entering and is strangled by the leader of the insurgents, who lays the blame on Cooper. Tantara swears vengeance, goes to Europe to search out Cooper, finds him engaged to marry Eleanor, daughter of the head of the big corporation he represents. Tantara plots to kill Eleanor, but falls in love with her. He tells her Cooper murdered his sister and that he means to kill Cooper. He gives her three days in which to accept his proposition to return to Manchuria as his wife. Cooper will die if she warns Cooper of his danger and has to save her fiancé, as the entire nation is sworn to carry out the vengeance.

After a series of melodramatic happenings Eleanor consents to go with him to save the man she loves. She mysteriously disappears and is carried on a return to Manchuria from home. Cooper returns to find her there, rushes to Tantara to find out what it all means, is confronted by the Mongolian prince on the day set for his wedding with Eleanor, the natives rise up against the prince, now ascended to the throne through the death of his father, an old Chinese servant tells who did the strangling of Semena, and, according to the traditions of his people, Tantara commits hari-kari after saving the lives of Cooper and Eleanor.

The entire cast seems to lack "temperament." The fierceness of oriental infatuation is missing. Eleanor is apparently inadequate to the demands of the great sacrifice she makes to save her lover, the native Mongolians are exaggerated types and the whole smacks of far-fetched improbability. The production just misses being a great one.

"Tradition" was added to the program at the Hippodrome last week, where "The Twice Born Woman" is now running.

## CONQUERING POWER

Eugenie Grandet..... Alice Terry  
Charles Grandet..... Rudolph Valentino  
Victor Grandet..... Eric Mayne  
Pere Grandet..... Ralph Lewis  
The Wife..... Edna Kennedy  
Notary Cruchot..... Edward Connelly  
His Son..... Geo. Atkinson  
The Abbe..... Willard Lee Hall  
The Doctor..... Mark Weston  
His Wife..... Bridgetta Clark  
Adolph..... Ward Wark  
Nanon..... Mary Hearn  
Grandet's Cousin..... Eugene Henry  
Annette..... Andree Tournier

June Mathis, scenarist, and Rex Ingram, director, have done well with Honore Balzac's story "Eugenie Grandet." They have made of it for Metro a feature film that will likely meet with popular approval. Readers of Balzac will see in it a direct antithesis of what the famous French writer and philosopher sought to convey, but the director and scenarist have invested the tale with a "commercial artistry" that will be much more appreciated by the general run of photoplay audiences.

For the benefit of those who may not have read "Eugenie Grandet," the story in brief is: Charles Grandet is a "young blood" in Paris—the son of a wealthy Frenchman. While celebrating his twenty-eighth birthday with a wild party at his home his father returns, and it is shown his fortune has been swept away. He sends the young man to visit his (the father's) brother at Noyant, from whom he has been estranged for a score of years, giving the young man a letter imploring the brother to look after the nephew. The father then commits suicide. The brother is an old miser with a beautiful daughter, with whom Charles, the young man, falls in love. The old man frowns on the love affair, declaring: "I would rather see my daughter dead than married to Charles Grandet." He ships the young man off to Martinique and intercepts the letters between the young people, finally dying a horrible death in his strong

room surrounded by the gold he has hoarded all his life.

In the original tale Eugenie gives Charles, her lover, her savings, and he squanders it in riotous living with other women, and Eugenie marries the son of the village notary, devoting her wealth and her life to doing good to the natives.

In the photoplay Charles is idealized, returns after he has made his way in the world, and the picture closes with the lovers locked in an embrace. It is also brought out that Eugenie is not his blood cousin, but the daughter of Pere Grandet's wife by her first husband. This makes of it a beautiful romance and not a depiction of sordid life.

For an American production the atmospheric detail has been admirably worked out. The acting is brilliant, but devoid of Latin mannerisms. Ralph Lewis as the old miser gives one of the best character delineations seen in many a day. He gives in this picture promise of ranking with the best of the present generation of photoplay character actors, of which Theodore Roberts and W. H. Thompson are the deans. Alice Terry, as Eugenie, is sweetly beautiful and beautifully sweet. It would be difficult to imagine any other screen actress who could look and play the part any better—or as well. Rudolph Valentino, who played the lead in "The Four Horsemen," by his performance in the present picture proves his right to stardom in motion pictures. The other roles are relatively small, but all of them are equally well played as the more important ones.

The photography (John F. Slits) is wonderfully effective—especially the close-ups, many of which are softened to an almost Rembrandt effect. All indications point to an emphatic success for "The Conquering Power"—commercially and artistically.

## THE KISS

Universal's latest Carmel Meyers feature, taken from the story by Johnston McCullum, adapted for the screen by A. P. Younger, with Jack Conway the director.

The story, of a Spanish trend, is laid in Southern California. The son of a Don, betrothed to a girl of equal aristocratic lineage, shows a preference for the daughter of his father's overseer. The girl's father, believing the boy's attentions toward his daughter are not of the right nature, makes an attempt to kill him. The girl protects her father and makes possible his escape when pursued by the Don's men, with the son sufficiently recovered to announce she is the only girl he loves and wishes to marry.

There is considerable action, worked out acceptably by the director. The picture displays adequate photographic value.

Miss Meyers gives a clever performance. The remainder of the cast, consisting mainly of types, has been carefully selected.

Universal should turn out a few more features of this caliber for the houses to which it caters.

## FINE FEATHERS

Bob Reynolds..... Eugene Pallette  
Jane Reynolds..... Claire Whitney  
Dick Reed..... Robert R. Hore  
James Brand..... Warburton Gable  
Mrs. Brand..... June Elvidge

Eugene Walter's play, "Fine Feathers," was made into a film once before some years ago. Metro has attempted it once more, with a scenario prepared by Lois Zellner, directed by Fred Sittenfeld, photographed by Arthur Caldwell. Although in six reels, some of the footage must have been excised for its running on the American Roof Monday evening, where it was projected in considerably less than an hour.

It was just as well, as the action is slow, leading up to a single situation, tense enough to be sure, but still but one. You will recall the plot—a government inspector is bribed to permit the contractor for a huge water dam to substitute inferior cement for the quality called for in the specifications, becomes rich, goes broke, jail faces him and he commits suicide. That was the original play. In the present film version he kills the man who bribed him before committing suicide.

Rather well played throughout, especially by Eugene Pallette as the unfortunate inspector who falls for the bribery, his future in lawsuits and fear for the consequences of his dishonest act is capably depicted. Claire Whitney is wholly convincing as his wife, and Warburton Gable as the heavy is classily machiavellian in a modern way.

The original play enjoyed but a modicum of success. The present film version would seem to have a slightly better chance.

## I AM GUILTY

Robert MacNair..... Louise Glaum  
Robert MacNair..... Mahlon Hamilton  
Frank Edmundson..... Claire Duxbury  
Toby Gault..... Joseph Kilgour  
London Haller..... Ruth Stonehouse  
Molly May..... May Hopkins  
Edison..... George Cooper  
The Clerk..... Mickey Moore

"I Am Guilty" comes dangerously near to being a sensational photoplay feature. It starts slowly and winds up with inconsistencies, improbabilities and improbabilities. But the heart of the tale is as fine a piece of melodramatic suspense as can possibly be imagined. There is no reason why it could not be adapted

into a spoken play and be equally arresting.

The story is by Bradley King, directed by Jack Nelson, photography by Charles J. Stumar—a Parker Read production released through Associated Producers. In it we have a lawyer seeking the identity of a mysterious woman who is believed to be a murderer, who turns out to be his own wife. Discovering her identity, he is then torn between his duty to his client and the mother of his little child.

Robert MacNair, a brilliant young attorney, is married to a former chorus girl. He is so absorbed in his affairs he has little time for his wife and child. Called to Texas for several weeks, Connie the wife is visited by a chorus girl friend and persuaded to attend a "party" at the home of a wealthy libertine, who holds her in the house by a ruse after the others have departed. He makes forcible overtures; in the struggle her back is badly burned by contact with a Chinese lamp and she suffers a butterfly scar. A burglar in the house hands her a revolver through the portieres, a shot is fired, she escapes and the burglar is arrested.

The burglar tells his story, but is unable to prove it, as there is no trace of the mysterious "Peggy Lamartine." Her real identity is unknown to the others attending the party excepting her friend Molly May, the other chorus girl. Being a prominent criminal lawyer with a reputation for never having lost a case, it was within the range of probability that the crook's sweetheart should hire the husband to defend her lover.

The sequence of events are absorbingly interesting, winding up with a sensational trial—the crook found guilty by the jury—the wife declaring in open court she is the guilty one with a "surprise" twist through the confession of the libertine's mistress that she shot him in a fit of jealousy—shown in a flashback.

Just a little more ingenuity might have been exercised in bringing about the denouement with more consistency. The feature starts slowly and the finish is interminably dragged out unnecessarily.

The direction and photography, on the whole, is admirable and the acting well high perfect. Louise Glaum is the star, enacting the role of the wife with an intensity of emotion that is gripping. Mahlon Hamilton gives a dignified, serious portrayal of the husband; Claire DuBrey an amusing character portrayal of the chorus girl friend of the wife; Joseph Kilgour is more lecherous than usual in his visualization of the libertine; Ruth Stonehouse is excellent as the cockney sweetheart; the burglar, George Cooper stands out vividly as the crook on trial for a murder he didn't commit, and May Hopkins gives a splendid performance of the jealous mistress.

It is all very fine—but it might easily have been one of the great pictures of the present day. The average cinema patron will probably have little fault to find with "I Am Guilty."

## THE RAIDERS

A Broadway picture house took a chance with this one in a double feature bill last week. It is one of the most amateurish melodramatic features seen.

The Canyon Picture Corp. stands sponsor for it, with Franklin Farnum the star and Nate Watt the director. William E. Wing is credited with the scenario.

The story concerns Canadian whisky runners. It unfolds a tale of the mountains in which much of the old school melodrama is unlearned and a bit of a love story introduced, the lone woman of the cast being in love with three of the six men in the picture. Farnum was selected as her husband after the rest of the bunch had been killed off.

The picture in its seriousness is a scream. The audience laughed at all of the dramatic business. The production cost is nil. The action takes place almost entirely in the open. Studio work necessary could have been accomplished in an hour.

## CAREWE LEAVES MAYER

Los Angeles, July 6.  
Arthur Edwin Carewe has quit the Louis B. Mayer lot, as was predicted two months ago. Carewe had been with Mayer directing Anita Stewart for the past 18 months, during which time he turned out six productions. The last few months were spent under more or less unpleasant circumstances. Carewe felt that Mayer was slighting him in not holding to his promise to permit him to direct specials that were to bear the Carewe name.

Carewe is going east to attend to the details of placing a play he has written and also to form his own producing organization, affiliating himself with one of the big distributing companies.

## Bosworth Would Adopt Boy

Los Angeles, July 6.  
Hobart Bosworth has been in a quandary in the State of Utah to adopt the three-year-old son of his first wife, Lucie Baker Bosworth. The youngster's name is George Howe Bosworth.

## SUCH A LITTLE QUEEN

Realart has picturized "Such a Little Queen" originally produced as a legitimate production by the late Henry B. Harris as the initial starring vehicle for Elsie Ferguson. Channing Pollack is the author, the screen adaptation having been made by J. Clarkson Miller and Lawrence McCloskey, with Constance Binney as its star. Although, as a matter of sentiment, the picture might have had Miss Ferguson as its star, a better selection than Miss Binney could not have been made. She has all of the charm which the role of a young queen calls for, and admirably plays the part, which provides the entire backbone of the production.

The story deals with the experiences of a dethroned king and queen. The couple, unmarried, are forced from their native lands by revolutionists and settle in America, where, regardless of misfortunes and lack of funds, find that true love grips them, and with their recall by their people they mount the throne together, connecting their two kingdoms.

It is a dainty tale neatly worked out, but not strongly enough fortified with action to place it in the first rank of feature pictures. To a large extent the production depends upon sub-titles and captions. These are most cleverly written and do not detract from the picture's value, although in continuous use.

George Fawcett did the directing and displays a competent hand in the development. Vincent Coleman is entrusted with the male lead, which he plays earnestly and with considerable ability. Roy Fernandez in a juvenile part, provides a dash of true American pep that is becoming, with two character roles well handled by J. H. Gilmour and Jessie Ralph, the latter handling a cook part for good comedy results.

Realart has done well with the production, and especially with the scenery in connection with the court scenes. The detail has been well looked after in this direction. This latest version of "Such a Little Queen" should prove a draw on both the ability of its star and the interest derived from the story.

The original film version of the piece was made in 1914, with Mary Pickford as its star, after having been originally produced as a stage vehicle for Elsie Ferguson, and later as a musical comedy piece for Mitzi under the title of "Her Little Highness."

## THE BRONZE BELL

"The Bronze Bell" misses, especially for the box office. It's a fine, big picture, splendidly set, yet it misses conviction, and through this becomes a feature film that once seen is shortly forgotten. The conclusion is lost through the legendary story that carries implausibility so often with what might be

ly entwined that the Rivoli audience Tuesday evening was moved to a light titter at a couple of points in the running.

It's really too bad. James W. Horne in directing has handled the story in a masterly fashion. He has huge mob scenes of Mohammedans, with much of the locale placed in India. It is that jumping back and forth from India to Long Island, with the characters congregating in that film dramatic way which knocks the conviction a tale such as this must carry.

There are discrepancies also in the story. Just why Har Dyal Rutton, one of the dual roles played by Courtenay Foote, would not obey The Voice of the Bell was not explained. It was set forth that the heir to the throne who became king upon his father's sudden demise when the son said he wouldn't obey, had received an English education or studied military science in that country. That might have been a hazardous reason. Had the story jumped off to the son-king's love for an English girl, it would have been another story, of course, and possibly a more appealing one. Instead, Louis Joseph Vance wrote in a double, David Amber, an American, that called for any quantity of double exposure or trick photography that did not always seem true in the doubles, though if it were, it was excellent photography beyond a doubt.

The king, fearing the wrath of the Indian Bell, flees to Long Island, where the daughter of the Indian commandant has also gone, to visit her uncle, so these two people, from faraway, unknown to each other and sailing on the same boat, locate within a couple of miles of one another near the Sound, to be in the same vicinity as the only man in the world who bears a resemblance to the king, minus some swarthyness. It's the double, Amber, who falls in love with the girl, while the king dies on Long Island after killing a courier of the Bell, who brought a message for the king to return and obey. Then Amber follows the girl back to India, is thrust forward as the king, undertakes the "ordal" (of which much is made) of the Bell, and is rescued by the English troops just in time to stop an uprising of the Indians against the English.

It's a story with the world for the background, especially that impish, devilish India, and while the story remains in India, it is engrossing excepting the "ordal" proposition. In America, though, the tale becomes ridiculous through its illogical trend.

It's a Thos. H. Ince-Paramount full of life, animation and color, with plenty of action and enough extras to suffice for any special, but nevertheless it is no more than an ordinary weekly feature release, although the production investment might have reached as high as the average special goes. [By Staff]

## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, July 6. Jean Riley, who was featured in "What Men Want," remained married to W. F. Mooney for but two months. She is starting an action for divorce, alleging cruelty and non-support. Mooney is secretary of the Loyal American Film League. Another action along the same lines was that instituted by Sadie Clara Rouse against Edwin Sherwood Rouse, assistant director. Mrs. Rouse was granted the divorce, on the grounds that her husband had failed to support her for four years. Bill Russell, the star, testified in her behalf. There is still a third shattered romance that one hears about all over the town.

The Bill Hart-Jane Novak romance is ever cropping up in the most unexpected places. "Bill" won't either deny or affirm that he is to marry the screen beauty, but among their friends it seems to be pretty definitely settled that the pair will be united some time in October, soon after Miss Novak's divorce decree becomes final. Priscilla Bonner and Alan Wyness, the aviator and author of the "Skywayman," were married the other day, following Betty Ross Clarke and Lieut. Arthur Collins, also an aviator, and now every one is awaiting the news that Gladys Brockwell and William Scott, a leading juvenile, have married. It will be Miss Brockwell's third experience, her last husband having been Harry Edwards, the director.

Jack Winn, former advance agent with Cohan & Harris shows, is playing a role in the Doug Fairbanks production of "The Three Musketeers." Winn was formerly "ahead" of Fred Niblo with "The Fortune Hunter" and "Hit-the-Trail Holliday."

Warren Doane, general manager at the Hal Roach studios, is laid up with a broken ankle as the result of an auto accident at Santa Ana, where his car overturned on a stretch of rough pavement and Mrs. Doane and Homer Hobson, art director of the studios, also received injuries.

Harry Beaumont is now directing at Metro. Milton Hoffman signed him for a series of pictures to be known as "The Beaumont Productions." His advent at Metro will again bring about a combination that obtained ten years ago in picturedom. Beaumont will direct Viola Dana. He was her first director in pictures. The initial story to be filmed by the combination is the Alice Duer Miller story, "The Fourteenth Lover."

Rudolph Valentino has been signed by Famous Players-Lasky for the leading role in "The Sheik," which George Melford is directing.

The latest additions to the new-lyrics of the film colony are Lloyd Hughes and Gloria Hope. The ceremony was performed last Thursday by Dr. Willis Martin at the Methodist Church in Hollywood. Hughes is a featured player of the Ince forces, now appearing in a King Vidor production being filmed out by Ince. Miss Hope is a daughter of Mr. and Mrs. William Frances, originally of Pittsburgh.

Darrell Foss of Goldwyn announced Thursday that he was to be married within a week, but will not divulge the lady's name.

Janet Sully and Charles J. Macguire were secretly married June 1. The news leaked out Thursday last. Mrs. Macguire was formerly with A. H. Woods and the Shuberts and played for four years in vaudeville. "Mac" was at the Hippodrome and Luna Park with Thompson and Dundy and later at the New York Roof. He lately left the picture field to engage in the tire business here.

Mary MacLaren is laid up with an injured knee sustained at one of the beaches. It will be two weeks before she will be able to be about again.

Theodore Roberts has recovered from his recent illness and is about the Lasky lot again.

Richard Norton, who alleges that he is a screen actor, is named in a

warrant charging the theft of \$8,700 from Ronald Slattery of San Francisco.

Robert Liber, president of the Associated First National Pictures, and wife were the guests of Katherine MacDonald at dinner at the Ambassador last week. Those present were Mr. and Mrs. Charles Ray, Mary MacLaren, Dorothy Phillips, Allen Holubar, Marshall Neilan, Louis B. Mayer, H. A. Walsh, Sol Lesser, Richard Walton Tully, Guy Bates Post, Bernie Fineman, George Bentel, Benny Ziedman, the Carter de Havens, Buster Keaton and his bride, Charles Christie, Virginia Fox and John MacCormick, the western representative of First National.

### WARREN'S RELEASES

Despite the fact that he has been selling his product for the past two months, F. B. Warren has made no announcement of the pictures he has for release for the new corporation bearing his name.

Warren will start releasing in September, and while he has contracted for over 40 productions his announcement this week comprises 18 feature length productions by directors and adds that other units to come through his distribution will be announced later.

The Warren corporation will distribute Lois Weber productions, four Reginald Barker productions, four made by Victor Schertzinger and four pictures made in Europe, one from Scandinavia, one from France and two from Italy. The company has also secured the revival or reissue rights of "Quo Vadis," a Bohemian feature now titled "Good and Evil," and the Will Bradley produ "Moonlight," booked by Hugo Riesenfeld in New York. One production a week is to be made, commencing September 4. There will also be a series of short-length subjects.

### DEMURRER DISMISSED

Justice Gavegan signed an order this week denying the Jans Pictures Corporation's demurrer to the complaint in a \$21,975 suit begun by Abraham C. Nathan, making it compulsory for Jans to file answer to the allegations. They will appeal from the decision overruling the demurrer through Nathan Vidaver.

Nathan is suing on an assigned claim of Franklin E. Backer, a former executive of Jans Pictures, Inc.

Backer held a two years' contract at \$15,600 per year, dated Dec. 20, 1919. On being discharged from service Dec. 16 last there was \$6,375 due him as salary plus the \$15,600 for the second year.

The defendant contends that the complaint does not set forth sufficient to constitute a cause for action.

### FAMOUS-GOLDWYN CLASH

Los Angeles, July 6. There is seemingly a clash in production between the Famous Players Lasky and Goldwyn. The former have announced that they are to do a production of "The Deluge" from the play which Arthur Hopkins produced in New York at the Hudson theatre a few seasons ago and which was an early season flop. Goldwyn announce that they are going to do "Syndafoden," by Henning Berger, a Swedish author. "Syndafoden" is the original from which the Hopkins piece was adapted.

### SWITCH LEADING LADIES

Los Angeles, July 6. Bert Lytell and Tom Mix have switched leading ladies. Ora Carew, who has been with Mix in his last two pictures, is now signed to play the lead opposite Lytell in "Lady Fingers," which Bayard Veiller is to direct. Virginia Valli, who likewise has been the lead in the last two Lytell pictures, is now under contract at the Fox studio to play the lead opposite Tom Mix in his next production.

## FILM PEOPLE AT A. C.

Banquet at \$10 per Plate and "Movie Ball" at \$2 per Person

Atlantic City, July 6.

The big event of the week at the shore are the two public functions which the New Jersey Motion Picture Theatre Owners' convention are to throw open to the public. The convention meets Wednesday and Thursday at the Garden Pier and will hold a theatre party and banquet Wednesday night and the "Movie Ball" on Thursday night. Tickets for the banquet at 11.30 p. m. are to be had by the eager public at \$10 per plate, including a view at several celebrated producers and likewise numerous stars who it is guaranteed will be present.

The "Movie Ball" will be cheaper. Admittance can be had for \$2 per person, with privilege of a dance between each introduction of a screen favorite. The Garden Pier will be the scene of the ball. It is counted that this event will be successful, as Clara Kibball Young alone as an attraction drew capacity at \$1 per person last year.

The stars announced to attend are Wallace Reid, Thomas Meighan, Eugene O'Brien, Tom Mix, Johnny Hines, Norma Talmadge, Dorothy Dalton, Pearl White, Mac Murray, Hope Hampton and Sessue Hayakawa and his wife, Tsuro Aoki.

The bait to draw the stars has been the assignment of suites at the Traymore and other important entertainments.

## PARAMOUNT IN FRANCE

Paris, June 2.

"La Societe des Films Paramount" has been duly constituted in Paris, with registered offices at 63 Avenue des Champs Elysees, and a capital of 500,000 francs in shares of 1,000 francs, fully subscribed. The administrators are Eugene Zukor, Maurice Orientier and Adolph Osser. The object of the company is the manufacture, distributing and exhibiting of kine-ma films, and the making of moving picture apparatus.

The Cinematographie Francaise, limited liability company, with a capital of two million of francs, registered offices at 50 Rue de Bondy, has now been registered. The object of the corporation is a general motion picture business, including renting and exhibiting, the purchase and sale of films, and the publication of the weekly organ, La Cinematographie Francaise.

Charles Ray's next picture has been set for release Aug. 22. This is "A Midnight Bell," one of the late Charles H. Hoyt's successes. Doris Pawn is the leading woman in the film production.

## BUFFALO NEAR BARREN OF SHOW BUSINESS

### Many Picture Houses Reported Closing for Summer—Bonstelle Stock Only Oasis

Buffalo, July 6.

Business in Buffalo has reached the lowest ebb within the memory of local showmen. The excessive heat wave of the past ten days sent the offices, already gasping for breath, down and out for what looks to be the final count. All sorts of rumors are afloat as to switchings and closings of surviving picture houses. The Elmwood, Regent and Victoria may close before the present week is out.

It is reported the six houses controlled by the General Theatres Corporation will shut, with the possible exception of Sundays, until fall. Several other outlying houses are rumored close to collapse.

Not even the downtown theatres are getting by, one or two barely making ends meet, but it is felt that with the closing of the neighborhood houses downtown business will be strengthened.

The one oasis seems to be the Bonstelle stock at the Majestic, which has turned in several excellent weeks, contrary to the prognostications of the local wisecracks.

## BUFFALO WOMAN, CENSOR

Wife of Druggist, Active in Politics Up State

Buffalo, July 6.

Mrs. Eli T. Hosmer, of this city, to be named by Governor Miller as a member of the new State Censorship Commission, will have a salary of \$7,500 annually.

Mrs. Hosmer is the wife of a local druggist, and vice-chairman of the Erie County Republican Committee. She has been active in Republican circles here for many years.

## MUST CLOSE SUNDAYS

McAlester, Okla., Authorities Disregard Court of Appeals Decision

Oklahoma City, July 6.

Notwithstanding a recent decision of the Criminal Court of Appeals which said Oklahoma theatres could operator Sundays, the city attorney of McAlester has delivered an opinion to the effect that a local ordinance forbidding Sunday performances is superior to the high court.

## CHARGES AGAINST ACTOR

Picture Player, After Sailing for China, Wanted on Coast

San Francisco, July 6.

Richard Norton, also known as Richard Norton Abbey, a picture actor, was charged with robbing an acquaintance, Ronald Slattery, who swore out warrants for the actor's arrest last week. Liquors valued at \$8,000, a fur coat and jewelry are among the loot alleged to have been taken.

Upon investigation it was learned that Norton, his wife and eight-year-old daughter, both of whom are also said to be in pictures, sailed for Hongkong June 24. Slattery in his complaint set forth that Norton or Abbey had visited his home on numerous occasions and declared he is convinced that it was the actor who broke into his home and stole the liquor and other articles.

According to a detective, the liquor was disposed of at the fashionable summer colony at Del Monte, and the actor's wife was wearing a fur coat answering the description of the coat stolen when she boarded the China-bound vessel.

## BILLY RICHIE DYING

Los Angeles, July 6.

Billy Richie, former vaudeville and screen star, is near death at his home, 4852 Ivor street, Hollywood. Attending physicians state that he has but little chance of recovery and the end is expected almost daily. He was injured internally about two years ago while working in pictures, and later two ribs were broken by an ostrich while he was at the Fox lot.

Richie was on the vaudeville stage for 20 years and originally came to this country from England with one of the Karno organization which were also responsible for the introduction to America of Charlie Chaplin and Alf Reeves, all of whom appeared at one time or another in various roles in "A Night in an English Music Hall" and other acts in the Karno repertory.

Born in Glasgow, Scotland, 42 years ago Richie went on the stage at the age of 15, after a score of years in vaudeville, he came to Los Angeles about seven years ago and appeared in comedy pictures for Universal, being the first big comedy star and working along the same lines as Chaplin. He has brothers and sisters abroad, and a wife and daughter here with him. His daughter is named Wyn and is about 20 years of age.



## MARK STRAND

Beginning Sunday, July 10

### A Cool Breeze From the North!

with mountains of ice and miles of frozen snow barrens. The Arctic brought to your door in

James Oliver Curwood's

presentation of his own famous story of the great Northwest—a tale of love, romance and strange adventure.

## "The Golden Snare"

A David M. Hartford Production

Screen version by James Oliver Curwood and David M. Hartford.

A picture that rivals "Back to God's Country" and "Nomads of the North"—now being presented in exclusive first runs by holders of Associated First National

## FRANCHISES

A First National Attraction



## HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.



## INSIDE STUFF ON PICTURES

The item in this department mentioning the efforts being made to withhold the details of a film scandal, in which a young film actress attempted suicide through the shift of affections from her to another picture girl by a prominent personage in a large film concern, carries even more with it than the story last week hinted at.

The efforts to suppress the matter went too far, according to the story, that a publication (which intended to print the facts of the matter upon the supporting affidavit of another girl who knew them) was purchased by the people of the concern who feared the possible ensuing publicity. The purchase price is reported at around \$25,000.

The girl making the affidavit and her name is quite familiar in the picture world, is related to have said she spent the money received for the affidavit upon the welfare of the jilted young woman, but this has not been verified, since the moneys she is said to have expended for certain purposes are also reported to have been paid by the film concern.

Neither is the statement that a film actress attempted suicide strictly in accordance with the facts. But there is no question the man in the case did shift his attentions to a film actress, causing the other young woman much mental anguish and a sad ending.

Loew's Toronto Theatre is doing between \$11,000 and \$12,000 a week right now and losing money. It formerly made a satisfactory profit on a gross weekly at the boxoffice of around \$6,500.

This was part of the information given out by Marcus Loew during an address to a meeting in New York of the Motion Picture Owners of America. He had been invited to speak to the body and advise them in the project they are considering of operating their own exchange system, and Mr. Loew took as his text the tremendous increase in cost of operating any sort of an amusement venture of this time, although he wished the enterprise of the Theatre Owners' success, and offered to do all in his power to co-operate as head of the Metro Producing System, although, as he pointed out, the exchange department of Metro, in the nature of things, could not well concern itself with a competing system.

But it was in Loew's personal confidence that lay most of the interest in his discourse. He said that picture production costs almost broke him, and he was about to quit that field of activity when he got a new break, thanks to the earnings of "Four Horsemen," which he hoped would recoup most of his losses.

He declared the old studio system was ruinous and would have ruined him if he had not drastically reformed his plan and introduced the unit system of production and other radical economies.

He warned exhibitors against over-buying features to keep good subjects out of the hands of competitors. He asserted that last August Metro had written nearly \$13,000,000 of business for the ensuing year, and, on that basis, he had increased production almost double. When it came to actually carrying out the contracts signed, he found that many exhibitors had over-bought and could not play Metro pictures to the full extent. On the whole year Metro did only \$13,000,000, although that amount had been signed last August. Here are some of the things Mr. Loew said he had learned through bitter experience:

"The warning of over-spending was lost on all, because we were making money faster than we could spend it a year ago. I ought to know, for I was one of the worst offenders.

"I would be willing to cut my picture prices a third to any one who would assure me good and dependable dates.

"The quality of a picture depends more on what you pay for the story and for the director. I have learned that by experience. Spending money alone won't make good pictures.

"You must have the story and intelligent directorship.

"We cannot judge pictures any more than we can plays. It is the public that tells us whether pictures are good or bad and we have to await their verdict, instead of telling in advance. You can't prevent any exhibitor from securing a supply because the market is too broad to corner.

"I once found I couldn't get certain Paramounts because they were pledged to the Rialto. So I had to take what the Rialto turned down. It was fortunate for me, because taking only what the other fellow wouldn't have gave me better pictures than he had."

Mr. Loew urged the exhibitors to go on forming associations, and said he hoped for the day when all branches would be allied in an association for common protection. He spoke by way of illustration of the benefits the vaudeville showman, such as himself, had received, by their association, so that, when an act was booked to play a certain date, it could not break that date without a good valid reason. If it did, it suffered a penalty. He thought many producer-exhibitor disputes could be cured by a mutual association along similar lines.

Those present at the premiere of "The Old Nest," at the Astor, in discussing the alleged resemblance of the story to "Over the Hills," commented on the similarity of the music theme, of which "My Little Grey Home in the West" is the basic melody. Both pictures were "cued" by Samuel Rothafel.

J. J. McCarthy cabled his French representative, George Bowles, to lay the equivalent of \$10,000 at the best available odds that Carpenter would not last four rounds with Dempsey. Bowles placed the bet at odds of 10 to 1.

The recent special engagement of "Dream Street," conducted by Wendell McMahon at Town Hall, does not seem to have been a financial success.

The Famous Players is circulating a form letter to exhibitors setting forth reasons why the film rentals on "The Affairs of Anatol" production scheduled for release Sept. 26, will have to be necessarily larger than the usual program feature. The cause therefore is the big production cost and the all-star cast.

### J. P. READ, JR., MARRIED

Los Angeles, July 6.

J. Parker Read, Jr., one of the members of the Associated Producers, has married Mrs. E. R. Piper, a wealthy Los Angeles widow. The wedding, which took place about three weeks ago, has been kept a secret. The couple are now on a honeymoon trip to Mexico.

### FILM SUIT DISMISSED

Following a screening in open court of the set of titles submitted by the National Motion Picture Title Co., to the Walsh-Pfeiding Productions, Inc., on which ground the former sued to recover \$530 as reasonable value, therefore, Judge Coleman, sitting in the Ninth District Municipal Court, sustained the defendant's contention the National's product was inferior and defective and had to be discarded.

### GLENDAL O. K.

Los Angeles, July 6.

Viva Glendale! The little hamlet close to Los Angeles that boasts it is the fastest growing town in Southern California stepped right up to the polling places last week and registered the fact that it was against Blue Laws.

### WRITERS INCORPORATE

Los Angeles, July 6.

The Screen Writers' Guild of Los Angeles has been incorporated. The incorporators are Frank E. Woods, Thos. Buchanan, Albert S. Le Vins, Dwight Cleveland and Eugene Presbrey. The incorporation papers state that the purpose of the organization is "for the purpose of combatting censorship, stimulating and procuring adequate copyright legislation both national and international, for the protection of literary, dramatic and motion picture compositions, and to protect the rights and property of its members."

### ARONSON ASKS FOR RECEIVER

San Francisco, July 6.

M. Aronson, a stockholder in the Apex Picture Corporation, filed suit last week to have himself appointed receiver of the company.

The company operates a training school for picture operators and also is interested in the management of the Republic theatre.

## SAENGER PEOPLE CUT SALARIES 25 PER CENT

### Employees Can Accept or Quit —Enough for All Staffs

New Orleans, July 6.

The Saenger Amusement Co. has thrown down the gauntlet to the employees of the 52 theatres under its control by announcing a 25 per cent. reduction in its wage scale throughout all departments. The company claims to have enough people ready to replace all those unwilling to accept the reduction and that the staffs can take the reduction or quit.

### MR. AND MRS. WARDE'S 50TH

Los Angeles, July 6.

Mr. and Mrs. Frederick Warde celebrated their 50th wedding anniversary last week. They engaged the bridal suite at the Samarkand Hotel at Santa Barbara for the event. They have four children and seven grand children.

Mr. Warde was playing Romeo in Manchester, England, in 1871, at the time that he married, his wife was one of the members of the company appearing in his support.

Celtic Photo Plays has been incorporated to produce pro-Irish plays exclusively.

### ATTACHES COMMUNITY

Dudley Murphy, picture director, has secured an attachment for \$2,500 against the Community Motion Picture Bureau, based on a contract dated Oct. 11, 1920, calling for \$500 a month salary. Murphy also was awarded a direct verdict for \$937.05 in a City Court action against the same defendant for back salary, which, together with costs and interest brought the judgment award up to \$1,123.64.

The Community will appeal from the City Court decision, its contention being Murphy's business relations with them are in the form of a joint venture and that the \$500 monthly was merely an advance against the profits.

The Community Motion Picture Bureau last week reorganized into two units for the purpose of handling its domestic and foreign trade independently. Under the corporate title of the Societe du Service Cinematographique Community, Inc., they will absorb the various other existent units in France, England, Italy, etc. The domestic business will be operated by the Community Motion Picture Service, Inc.

The Community is the largest national producer of non-theatrical films.

Ruth Dwyer has been engaged to play opposite Eugene O'Brien in the star's latest production, "Clay Dollars," which is being made under the direction of George Archainbaud.



Adolph Zukor  
presents

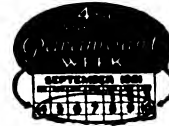
# THOMAS MEIGHAN in "The Conquest of Canaan"

A REAL American story, typical of all that is finest and most inspiring in our national life.

Acted by a star who typifies American manhood at its highest and best.

Saturated with heart-interest and bravery and romance. Leaves a smile on the face and a warm feeling around the heart.

The kind of picture that they'll all eat up, the small towns and the large towns both.



By BOOTH  
TARKINGTON  
Directed by  
R. WILLIAM NEILL

A Paramount Picture



Scenario by  
FRANK TUTTLE

### SPROUL DROPS OBERHOLTZER

Harrisburg, Pa., July 6.

Governor William C. Sproul has washed his hands of Dr. Ellis Paxson Oberholtzer, of Philadelphia, former State censor and more recently a "director" on the Board of Censors. The Governor created the job of director for Dr. Oberholtzer last October and Auditor General Samuel S. Lewis cut him off the payroll this month because he held the job was not a contingent one and therefore could not be paid from a contingent fund. The doctor said he would remain at work until he heard from the Governor.

### CLAIMS \$139,000 SALARY

Nathan Burkan, acting as attorney for Ruth Clifford levied an attachment on a picture called "Tropical Love," the negative of which is at the Craftsmen Laboratory.



# ALMA RUBENS SIGNED AND SCRIPT ORDERS MARK TURN IN PICTURE DEPRESSION TIDE

**Star Returns to Cosmo—Working on Roche Story—  
Originals Demanded by Agents on Coast—Good-  
man Special for R-C Co.—Director Slump Still On**

Conditions in the picture world took a notable turn for the better this week with the ending of the convention. The first sign was a rush of orders from the Coast to send on all the original scripts agents here could lay their hands on, as there was a sudden and pronounced demand for them.

The second was the announcement by Cosmopolitan that Alma Rubens had renewed her contract with that firm and was at work under Tom Terriss' direction in "Find the Woman," a picture to be based on the mystery story by Arthur Somers Roche. Miss Rubens turned down a stage offer to resume picture work, and did it on the advice of insiders who see the tide has turned and expect a mild boom shortly based on more intelligent and less expensive production.

Agents along Broadway this week pointed to the renewal of the Rubens' contract as an excellent sign, inasmuch as the star got the terms for which she had been holding out, and the Hearst people in a friendly way had made it clear all along they would be glad to meet these terms when conditions showed signs of improvement. Agents further declared they would within two weeks be able to announce other contracts and activities, pointing to the long list printed last spring of actors and actresses "resting" who very shortly would be through with extended vacations due to the financial depression.

Even more significant was the demand, mostly from the Coast, for original stories. This is said to be due to the high prices commanded for published novels that have real picture possibilities and the worthlessness, now recognized, of novels without screen quality. Better a good original suited to pictures than something else is now the slogan. Clarence Hudington Keland's "The Conflict" (sold to Universal) is mentioned as a big recent sale, and sales at high prices of originals by Frederick and Fanny Hatton and Fred Jackson are also listed.

## Goodman Special

Another big sale of the week was the R-C Co. (formerly Robertson-Cole) by Dr. Daniel Carson Goodman, who wrote "The Wonder Man," in which the same company starred Georges Carpentier. He also wrote the continuity. It is likely "The Barnacle" and W. Christy Cabanne will direct this special. It is considered significant that Goodman preferred to write and the R-C Co. to buy an original rather than the picture rights to Goodman's new novel to be published in the fall. A bid from another company for screen rights to the novel hung at \$9,500, showing a decrease in price even for the work of authors with an established reputation.

Only the directors seem to be at a standstill with no extended re-engagements or engagements reported. Stagnation here is ascribed to new blood coming in with new ideas, which are wanted any way, and have the added effect of keeping out relatively old-time directors who are still sticking, where they can afford to, for their old-time prices. And bearing on this situation is that effected by so-called "art directors."

This term is used disparagingly by directors themselves, but not by employers, who are reaching out and offering high prices to architects and artists. This new blood tends to lay down basic ideas and to prove their value. Those untrained as artists know little or nothing of composition, effects of depth and such technical results, but have a sense of the dramatic story chiefly to recommend them. If the newcomers have that, too, they crowd out the old timers for good.

## Back Alimony Ordered Paid

Los Angeles, July 6. Rudolph Valentino Cugliemmer has been ordered by the courts to pay his wife Jean Acker \$300 back alimony at the rate of \$200 a month.

## EXHIBITORS ELATED OVER ZUKOR STORY

**Expect Famous Players to Be  
Careful in Future—Com-  
mittee Working Out Plan**

As was generally conceded in advance of the convention in Minneapolis last week, Sydney S. Cohen was unanimously re-elected president of the Motion Picture Theatre Owners of America.

It was agreed that this year's convention was marked by a wider range of exhibitor representation than ever before, over 1,200 members being present. They evinced a disposition to enter the distributing business, which brings up the question as to what Famous Players is going to do about it. The majority of the leaders were for the working out of a national exchange proposition, but the organization, as a whole, was reluctant to back such an idea. After talk about a central distributing organization owned by exhibitors, it was referred to a committee. This idea was vigorously opposed by certain of Cohen's adherents, headed by T. L. Kearse of West Virginia, reference being made to the failure of the United Picture Theatres, Inc., and kindred cooperative exhibitor-owned organizations.

Returning exhibitors say the biggest thing put over was the fact that the Associated Press carried the story all over the country that Famous Players was charged with being a trust, which would have the effect of making Famous be more careful in future. This was emphasized by the checks drawn by Famous Players to reimburse Mrs. Pauline Dodge and H. Schwartz and Zukor's promise to protect exhibitors from similar treatment in future.

Summed up, the gist of important happenings at the convention consisted of appointing a committee to work out a proposition to syndicate distribution, reduce production costs and rentals and protect the independent producer as far as possible.

There is a belief in inside circles that the idea of syndicating distribution emanated from the brain of Hodkinson, although he was not in Minneapolis.

At the offices of Famous Players it was stated that Mr. Zukor did not wish to make any statement at this time.

## "BOOTS" BOOSTED HIMSELF

Los Angeles, July 6.

Yesterday was the big day in our city. It was marked with the arrival here of "Boots" Fabings of Farmersville, Ohio, a 27-year-old infant with the slight avoirdupois of 320 pounds. "Boots" has come to set the comedy film world afire and to wrest the title of "Fatty" from Roscoe.

He advance agented himself with a flock of telegrams to the movie folk setting forth the fact that he was a college professor, champion high diver of his county, an all-round athlete, makes 100 yards in 12%, does tricks on a bike, skates on wheels and ice but no other way, rides horses and swims like a duck.

Four comedy companies had their scouts at the station to look "Boots" over, but as yet there has been no report of a contract.

## NEILAN'S SPECIAL

Los Angeles, July 6.

Marshall Neilan is to produce an anti-censor picture for the Public Rights League of America. Work on the production is to be started as soon as "Bits of Life" is finished, late this week.

Neilan is to write the story and will engage an all-star cast for the production.

## NEW POINTERS ON PICTURES FROM THE TRADE SCHOOLS

By MARSHALL NEILAN

### LESSON II—OBJECTIONABLE FILMS

**BOYS AND GIRLS OF CLASS A,** I trust you have studied today's lesson carefully. If you show half as much intelligence concerning objectionable films as you did in your last lesson I will let you go to the next convention to count the number of exhibitors who demand that producers stop buying theatres, and who, at the same time, are invading the producing field and producing pictures in Hollywood.

**THOMAS H. O'SULLIVAN,** what production should the exhibitors pledge themselves NOT to show in their theatres?  
"The film now being produced with Clara Smith Hamon, teacher."

**ADOLPH SUGAR,** has the National Association of the Motion Picture Industry done anything about this picture?  
"Not yet, teacher, but we live in hopes."

**CARL O'HARA,** what is the name of the actor who plays a big part in this picture and tried to borrow two suits of clothes from Noah Beery to wear in this film?  
"Art Walker, teacher."  
"Carl, what did Beery say when asked for these clothes?"  
"Nix, teacher, and several other words which I am not familiar with."

**WALTER LEVINSKY,** in what organization do you think Walker is a member and why?  
"The Actors' Equity, teacher, because he calls all actors 'brother.'"  
Walter, has this organization ordered its members NOT to take part in this picture?  
"Not so as you can notice it, teacher."  
What organization is to be complimented in this connection and why?  
"The American Society of Cinematographers, teacher, because they threw out the cameraman who is receiving \$500 a week to photograph the picture."

**JAMES HALF-WIT,** what is the name of the photographer?  
"Teacher, I didn't study my lesson, but I know he's a Frenchman."  
James, stay after school and study your lesson.

**WILLIE DOIT,** what is one of the high-lights in connection with the production of this picture?  
"An interesting incident occurred when one of the technical staff hired two roughnecks to beat up a young man when he refused to accept a job and told what he knew about the film around Hollywood."  
Willie, did the young man receive a beating?  
"No teacher, he did not, because he's an Al amateur borer himself."

**JOHN DOUGH,** What is the name of the director of this picture?  
"John Gorman, teacher."  
John, who is Gorman?  
"That's what Hollywood wants to know, teacher."

What well-known actor is understood to have a big part in this picture, **FRED JAZBO?**  
"John Ince, teacher."  
Fred, you seem to have a memory for names, what is the Frenchman's name who lost his membership in the A. S. of C. because he accepted the Hamon job?  
"Andre Barlatier, teacher."

**J. D. BILLIONS,** what will this production cost?  
"\$200,000, teacher."  
J. D., what big distributor will handle this picture?  
"None, if they know what they are doing!"

**BENNIE SANDWITCH,** what are the names of some of the established people who refused jobs with this Hamon company?  
"Rene Guissart, cameraman, and James Hogan, director, teacher."

What have they lost by this decision, **MARTIN BIGBEY?**  
"Nothing, teacher. They have gained the good will of every producer in Hollywood."

Editor, to what organization would you suggest a marked copy of Variety containing this Lesson be sent?  
"The National Association of the Motion Picture Industry, teacher. Attention W. A. BRADY."

**CHARLIE CONKLIN,** what is the name of the producer who had an anxious day when the rumor started that he had leased space to the Hamon company?  
"Louis Mayer, teacher, every reporter in Los Angeles demanded an interview."  
Charlie, was Mayer innocent?  
"Yes, teacher, he had nothing to do with the outfit."  
How did this rumor get out, Charlie?  
"The person who did the engaging for the Hamon film said so."

**W. W. Doorknob,** are there any other objectionable films about to be released?  
"Yes, teacher, a flock of them—but the N. A. M. P. I. and the W. M. P. A. are taking care that they won't be shown to the public."  
Doorknob, in view of this fact is it necessary for us to go over the details concerning these other pictures?  
"No, teacher, I'd rather hear Sid Cohen eulogize Bill Brady."

The class is dismissed.

## GEO. LOANE TUCKER ESTATE

Los Angeles, July 6.

The petition filed to probate the will of the late George S. Loane (George Loane Tucker) shows that he created three trust funds of \$20,000 each to three of his relatives. His widow, his son and his mother participate in the funds set aside for trust purposes. Any resi-

due is to be held in trust for Mrs. Tucker during her life, when it is to revert to the son when he is 30 years of age.

Richard W. McFarland, Tucker's manager, is to receive \$2,000, and a like sum is left to a nurse.

Aside from \$30,000 in cash the estate consists principally of royalties due on productions of pictures.

## NOTORIOUS STARS AS STOCK SALE LURE

**"We Boys" Busy in Coast  
Circles Now**

Los Angeles, July 6.

Taking the "saps" with stock in picture producing companies that are to have for their stars various women who have stepped into the limelight via current scandals in the daily prints is a new industry in Los Angeles. There are a couple of "mobs" of "we boys" working here and holding out as a lure a possibility of getting Peggy Hopkins-Joyce under contract. Another "mob" has Flo Lawler-Leeds as a possibility.

The ease with which the Clara Smith Hamon company was financed has started the "wise eggs" after the kale of the unwary and it is reported that they have been copying some easy dough. One director of pictures has been approached and asked to lend his name to one of the companies, but he turned them down.

## GILMORE, OF OSWEGO, SELLS HIS THEATRES

**Up-State Theatrical Man Will  
Book Only Hereafter**

Oswego, N. Y., July 6.

After a lifetime in the theatricals, Charles P. Gilmore, wealthy local promoter, is now practically through, his interests here all going to Harry E. Morton and Charles Seasonske, of the theatrical firm of Morton & Seasonske of this city. Mr. Gilmore has sold his lease of the Strand to that combination, and also turned over the Richardson, Orpheum and Hippodrome to them.

The deal virtually makes Morton & Seasonske the amusement dictators of the city, only the Gem theatre, operated by Charles Cordingly, remaining an independent. The firm invaded the picture field with the new Capitol some months ago, and there was a lively war for some time.

Mr. Gilmore proposes to devote his attention to his booking business, and the concert companies in which he is interested. Gilmore has been a prominent figure in the up-state and particularly the Northern New York theatrical field for years, his earlier associations being with Joseph A. Wallace. He was the first to introduce pictures in this section.

In announcing their plans for the houses they take over, Morton & Seasonske state that the Richardson will open in August with Al Fields' minstrels. A vaudeville policy is under consideration, and will at least be given a trial. Improvement at the Strand and Capitol are promised. The Orpheum will be run on popular lines, but as first-run house.

The Hippodrome will be devoted to children's entertainment almost exclusively. Changes will be made in the house, and the balcony will be abandoned. Local talent kiddies' festivals will be fostered, and the house will be generally managed without any desire to reap financial dividends.

The Morton & Seasonske interests will also include the Avon, Watertown, as the result of a deal just closed with Frank Empsall, millionaire merchant of that city, who recently bought the Avon. Empsall has incorporated the Avon Theatre Corporation and the Nova Operating Co. The first is a \$150,000 concern, with Empsall owning all but two shares of stock. The operating company is capitalized at \$50,000, with Empsall in the saddle. Morton and Seasonske together hold as many shares as Empsall in the concern.

The Avon will be opened some time in August, and bookings will undoubtedly be in connection with those for the Richardson at Oswego. Alterations to the Avon are now in progress.

## LOCAL D. C. CENSORSHIP

Washington, D. C., July 6.

Washington will have a film censor with a salary of \$3,000 a year if Senator Myers, of Montana, is successful in putting through his bill, introduced Monday for that purpose. The Senator's bill goes into quite some detail as to the working of the censor and states that for each inspection of a film up to 1,000 feet, a fee of \$2 would be charged, and for more than 1,000 feet the fee would be \$4.

Friday, July 8, 1921

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# BIG BOOM IN PRODUCTION

## TWO "BLACK BEAUTY" PICTURES BEFORE FED'L TRADE HEARINGS

**Vitagraph Wants Government's Regulating Board to Declare Eskay Harris' "Beauty" Film Unfair Competition—Injunction Previously Denied Vita**

The hearings began a week ago Tuesday in the matter of the Federal Trade Commission against the Eskay Harris Feature Film Co. are still being continued and probably will not be over before next week. Gaylord R. Hawkins is prosecuting the matter for the Commission before Examiner Edward M. Averill in the Federal District Court, with Winfield Bonyng (O'Brien, Malevinsky & Driscoll) acting for the defense.

The suit has been begun on the instance of the Vitagraph Company of America, alleging unfair trade competition in violation of Section 5 of an Act of Congress approved Sept. 26, 1914, entitled, "An Act to create a Federal Trade Commission; to define its powers and duties; and for other purposes." The alleged violation concerns the pictures "Black Beauty," two of which are on the market, sponsored by Vitagraph and the defendant.

The complaint sets forth that in July 27, 1920, the Eskay Harris people purchased five prints of three reels each of "Your Obedient Servant," originally produced by Thomas A. Edison, Inc., in 1917, and described in the copyright office annals as "a drama suggested by Anna Sewall's story of 'Black Beauty,' directed by Edward H. Griffith and produced by Thomas A. Edison, Inc." The alleged unfair competition consists of the fact that the defendant expended these prints into four reels by retitling and adding scenes and marketing it under the title of "Black Beauty" in an alleged attempt to compete with Vitagraph's picture of the same name. The latter's production was first exhibited at the Strand, New York, the week of Washington's Birthday, 1921, while Harris' film has been on the market since last October, the defendant's witnesses also testifying their production was conceived some two years prior to Vitagraph's as well as being on the market first.

The charges set forth that the picture is intended "to deceive the motion picture distributors, exhibitors and theatrical patrons by making them believe that respondent's said reconstructed film was and is the same film as that of the same name made by the Vitagraph company as aforesaid. . . ."

The defense admits many of the Federal Trade Commission's allegations except that no subterfuge was intended; that the Obedient Servant picture never has been very extensively exhibited throughout the United States as alleged; that the Vitagraph's version is not a strict adaptation of the Anna Sewall story and that there is no unfair competition within the intent and meaning of the Act of Congress concerned.

George Randolph Chester, the Vitagraph scenario editor, and the executives of both the Vita and the defendant companies testified interestingly on several topics. Mr. Chester admitted pictures dealing with crime are not with his and the company's approval generally speaking, but that their version of "Black Beauty" dealing with crime is excusable in this instance. The defendant's version of the picture eliminates that part of the story entirely.

The principals in the action last Wednesday viewed the exhibitions of all three pictures in the Vitagraph projection rooms; the original Edison "Obedient Servant" yarn, the edited and reconstructed version under the "Black Beauty" title and lastly Vitagraph's production of the same name.

A Supreme Court action begun six

months ago by Vitagraph against the Eskay Harris Feature Film Co. has been discontinued by the plaintiff paying the costs, following its motion for an injunction being denied. Mr. Bonyng also acted for the defendant in that matter.

## PANS EARLE METHOD, CLAIMING A BETTER

**Architect Gillies Derides Cameramen—Impressive Demonstration**

Picture executives are giving an attentive hearing to John Wallace Gillies, architect and engineer, who, according to experts, has discovered a method of saving 25 per cent. in production costs and at the same time bring something new into pictures. Mr. Gillies is an amateur photographer of note, but took the work up professionally at times, and received the record price of \$1,500 for 100 pictures of Charles M. Schwab's country home.

In describing his process, an executive in the picture world said it had advantages over the technical means patented by Ferdinand Pinney Earle, but in a personal interview Mr. Gillies was inclined to scoff at the Earle method and to say of his own that it was only a knowledge of light and shade that made it different. It should be explained that light and shade, in this sense, is light and shade as felt by an expert, and a trained one.

"The Earle method," said Mr. Gillies, "is simply the photographing by a special method of painted sets. Leaving the patented method aside, it will be seen that painted sets are valueless in that they are not alive, and so without value for photography. It is the mistake painters would make. They do not and never can understand photography."

Another point made very clear by Mr. Gillies in a private demonstration was the superior dramatic quality of a vertical picture (one taller than it is broad). The Germans, he explained, had recognized this in a crude way and used such effects in "Passion." Certainly he made the superiority of the vertical effect very obvious.

Of the men in pictures no one he said he saw hope only in Richard Haas and Paul Chalfin. Both are architects and both with Famous Players. A certain artist he described as a mere draughtsman, and others he dismissed with a wave of the hand. Cameramen generally, he said, merely understood the mechanics of the camera and not much else, and he was particularly pointed in his discussion of the work of George W. Bitzer. When educated and intelligent men take up the study of the camera, learn it and forget, and then proceed to photograph with artistic conceptions of composition as their main conception, then pictures will begin to improve, he said.

Gillies' claims as he illustrated them by actual photographs did not seem exaggerated and were impressive. He himself is starting shortly with his staff to produce short reels for the market, disregarding for the present offers made by big companies.

Jesse Weil, Gen. Mfr. for Horwitz The Joe Horwitz Productions has Jesse Weil as general manager. Mr. Weil accepted the engagement last week and is leaving this week on a western trip for the firm.

## COAST REPORTS ACTIVITY

**Big Rift in Cloud of Financial Depression—Retrenchment Policy at Western Studios Helps Outlook of Whole Industry—Goldwyn Reorganizing**

### METRO REVISION

Los Angeles, July 6.

Retrenchment with a vengeance has hit in the Los Angeles studios. At the Famous Players-Lasky the salary cuts were announced this week as 15 per cent. on all salaries of \$100 or less and 25 per cent. on all that are above the \$100 mark. At the Mack Sennett studio in Edendale there is to be a shut-down for the months of July and August, with the only shooting to be done that required to finish the Mabel Normand production of "Molly O." and a Ben Turpin two-reeler. There has been a lot of night shooting there during the last week to finish "Molly O." At Universal, young Irving Thalberg, the studio manager, since his return from the East has issued an order against the bunching of productions and overtime on the part of employees, with the general idea that the studio running on a regular schedule will be able to be in operation the year round. Samuel Goldwyn is here reorganizing his studios.

At the F. P.-L. plant Jesse Lasky, vice-president of the organization, stated on Thursday after a conference with his heads of departments that all branches of studio employees were giving him the heartiest cooperation in his effort to cut the general overhead. Material cuts in salary are being made throughout the organization, while in some branches slighter reductions are contemplated.

In addition to the stars already working on the lot Thomas Meighan and Constance Binney, who have been making pictures in the East, are to arrive and start work next week. Dorothy Dalton is on a vacation until September.

At Sennett's John A. Waldron, studio manager, states that even though the studio is shut down the regular quota of Sennett productions will be marketed. Several of the Sennett players under contract will be kept busy elsewhere during the shutdown. Kathryn McGuire will play the lead in Larry Trimble's production of Jane Murfin's latest story, Harriet Hammond has been loaned to Marshall Neilan and George O'Hara, the juvenile, has been "borrowed" by Fox for the lead with Shirley Mason.

Irving Thalberg is out with the report that he is going to "stabilize" the film industry. Rather a husky job for a young man of his years, but he undoubtedly will manage to do just that little thing as far as matters at U. are concerned. He has made rather a record for himself since he has been in charge there.

### Goldwyn Revision

Samuel Goldwyn arrived here on Sunday to start a general reorganization at the Goldwyn plant in Culver City. Abraham Lehr, general manager at the studio, stated that the plant is on a strict economical and business basis and that no reduction in the size of the staff is contemplated. However, the general working staff at the studio is wondering just how much of a cut they are going to be asked to stand for.

The Goldwyn sales and distribu-

## CONGRESS' CENSORIAL MEASURE INCLUDES INDECENT PICTURES

**Act Approved June 5 Prohibits Interstate Transference—May Cover Theatrical Scripts—Penalty \$5,000 and Five Years.**

An act passed by Congress and signed by the President in June as an amendment to the Penal Code, makes it a prison offense to send from one state to another or to bring into America from a foreign country, "any obscene, lewd or lascivious . . . picture, motion picture film, paper, letter, writing, print or other matter of indecent nature." Penalty named is a fine of not more than \$5,000 or imprisonment of not more than five years.

This new law which denies censored matter for interstate shipment, is regarded as making unnecessary the growth of the censorship movement because it is a sharp check in itself. Though the act does not mention theatricals, the restriction may be interpreted to include the scripts of plays classed as objectional in the act, which is:

[H. R. 14384.]

An Act To Amend the penal laws of the United States

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section 245 of the Act entitled "An Act to codify, revise, and amend the penal laws of the United States," approved March 4, 1909, is hereby amended to read as follows:

"Sec. 245. Whoever shall bring or cause to be brought into the United States, or any place subject to the jurisdiction thereof, from any foreign country, or shall therein knowingly deposit or cause to be deposited with any express company or other common carrier, for carriage from one State, Territory or District of the United States or place noncontiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States, through a foreign country, to any place in or subject to the jurisdiction thereof or from any place in or subject to the jurisdiction of the United States to a foreign country, any obscene, lewd, or lascivious or any filthy book, pamphlet, picture, motion picture film, paper, letter, writing, print, or other matter of indecent character, or any drug, medicine, article, or thing designed, adapted, or intended for preventing conception, or producing abortion, or for any indecent or immoral use; or any written or printed card, letter, circular, book, pamphlet, advertisement, or notice of any kind giving information, directly or indirectly, where, how, or of whom, or by what means any of the hereinbefore mentioned articles, matters, or things may be obtained or made; or whoever shall knowingly take or cause to be taken from such express company or other common carrier any matter or thing the depositing of which for carriage is herein made unlawful, shall be fined not more than \$5,000 or imprisoned not more than five years, or both."

Approved, June 5, 1920.

tion plans are to be issued here by Goldwyn during this week.

### Independents Active

The independent production field is looking up. There has been considerable activity regarding the formation of new producing combinations within the last week, which seems to indicate that a general revival in making pictures is about to take place.

The Western Photoplay Corporation is about to place four producing units in operation; the new Junita Hansen company got under way this week at the Warner Brothers studio; Zasu Pitts and Tom Gallery have managed to secure Santa Cruz banking capital to back their company, and Jack Coogan states that he has a contract to produce five pictures within the coming year with his son as the star and will begin work not later than August 1.

The initial production of the Western corporation will be made under the direction of Joe Franz, and will have Beatrice Burnham as the featured player. The story is an original by Nobel Johnson, who will also appear in the cast with J. Farrell MacDonald and "Bill" Patton. Sig Schlager is in charge of exploitation and distribution for the Western corporation.

He, together with E. P. Hunziker, Harry Licht and Ben Rothwell are at the helm of two additional producing units for the organization. These will have Mitchell Lewis and Carol Holloway as their respective stars, and will begin work within two weeks. Ernest Varde leads a fourth unit and will produce at the Brunton lot.

The Junita Hansen company, which started at the Warner lot, has Carter de Haven, Herb Somborn and Sam Warner interested. Five reels will be made with the former Pathe serial luminary as the star.

The Pitts-Gallery combination

have rented space at the King Vidor studios on Santa Monica boulevard, and Jack McDermott has been engaged to direct for them. The name of their initial picture will be "Patsy." McDermott was co-director with Marshall Neilan in the making of "Dinty," and directed "The Sky Pilot" for Vidor. Marjorie Daw has been loaned to the company by Neilan, and she and Gallery will play the leads. Wallace Beery is also in the cast.

Jack Coogan states that he has no affiliation with any producing or distributing company, and will make his five productions with Jackie as the star entirely on his own, and handle the distribution from Los Angeles. His plan is to have a personal representative tour the entire country, placing the Coogan pictures before the exhibitors and giving them a chance to bid on the productions. Both Sol Lesser and Coogan deny that they are to be associated in any manner in the making of the pictures.

Incidentally the finding of the California Workmen's Compensation Commission, the State act under which it was created providing that workmen injured in line of duty are to receive 65 per cent. of their salary while incapacitated, handed some of the folks a laugh. Little Jackie sustained a broken ankle while working in a picture, which laid him up for two months. The little star was getting \$1,000 a week, but the State law provides for a maximum salary of \$370 a week and the 65 per cent is paid on that basis.

### TAKES AUSTRALIAN FILM

First National has taken over the American distribution of "The Sentimental Bloke," a six-reel feature made in Australia by the E. J. Carroll Film Corp.

The picture is said to have done exceptionally well in England.

# How Much Does It Mean To You?

To have your route for 1921-1922 season in your trunk while vacationing

OR

To have your route for 1921-1922 season laid out NOW and avoid the rush

## It Means \$\$\$\$

In your pocket, when I handle your act, because there are 91 weeks' work, with no lay offs or big jumps, which I can arrange for you.

## If You Agree That It's Worth Your While

To get this service, route and personal attention, then immediately

WRITE, WIRE OR PHONE

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## AGENCY

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## CHICAGO

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# VARIETY

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## P. M. A. - T. M. A. FUSION

### LOWEST PRICES IN OIL FIELDS HOLD OUT LITTLE FOR THEATRES

**Kansas City Reports Bad Next Season's Prospects for One-Nighters of That Territory—Wheat 'Way Down as Well**

Kansas City, July 13.

With the low price of crude oil causing the loss of millions of dollars daily to the operators and royalty owners in the Oklahoma territory; with smelters shut down owing to the low price of lead and zinc in the mining country south of this city, known as the Joplin district, and with wheat selling for from 80 cents to \$1.10 in the Kansas fields, prospects for even a fair theatrical season in this part of the country are far from rosy.

A survey of conditions shows there will be many millions of dollars less this year available for luxuries than in the two or three previous seasons.

With no market for fuel oil and kerosene and with the operators in Oklahoma and northern Texas unable to obtain credit, this territory faces a dark outlook. Reports from Oklahoma City say that there is less activity in that territory than in the past 20 years. All oil centers in the Southwest—among them being Tulsa—(Continued on page 2)

### WIFE TELLS COURT TO CUT ALIMONY

**Bonachea, Dancer, Claims She Earns More Than Her Husband**

Los Angeles, July 13.

Lucrecia Bonachea, a Spanish dancer who is now with the Fox company went into one of the local courts last week and asked that the alimony her husband was paying her under a decree issued in 1919 be reduced. She stated that she was making \$100 a week and that her former husband was only getting that much a month, therefore she would be willing to have the alimony reduced.

There are two children the mother has custody of. The court ordered \$20 monthly be paid toward their support.

### "OLD PICTURE SHOW" AS ATTRACTION

**Central Theatre, Jersey City Gives Comedy Innovation With Program**

A comedy innovation in the way of an old-time moving picture show was introduced at the Central theatre, Jersey City, the first three days of the current week. It is more of an afterpiece, investing the services of a number of acts on the bill, including an extra Hebrew comedian whose running fire of comment provided laughs.

The show opens in "one" showing the exterior of a nickelodeon flourishing in 1909. Then goes to "three," interior, where a crowd of kids with a few grownups compose the audience along with a female pianist who sings illustrated songs between reels. Occasionally a slide was purposely placed upside down with the operator the next moment flashing the sign, "One Moment Please." As a side-issue a man stood in the wings and gave his idea of "talking" pictures by impersonating various characters in the films.

The leading feature was an old issue of Mary Pickford and Owen Moore, of 1909. Mary then wore short dresses and was just blossoming as a star. This film was melodramatic and obviously crude in production, construction and continuity as compared with present-day output and easily shows the progress made by this class of entertainment.

The skit went well and was received as a novelty.

### ROCK OPERATED ON

William Rock was operated Wednesday for stomach trouble. His condition was said by friends to be critical.

### PROPOSE COHAN AS HEAD

**George M. Declines Tender—Union Principle Involved—Miller Casts "Mrs. Fair" From the Fidelity Members**

### START DEFENSE FUND

Steps to bring the Producing Managers' Association and the Touting Managers' Association together were scheduled for consideration at a special meeting this week of the P. M. A. with representatives of the smaller show managers' association. The plan of combining the two bodies proposed that the fused managerial associations have George M. Cohan as president.

Mr. Cohan denied he would consider heading such an organization when asked about it. He admitted the idea had been unofficially submitted to him, but said that he had refused to consider it, which led to a postponement of the meeting. Cohan explained that to do so would accomplish what the Actors' Equity Association had attempted to do by putting in the "Equity Shop"—that is, an attempt to force him into the P. M. A. and to weaken the Actors' Fidelity League.

"If I were to accept such a post," said Mr. Cohan, "it would mean that I would have to leave the Actors' Fidelity League, and I will never give up membership in the Fidelity so long as labor controls theatricals."

"The by-laws of the A. F. L. expressly deny membership to any (Continued on page 2)

### "LIGHTNIN'S" GREAT RECORD; 1291 PERFORMANCES ON B'WAY

**Leaving Gaiety, New York, Aug. 27, After Three Years in Same House—Going to Blackstone, Chicago—Hoyt's "Trip to Chinatown" Eclipsed**

**"O'BRIEN GIRL"  
WITH MIXED CAST  
Equitys and Non-Equitys  
To Play Cohan's Only  
Show Next Season**

Boston, July 13.

"The O'Brien Girl" will continue into next season. This was decided Saturday when George M. Cohan made his second visit here in two weeks. It will be the only attraction operated by Mr. Cohan. The show is to leave here for Chicago by Labor Day. It will not be shown in New York until later in the season and no other companies of the show are to be sent out.

It was up to the cast of "The O'Brien Girl" which is another Cohan smash, whether the piece would continue or be taken off after the local run. Most of the players have run of the play contracts. They advised Cohan they would play out the contracts, he having given them a week to make a decision.

The six players sought legal advice and were told the contracts could not be broken by either side without supplying substantial grounds for recovery of damage in civil suits.

It is understood here opposite advice came from the Equity.

Those players not holding run of the play contracts will be replaced with non-Equity members. That includes the chorus, which will probably leave the show under instructions, the choristers having the usual two weeks' notice clause contracts.

It has been decided to end the great run of "Lightnin'" at the Gaiety, New York, Aug. 27, when John Golden's production of Winchell Smith and Frank Bacon's play will be moved to the Blackstone, Chicago. "Lightnin'" will have then completed a run of three years on Broadway, establishing a run record that eclipses anything of its kind in America. A. L. Erlanger, who has the show's booking destinies in charge, decided on sending the piece out, the matter of continuance into a fourth year not being settled until last week.

"Lightnin'" was first put on Jan. 28, 1918, in Washington. It was taken off for slight changes but was not again offered until Aug. 20 of the same year, bowing into the Gaiety with highest praise from the critics. It ran without interruption until interfered with by the actors' strike starting Aug. 6, 1919, and it closed soon after until Sept. 6, when the strike was settled.

As it now turns out the strike is responsible for the only flaw in the run record of "Lightnin'". The records show a lapse of exactly three years from the date of opening, but there were three dark weeks during the strike, giving the play a run of 153 weeks, instead of 150. By Aug. 27, the show will have played 1,291 performances on Broadway, which includes some 50 special matinees and 17 extra performances. Based on eight performances a week the show's run really measures to 161 weeks plus three performances.

In addition to the length of run "Lightnin'" has nailed a number of other records. A conservative estimate of the total takings of the show places the gross at well over \$2,000,000. For its first year it played to a top price of \$2.50. The second year the scale was advanced to \$3. There it remained throughout the third or current year, with the exception the Saturday night scale was again advanced from \$3.50 to \$4 top. The nearest approach to "Light-

(Continued on page 2)

**Unless You Want a Route  
Don't Even Bother  
To Look On  
Page 4**

## PARIS

By E. GEORGE KENDREW

Paris, July 1.

The first production at the Nouveautés for the new season will be a comedy by Andre Birabeau, "Un Homme sur la Paille," in three acts as usual.

Helen Zagat, American danseuse, made her Parisian debut at a concert at the Salle Gaveau last Sunday. She was assisted by Suzie Welthy. Sacha Guitry's three-act comedy, "Le Mari, la Femme et l'Amant," created at the Vaudeville, will be revived at the Theatre Edouard VII next week, to replace "Le Grand Duc."

Following the polemics over "Atlantide" the author Pierre Benoit is again hauled over the coals for alleged plagiarism in including phrases of Victor Hugo in his book "Le Lac Sale." Benoit is unable to deny the resemblance but alleges he did it on purpose to catch the critics who accuse him of writing imperfect French. Unfortunately before any such allegation was forthcoming some smart reader noticed the lifts from Hugo. The Mogador (ex-Palace theatre) will reopen in September probably with a revival of the operetta "La Poupée."

A revue, with the punning title of "Paris en Shimmy-se" now fills the bill of Oscar Dufrenoy at the all-fresco Ambassadeurs. There is nothing special to report, the show being worthy of this Champs Elysees resort for the warm evenings.

The new operetta with music by Christini, controlled by F. Salibert, will be produced at the Bouffes in October. The cast will probably comprise Urban, Maurice Chevalier and Jane Montagne but Quinson has not finally settled on his future troupe.

Alhambra (Paris) to July 14. Oswald Brumand, The Hassans, Gaston Palmer, Eddie Brown, Meodie Trio, Jack Bircley, Yong Wong Troupe, Segri, Les Vedras, Eight Mendez Troupe, Wolkowsky's Russian Dances with Joan Goode, Gorevan, Wear, Lubowa.

M. Joubert, manager of the Film d'Art Studio at Neuilly, (France) died in an automobile accident.

Lucille Marcella Weingartner, cantatrice, wife of the composer Felix Weingartner, died suddenly from kidney disease, in Vienna, June 21.

Benjamin Bidaud, an old employee of the Eclipse Film Society, died at Perrenx, Seine (France), June 21, aged 72 years.

A monument to Johann Strauss, waltz composer, who died in 1903, was inaugurated by President Hainisch in the City Park of Vienna, June 27.

The death of Baroness de Rahden, the fashionable circus rider 30 years ago, raises old souvenirs of Paris society. She was considered a beautiful woman and a leader in society. Her husband was the victim of a tragic quarrel between rivals in a Paris circus, being shot during a show by a society gentleman. Soon after, while at Nice, the Baroness was suddenly struck blind. She refused to reveal the calamity to her friends and insisted on giving her performance that night in the circus, hoping she would be killed by her horse, a restless animal. She was thrown and badly hurt, but survived, and she has since lived a retired life, in humble circumstances, in Paris. It came as a surprise to many last week to learn she had only just passed away.

The secretaries of the Paris theatres and music halls are forming themselves into a "trade union" to protect their interests.

The heirs of Donizetti sued the French Society of Authors and Composers for royalties collected from the Opera, Opera-Comique and Gaiety on the works of the Italian musician. The defendants contended the rights of the family ceased in 1858, but did not go into facts why the society continued to collect the royalties. The court took this view and non-suited the heirs, who now threaten to appeal.

The Moulin Rouge was destroyed in 1915, and the Joseph Oller Co. asked the tribunals to cancel the lease of the lessee, Faber, on the grounds that the fire was caused by imprudence. Previous tenants, Peter Oarin, Hartmann, Dantergher and Faber, testified to the contrary.

PEGGY O'NEIL

SAVOY THEATRE,  
LONDON  
2nd YEAR

The case was adjourned last week for deliberation.

Albert Wolff will evidently not return to the United States for next season, having been officially appointed musical director for the Opera-Comique. M. Bellhomme, connected with this house for forty-two years, has been given a benefit matinee on his retirement.

## FUSION

(Continued from page 1)

It became known this week the P. M. A. has in its possession sworn statements alleging Equity had violated clause six of the basic strike agreement, which provides no coercion be practised in the securing of new members.

The managers are said to have asked for an opinion from a prominent firm of attorneys as to whether the P. M. A. Equity contract had not been breached on the evidence submitted and the attorneys replied in the affirmative.

producing manager who is affiliated with an organization and that would take in the P. M. A. and the T. M. A. The Fidelity permits independents like Henry Miller and myself to belong. Mr. Miller withdrew from the P. M. A. for that reason, electing to remain with the Fidelity. It was my idea to prohibit membership in the A. F. L. to members of the P. M. A., so that the artists in the Fidelity can at all times be independent.

Mr. Miller, who demanded he be treated as an independent when the "Equity Shop" was put through, has cast "The Famous Mrs. Fair" with independent players for touring next season. Outside of himself and Blanche Bates, the cast is entirely changed from that of last season. Regardless of Mr. Miller's presidency of the A. F. L., most of the original company in "Mrs. Fair" were Equity members.

It was stated at the time of the Equity's closed shop plan that the council of the Equity was empowered to make certain exemptions. So far as is known none have been made which would leave the other independents in the position of accepting the new "superseding" contracts or engage only players not in the A. E. A. The Equity Shop was supposed to be a plan of protection against the small fly-by-night managers, and it was reported freely that recognized independent managers in New York would be exempted.

Mr. Miller will start the season with "The Famous Mrs. Fair" only, though another company of that play may be put on later. Mr. Miller's association with A. L. Erlanger, who is in the P. M. A., has not interfered with the former's stand as an independent. Mr. Erlanger is a partner in the Miller projects, which are independent in themselves.

The Touring Managers of the United States and Canada held its annual meeting Tuesday at the Astor Hotel and re-elected all of the old officers for the coming year.

More than 50 members were in attendance and the secretary's report revealed the fact that over 25 new members had been elected within the last three months.

From all reports from the one night stands serious conditions confront travelling attractions the coming season, and it was consensus that unless a drastic reduction is made in actors, stage hands, and musicians' salaries and other operating expenses there would be very few attractions on the road.

Owing to the unfavorable outlook and as an added protection to the membership, a resolution was adopted creating a substantial emergency fund, which is to be added to with a weekly assessment made on every attraction for each week played—to be used as a guarantee fund to bring back to New York all of the members of any company that might get into financial difficulties.

The newly elected officers were: Gus. Hill, Pres.; John Leffler, vice Pres.; John J. Coleman, Sec. & Treas.

"My Lady" at Playhouse

London, July 13.

Edwin Marris produces a play by Edgar Wallace, entitled "My Lady," at the Playhouse, July 18.

## INFORMER EXPELLED

London, July 13.

Dave Carter, manager of the Vaudeville Club, has been committed for trial on his own bail, in connection with an alleged unlawful gaming case. The informer was a member of the club and has been expelled.

## PALACE REVUE

London House Changes Policy—Reopens in Sept.

London, July 13.

The Palace finishes its more or less tempestuous career as a cinema July 16, and will reopen in September with a revue.

## MANAGERIAL EXCUSES

London, July 13.

Owing to the recent strike slump and present weather conditions some managers are seeking to annul high priced contracts with artists, alleging, in some cases, the acts are not as previously seen.

Lottie Grooper Going Into "Notions"

London, July 13.

Lottie Grooper, engaged by Charles Cochran for "The League of Nations," joins it in August.

"Spanish Treasure" With Hawtrey

London, July 13.

After a provincial try-out "Spanish Treasure" is scheduled to open at the Criterion July 19, starring Charles Hawtrey.

## BELOW EXPECTATION

Dickson and Hyson Fail to Meet Advance Boosting.

London, July 13.

Dorothy Dickson and Carl Hyson opened at the Pavilion, but the act did not score commensurate with its advance boosting.

"After Dinner" Is Vaudeville

London, July 13.

"After Dinner" at the Lyric, consists of an ordinary star vaudeville bill, with a burlesque of "Chu Chin Chow." In the cast are Dahpne Pollard, Harry Green, Nat Ayer.

## 20 CLOSED IN PARIS

Paris, July 13.

Twenty theatres are closed here for the first time in seven years. Another extraordinary heat spell this week.

Ruby Miller Going Into Garrick

London, July 13.

Ruby Miller follows the French season at the Garrick with a production of "The Edge of Beyond."

## "SOME DETECTIVE"

Wee Georgie Wood Elaborates Vaudeville Skit—At Empire.

London, July 13.

The Empire reopens with "Some Detective," starring Wee Georgie Wood, supported by Ethel Irving, and a fine cast.

Wood has already made a success of the piece in a vaudeville version.

## "LINCOLN" AGAIN LIKED

London, July 13.

The "Abraham Lincoln" revival at the Lyceum was enthusiastically received.

Duncan Girls Returning

London, July 13.

The Duncan Sisters have left "Pins and Needles" at the Gaiety to open with Charles Dillingham in the Fred Stone show "Tip Top" in Chicago next month.

They will return here next year.

"Mary" Finished July 9

London, July 13.

"Mary" finished here July 9. Sacks intends to revive "The Lilac Domino" and "Irene."

## ABOUT TALKING PICTURES

Claude Verity has invented a new method of synchronization for talking pictures. He claims if there is a break during the showing of the film it is possible to continue the synchronization.

The London Times, commenting on a showing of the invention, recalls Dr. Johnson's opinion of a woman speaking in public. He compared such a performance with a dog standing on its hind legs—both were very clever, but there was no real need to do it at all.

THEATRE RELEASING  
DUE TO HIGH RENTBankruptcy Too May Help  
Revision of Leases

London, July 13.

The embarrassment of a group of theatre managers who absorbed control of houses in the war period when amusements were at the crest has come with the arrival of the depression incident to the labor troubles, and will be worked out through a plan of liquidation. This means the relinquishment of the theatres, a number of which are under rentals higher than those on Broadway.

Those on the inside say the liquidation plan is the only way out. Bankruptcy proceedings it is expected will eventually result in the theatres reverting to the original lessees and then new arrangements can be made whereby the rentals will be placed on a basis which will make profitable operation possible.

The reported theatre situation in London is not surprising to showmen in New York. English managerial firms have been reported bidding in houses at enormous rentals from time to time.

The English system of admission scales is so non-elastic that the gross is practically constant. Moderate sized houses there consider a gross of \$8,000 weekly as very good and as that is virtual capacity such houses are less able to stand high rentals. The stalls and pit system is believed accountable for the limitation of house capacity, the important difference between the English and American system being that here the entire lower floor is available at top money, while in England only the stalls command top prices.

## LIGHTNIN'S RECORD

(Continued from page 1)

nin's" run record is held by "The Gold Diggers," which closed last month at the Lyceum, New York, after conservatively playing for 90 weeks (approximately 720 performances) and "Irene," which also closed in June after running 86 weeks.

The former American run record was held by "A Trip to Chinatown," which ran 657 times, so that the Hoyt piece record is pushed back to fourth place. "Lightnin'" almost doubled the run of the "Chinatown" play. "Gold Diggers" and "Irene" also beat it.

"Lightnin'" is predicted to establish a new Chicago record, with the expectations of remaining a year there. Its business at the Blackstone, figured on a scale of \$2.50 top, can better the figures at the Gaiety by over \$4,000 weekly because of increased capacity. The Blackstone scales at over \$19,000 weekly, not counting Sunday night if an extra performance is decided on. The Chicago house seats 1,210 as against the Gaiety's 806 capacity.

Another Golden show will take tenancy of the Gaiety immediately following "Lightnin'" withdrawal. It is "The Wheel," which has a gambling scene, said to be a replica from the Bradleys at Palm Beach.

This week Arthur C. Aiston sent out data purporting to show that Bacon's character of "Lightnin'" Bill Jones was taken from "Tennessee Pardon," a play owned by Aiston. The latter does not charge a lift of material other than the character itself, which he claims is the same as "Geewhiller" in the "Pardon" play. Aiston appears not to have taken the matter into court, though the literature supporting his contention has been widely disseminated.

The Golden office stated that it had heard from Aiston before and that a letter of apology from him to Bacon was on file. This letter dates some time ago, when Aiston first saw Bacon in "Lightnin'". It was also stated that "Lightnin'" was taken from a play originally written by Bacon and called "The House Divided." Winchell Smith took the script and entirely rewrote it.

During the run of "Lightnin'" Bacon has never been out of the cast through illness. Will Cresay played the lead for two weeks, Milton Nobles for ten days and Percy Winter for two performances, while Bacon was taking a vacation. Nobles was out in the road company last season and will again tour in "Lightnin'", that being the only company to be sent out in addition to the original.

## NEW CASINO REVUE

Volterra puts over another success with Chevalier.

Paris, July 13.

The summer revue of Leon Volterra at the Casino de Paris was presented July 8 and made good. The title "Dans un Fauteuil" of course cuts no ice, as usual with all Parisian shows of the kind. The authors are the chansonnier Saint-Granier and his partner Briquet. Well produced by Jacques Charles, who is leaving shortly for New York. The music splendidly arranged by Louis Hillier, mainly with items of the Franco-Salabert repertoire.

The leads are held by Maurice Chevalier, Milton, Magnard, Dutard, Robert's dances, Jackson Gira, Mary Dubas, and the talented comedienne Nina Myral.

BEAUTY PRIZE WINNER  
PLACED

Paris, July 13.

Agnes Sauret, winner of the French beauty prize, has been engaged by Albert de Courville for the city, London, opening shortly.

## LOWEST PRICES

(Continued from page 1)

as, Oklahoma City, Okmulgee, Muskogee, Fort Worth, Dallas and Wichita Falls, all ordinarily good show towns, are filled with idle operators, lease breakers and promoters, many without money or credit. Critical phases of the situation are intensified by the prevailing high prices demanded by labor and for material, otherwise oil could be produced in this territory at a profit at a dollar a barrel. The Oklahoma production for the past two years has been around 300,000 barrels daily. This now brings \$300,000 when four months ago it brought over a million dollars, a loss of more than twenty million dollars a month, in this territory alone. With winter coming on some of the operators hope for an increase demand for fuel oil. One refiner announced he had contracted for all of his output for a year at a dollar a barrel. A year ago it sold for \$2.60 a barrel. With the low price of fuel oil the coal interests in the Kansas and Oklahoma fields will also be hard hit. So far the coal prices have been held up by the operators on account of the small output, as most of the Kansas mines have been shut down a great deal of the time on account of strikes and miners "holidays" caused by labor leaders' trials and general uneasiness.

## Wheat Way Down

In Kansas the Secretary of the State board of agriculture reports that wheat threshing is in full swing with the yields holding up well with the latest estimates. Some of the grain is being rushed to market but only brings from 80 cents to \$1.10 a bushel, with little sold at the latter figure. Oats and barley harvest will follow the wheat closely and some oats have been threshed. The corn cultivation has been delayed by wet ground in the past two weeks and is far behind.

In the Joplin mining district, the great lead and zinc country, business is practically at a standstill. The prices of these metals are way down, smelters have been closed and very little mining being done.

In many of the better towns in this southwestern territory, which in former years were considered among the best of the one-night stands, and some being good for two and three nights, the theatres have been closed indefinitely and no bookings being made, while others still open are showing pictures only and refusing to book any road attractions owing to the demands of the local stage unions.

All of these things will undoubtedly be felt in this city for it is through this place that most of the money from the Great Southwest flows in its different channels and it is here the residents of the cities of this territory come for amusement and entertainment.

In spite of the depressing reports from all of the surrounding country the Kansas City bank deposits show a gain of \$7,000,000 in the last two months, most of which is in the smaller state banks and trust companies. Local industries also show a healthier aspect. Five hundred assembling employs have gone back to a full time basis at the local Ford plant, where they have only been working part time and several of the steel plants have put on additional men and are working nine hours a day instead of eight.

A number of large conventions are also scheduled for this city in the coming theatrical year which will no doubt help some in keeping the dollars rolling into the box offices here.

# FAMOUS PLAYERS RESISTS BEAR DRIVE AT 47 1-4, NEW 1921 LOW

Process of Discounting Dividend Uncertainty Apparently Completed—Shorts Use Minneapolis Incident For Quick Sally—Loew Listless

There were indications this week that the process of discounting uncertainty over the next Famous Players' dividends had been completed. Transactions in the amusement leader over the week ending Wednesday totaled around \$3,000,000 in market value or \$6,000,000 par value during which quotations were hammered from a high of 57 3-4 to a new low for the current year of 47 1-4.

There were indications that market opinion was ready to accept a level around 47 as fully discounting adverse action on the next dividend, which should come to a vote in the board about the middle of August. At that price there was apparently good support from interests who believed the stock promised a profit on the long side. From 47 it moved up to better than 51 and held within narrow range near 50.

It is likely that the Minneapolis incident when the exhibitors secured a pledge from Adolph Zukor that he would keep hands off the independent, and the threat of what amounted to a boycott against the company may have played a sympathetic part in the decline. Wall Street trading sentiment often is made up very unsubstantial things. The film trade knows that the theatre owners will not boycott Famous Players' product and what happened in Minneapolis can have no effect upon the company's profits. Nevertheless the whole thing makes ammunition for Wall Street bear argument.

Famous is under pressure anyhow because of the approach of a vote on the dividend; holders are nervous; bears are examining the issue as to its vulnerability. Just then the Wall Street rumor factory grinds out vague reports of trouble in the trade—antitrust agitation and the like. Mystery hints and tips under conditions such as these often do more to injure a stock than a known adverse business situation. The Minneapolis affair, however, was a minor factor. The big influence is uncertainty over the dividend.

This system of discounting a passed dividend is an intangible sort of thing in which market psychology plays a very large part. It is impossible to say at just what point, at just what price, a stock has discounted a passed dividend. Say a security like Famous Players has been riding for six months within a range between 65 and 75 and a speculator with detailed knowledge of the company's affairs has been in and out several times or many times at a profit.

Then comes up the question of the next dividend. The speculator (or investor, for that matter) weighs the situation and decides that, all things considered, a passed dividend will be discounted at 55. He is convinced and satisfied in his own mind that even if the dividend is passed, the stock is intrinsically worth 55. In all probability he is right, but when the stock touches 55 and our speculator or investor buys, some professional bear clique decides that Famous Players, by reason of its so-called technical position (a thing that has nothing whatever to do with actual value), can be driven down further for a profit and proceeds to depress the price artificially; in nine cases out of ten our investor or speculator will promptly abandon his conviction that 55 discounts a passed dividend and throw his stock overboard. Thereby he gives that much aid and comfort to the short side. It is for reasons such as this the there is no such thing as a definite level at which a stock discounts future possibilities of ill. The bottom can only be found by the interplay of trading, that point where market opinion comes to a balance between the buyers and the seller.

From the stock's performances on the tape this week it would appear that something like an agreement had been reached when the price got near 47. Aggressive short selling stopped there and there are indications that covering for a profit set in. Friday of last week dealings reached 20,000 shares and quotations were off from 56 1-4 to 49 1-2, nearly 6 points. It would scarcely seem that there was any strong support in such a session

Nor did there seem to be any great support up to Wednesday. The recovery to better than 51 had the appearance of covering rather than supporting orders. All the way down from Famous Players' high of 82 back in April, there has been talk of a "bob tail" pool operating in the issue, jumping in and out from the short to the long side, and this clique probably has a good deal to do with the erratic behavior of quotations. The Times Square players have not tried to analyze the situation further than the perfunctory explanation, "Question of dividend."

Loew, Inc. seems to have discounted every possibility good and bad and sunk into inaction. Since last Friday its extreme range has been one-eighth away from 10 1-2 and the turnover has fallen below an average of 500 shares a day as against the former normal dealings of ten times that amount. There is no initiative at all on the buying side, holders apparently being reconciled to the prospect of no dividends until next Spring. There is a feeling among speculators that the price will go lower as discouraged holders retire and they have prepared for this by placing orders under the current level.

Up to noon Wednesday not a trade had come out in Orpheum since the previous Thursday when the stock moved at 22 7-8. The Curb also was quiet. There was some interest in transactions in D. W. Griffith at 10 3-4 and 10 1-2. Triangle was reported at 10 cents a share, the lowest level it has ever touched.

## ILL. STENCH LAW PROHIBITS BOMBS

Chicago, July 13.

There is on the state books of this state what is known as Senate Bill, No. 269, prohibiting the use of stench bombs and other injurious or smelling substances for the purpose of injuring, molesting or coercing any person. The law provides a penalty of not less than 60 days nor more than one year's imprisonment.

The law is aimed directly at theatre disturbers. It was introduced by Senator Adolph Marks in the Senate and by Representative Sol Roderick and was passed in the house at Springfield last May.

## MONTH'S Six Best SELLERS

### COLUMBIA RECORDS

- "Humming" and "Darling"
- "Good-bye" and "Dreaming"
- "Some Little Bird" and "Mon Homme (My Man)"
- "Wyoming" and "Where Lazy Mississippi Flows"
- "Moonlight" and "Rebecca"
- "Nestle in Daddy's Arms" and "Pucker Up and Whistle"

### Q. R. S. ROLLS

- "Bring Back My Blushing Rose" ("Follies")
- "Sally" ("Follies")
- "Mon Homme (My Man)"
- "Oh Me! Oh My!"
- "Pucker Up and Whistle"
- "The Last Waltz"

If a song moves off the counter these days it must be good, according to the publishers, who are complaining "business is terrible," although two of the local jobbers report July's business so far better than last month's. That speaks well, for this month is about the lowest of all in the industry, as a rule, with things picking up from August onwards.

Other songs that are selling well, considering, are "Honey Rose," "Now I Lay Me Down to Sleep," "I Found a Rose," "Moonlight," "Frankie," "I'll Keep on Loving You," "Do You Ever Think of Me," "Just Keep a Thought for Me," "In a Boat for Two," "Humming," "Nobody's Baby," "Strut Miss Lizzie," "My Man," "Crooning," "Kissamias," "Lazy Mississippi" (another "Miami Shore" that will sell for months), "Crumba of Happiness," "I Spoiled You" (showing up big since Columbia record release) and "Mimi."

## RIVAL CAFE SHOWS CALLED OPPOSITION

Reisenweber's Lets Out Frank Farnum for Act At Little Club

The first instance on record so far as known of a cabaret entertainer losing an engagement for violation of contract for appearing in an opposition cabaret, occurred this week when the management at Reisenweber's released Frank Farnum, the jazz dancer, for "volunteering" and doing his specialty at the Little Club the other night.

Reisenweber's took the stand it paid Farnum to appear at its entertainment and that the volunteer bit at the rival cafe was a violation of contract.

It has become the practice at the Little Club, where numerous professionals gather, to solicit entertainers from the audience, thereby building up a pretentious program that has created talk along Broadway and boosted the late hour patronage considerably.

Farnum was one of the professionals asked to oblige and is said to have performed his jazz specialty. The incident was reported to the Reisenweber people with the "notice" following.

Frank Fay's "Intimates" have been added to Reisenweber's entertainers, Fay appearing in person on the Paradise Roof atop the restaurant.

## YIDDISH "MADAM X" AT SCALA, LONDON

London, July 13.

The Scala reopened successfully with "Madam X" with Yiddish players. This is the West End's first Yiddish theatre.

Paul Davidson told Variety's representative the scheme was started six months ago and is being heavily financed by Nathan Dubosky, a very wealthy Hebrew.

The present leading woman is Malvina Lobel, who played the title role in "Madam X" in New York with great success. Davidson is also negotiating for Schildkraut and Thomashefsky to appear here in the autumn.

The scheme is to work a repertoire of 225 plays, eventually presenting a different piece each night.

Asked about present conditions Davidson said he could afford to lose 1,000 pounds daily for 30 days, as the scheme has the support of all the wealthy West End Jews. He leaves for America shortly to bring over artists who have never yet played in English and believes the American Yiddish theatres can produce many artists of Moscovitch's calibre. At present he is negotiating for another West End theatre, probably the Empire or the Prince of Wales, for the production of Yiddish plays in English.

Mrs. Lobel scored an artistic triumph at the opening.

# SHUBERT'S SCENIC EQUIPMENT ORDERED FROM ACKERMAN

First Concrete Evidence of Shubert Vaudeville \$100,000 Contract—New Ideas in Scenery For Sixteen Or More Theatres

With the signing of a contract for the scenic equipment of sixteen or more theatres last week by the Shuberts, the Shubert "Select Vaudeville" invasion, dated for beginning early in September, was officially set in motion. One of the brothers upon affixing his signature turned to one of the Shubert executives and said, "Well, our vaudeville has now been started."

The contract is said to amount to around \$100,000 given the P. Dodd Ackerman Studio. One of the Shuberts confirmed the report.

It is understood actual preparations for the Shubert vaudeville debut were held off until the differences between the Shuberts and Joseph Rhinock, their biggest financial backer, were settled. Conferences between them lately are said to have resulted in an amicable agreement.

Mr. Rhinock was reported opposed to the vaudeville plans of the firm because it meant opposition to theatres in the Central West in which he and the Shuberts are interested, and he recently verified his withdrawal from the vaudeville project. Whether he is to be again interested as a result of the conference is not known.

The scenic equipment of the Shubert vaudeville theatres will hold a number of new ideas for amusement of that kind. False prosceniums will be installed in all the houses, this device used to bring down the size of settings and the entire designing being pointed to give the Shubert vaudeville theatres the atmosphere of revue productions.

Activity for the vaudeville invasion has been speeded up around the Shubert offices within the past week, with the scenic contract the first concrete move calling for a substantial expenditure. The Shubert scenic shops were not considered adequate to handle the job of equipping the theatres, the Shuberts deciding to place the work outside in the hands of a studio expert in vaudeville designing.

The difference in the number of theatres known to have been mentioned in the scenic contract and number of weeks to be booked is partially accounted for by the fact that several of the Shubert houses are already equipped for vaudeville. The 44th Street is a case in point, but it too will later be made to conform to the revue type of stage dress.



BERT LEVY

Sails from England on the Corona July 16 to fulfil his contract with Charles Dillingham.

## ESTATE OF AL FIELD AMOUNTS TO \$385,459

Rehearsal Starting for Next Season's Tour of Minstrel Troupe—Eddie Conare Managing

Columbus, O., July 13.

The value of the estate left by the late Al G. Field, as filed by the appraisers last Friday, is \$385,459.

The report to the Probate Court cites assets as follows: Value of the Al G. Field Minstrel, \$10,500; government bonds, \$94,204; miscellaneous stocks, \$93,451; cash, \$108,685; real estate, \$79,000. Mr. Field died last April.

Rehearsals for next season's Field's Minstrels started Monday here at the Hartman theatre. The show will open Aug. 1 at Mansfield, O. Eddie Conare will be its manager. He is the son-in-law of the late minstrel Jack Richards has resigned, making his 12th season with the organization.

## MACK'S ALIMONY

Grace Ellsworth After Total Amount Due From Charles Mack.

Grace Ellsworth (Harry and Grace Ellsworth) has retained Frederick E. Goldsmith to execute her claims against Charles Mack (Moran and Mack) for accrued alimony as a result of a divorce decree handed down Nov. 12 last by Justice Arnon L. Squires in the Nassau County Supreme Court (Mineola, L. I.). The correct names of the principals are Grace E. Selders and Charles E. Selders, married Feb. 7, 1913.

The plaintiff secured her divorce on statutory grounds by default and was awarded \$20 a week alimony and custody of their five-year-old daughter, Mary Jane Selders.

Miss Ellsworth has been represented hitherto by Berenzon, Dittus & Coler, the Chicago theatrical attorneys, in her efforts to collect the alimony arrears, but transferred her legal matters to Mr. Goldsmith this week.



# LIGHTS' CIRCUS-WILD WEST GIVING TWO SHOWS SATURDAY

**Fred Stone and Leo Carrillo Now Trying to Ride  
Wild Buffaloes for Exhibition at Freeport—  
Seating Accommodation for 4,000**

Two performances will be given to-morrow, Saturday (July 16) on the Lights Club grounds at Freeport, L. I., of the combined circus and wild west, in charge of Fred Stone and Leo Carrillo.

A parade will go through the streets of Freeport, headed by 250 pieces of the Keith's Boys Band, starting at 11 a. m. Fifty members of the band will play the show, with the afternoon performance commencing at 2 on the ground of the club. The grounds are to be enclosed with a wild west barrier, with a seating capacity of 4,000. The night show will open at 8. Following the evening performance a special concert is to be given in the clubhouse, for which an admission will be charged.

During this week Stone and Carrillo have been trying to break in a couple of wild buffaloes, to ride in the wild west. Up to Wednesday it was about even whether they would make it. Stone's share of the show will be about 40 minutes, divided up into the various stunts he can do. Mr. Stone will have a group of his own, among them Cuba Crutchfield, Lon Chaney and Frank Shields. There will be 10 acrobatic acts, mostly from the membership of the Lights. They will include Regal and Moore.

The wild west as a special feature will have goat roping, said to be the most difficult of all western outdoor sports.

Besides the regular band for the shows Fred Gray's Clown Band of 28 Lights will also participate.

Last Saturday night at the Clubhouse, the entertainment with Victor Moore as Skipper, had "Her Wedding Night," a skit played by Corinne Sales, Eddie Carr, Tom Dugan, Henry Regal, Sam Moore and J.

Francis Dooley. Other volunteer entertainers were The Leightons, Victor Moore, Harry and Anna Seymour and Henry Santrey and Band.

Last Sunday afternoon the Lights defeated the Lynbrook, L. I. nine 11-5.

Wednesday night (July 13), the Club had a "Gamblers' Night."

## NEW AVON COMEDY FOUR

**Two Former Members of Quartet  
Agree to New Formation  
and Name.**

Another Avon Comedy Four, bearing that title for a comedy singing quartet, are to come into vaudeville, according to report. One of the members of the new combination, Harry Goodwin, is an original of the first Avons that had besides, Joe Smith, Charles Dale and Irving Kaufman. Kaufman, now of the Kaufman Brothers, is said to have given his consent to the use of the title and possibly "The Hungarian Rhapsody" material, as done by the originals.

Goodwin and Kaufman, alleging they are one-half the first composition, believe they have the right to pass consent. The others of the first four, Smith and Dale, are with the Shuberts in a production.

In the new Avons will be Murray Kissen. Kissen, with his partner, Burns (Burns and Kissen) played "The Hungarian Rhapsody" as a sort of No. 2 Avon act without the title, following the separation of the original quartet. It is understood Kaufman does not intend to rejoin.

## JACK NORWORTH IN BANKRUPTCY

**Includes Unknown Claims  
In Connection With  
"My Lady Friends"**

Jack Norworth filed a bankruptcy schedule Saturday disclosing an account of creditors to the extent of \$9,373.99, all unsecured claims. No assets other than personal property, exempted to \$250 worth of clothing; manuscripts, music and lyrics upon which the petitioner holds the copyrights; stock in the Odds and Ends Corporation, of no cash value, and contracts with the Pathe Players and royalties on phonograph records, both dismissed as to value in the schedule with "nothing as yet."

Norworth gives his address as 62 West Forty-fifth street and occupation as actor and manager of theatricals. His debtors include among others, Eli Stroock (Brooks Costume Co.), \$186.75 balance; H. H. Frazee, balance of \$850 as royalties and commissions on "My Lady Friends," and also an unknown amount as damages resulting from breach of contract. To Emil Nyitray and Frank Mandel, composer and librettist of "My Lady Friends," Norworth acknowledges indebtedness of \$551 each as back royalties due, as well as unknown damages resulting from breach of contract suits. The African Theatres, Ltd., of 218 West Forty-second street is another breach of contract debtor of unknown quantity, resulting from an agreement in 1918 for Norworth's services as performer in Africa. Sam Shannon, formerly Norworth's business associate in the production of "Odds and Ends," is mentioned as a creditor by virtue of a suit Shannon began in the New York Supreme Court, asking for his share of the profits from the show, an accounting, damages and the assignment of the manuscript, lyrics and music of the show in lieu thereof.

Other cash indebtednesses include seven weeks' royalty at \$100 a week on "My Lady Friends" to H. H. Frazee; Garry McGarry, \$322.48, on which debt Shannon is alleged to be liable also; Arthur Klein, agent, \$50 in

commission; A. A. Duchemin of the Hotel Flanders, \$5,000 for two years' salary; Davidow & LeMaire and Max Hayes, unknown amounts for agents' fees, and sundry other printing, doctors' and other bills.

Since 1913, when Norworth was divorced by Nora Bayes, with whom he did a two-act, Norworth has been a standard vaudeville single and musical comedy entrepreneur, starting with "Odds and Ends," a more or less disastrous venture for him.

## UNRULY 'GATOR

**"ALLIGATOR BOY" ATTACKED  
IN ELECTRIC PARK, BY  
BEAST.**

Kansas City, July 13.

Henry Coppenger, the "Alligator Boy," Electric Park's feature concession show, was badly injured last week while working with a large 'gator before a large audience. He was attempting to subdue the beast when it snapped and caught Coppenger's hand and arm in its huge mouth. The hand and forearm were badly torn and lacerated. In the struggle the 'gator struck the boy several terrible blows in the ribs with his head. The young man finally overpowered the animal but fainted upon gaining his release. Prompt medical attention probably prevented serious results of the affair but the young fellow is confined to his bed and the show out of commission for awhile.

## SHOW FOR JOE RAYMOND

Palace Theatre Building (New York) agents are to give a circus on Ward's Island July 27 in honor of Joe Raymond, who has been an inmate there for several years.

A number of dumb acts will be needed and are invited to volunteer their services.

Nat Sobel is in charge of the show.

## Binghamton Without Vaudeville

Binghamton, N. Y., July 13.

The Binghamton playing Keith pop vaudeville goes dark Saturday night July 16.

This will leave this town without summer vaudeville for the first time in many years.

## ARDELL'S ESCAPE

**Car Goes Into Ditch Near Seneca Falls, N. Y.—Bruises Only**

Syracuse, N. Y., July 13.

Franklyn Ardell, for many seasons with Jane Cowl, but now back in vaudeville as a Keith headliner, with four others, miraculously escaped serious injury and probably death in an auto accident near Seneca Falls, N. Y., Monday, while traveling to this city for an engagement at the local B. F. Keith playhouse.

Traveling along at a good rate of speed, the party had proceeded about four miles from Seneca Falls when a rear wheel suddenly sprung from the axle, sending the heavy Stutz over the roadbed and into a ditch, where it plowed along for some feet, finally turning over on its side.

Had the machine been traveling at a maximum speed, or had the car swung over on its top, the occupants would certainly have been tossed out and caught beneath the wreckage. As it was, Mr. and Mrs. Ardell and their traveling companions, Helen Goodhue, Grace White and Ruth Warren, all escaped with only bruises and minor scratches and cuts.

The party secured assistance at a nearby farm house, and rode to Seneca Falls in a farm wagon.

Mr. Ardell's party embraced the members of the cast of "King Solomon, Jr." coming here to fill its booking schedule.

## ENGAGEMENTS

Sophie Tucker, for the road tour of "Jim Jam Jems." She stepped into the "Jems" show last season, appearing on the road in it for a few weeks.

## HAS SHE REMARRIED?

Aileen Bronson, former wife and partner of Joe Laurie, is reported to have remarried, the rumored husband being Frank Graham, a stock manager of Toledo.

## Jolly Quits "Trouping"

Ed Jolly, vaudevillian, has quit "trouping" and gone into the tailoring business in Chicago. He is in New York this week calling on his old friends.

# BURT CORTELYOU

Burt Cortelyou has been so busy getting routes for his list of acts, he hasn't had the time to have pictures taken, which should be a good omen for other acts to have him get busy for you. These lines will get you action, "Dear Sir:—Kindly see how much time you can line up for me over the W. V. M. A. and B. F. Keith (Western), and all affiliated circuits, starting . . . . ., salary . . . . ., 1607-1608 Masonic Temple, Chicago. Randolph 3191.

BURT CORTELYOU.

# WHITE SLAVERY, NUDE DANCING AND BOOTLEGGING-CARNIVALS FOR WEEK

## Country-Wide Agitation Against Traveling Organizations of Grifters, Through Variety's "Sewer of Show Business" Editorial—Smaller Carnival Stands, Marks For Small Companies, Taking Up Cudgels Against Them

A conviction for white-slavery, another for nude dancing, another for bootlegging, following on the incredible list of arrests and sentences for criminal assaults, forgery, assaults with deadly weapons, highway robbery, criminal gambling, carrying firearms, annoying women, jumping bills and contracts and general disorderly and indecent conduct, this week comes near to proving the entire catalog against the "Sewer of Show Business"—carnivals.

From coast to coast, reports are arriving of new outrages and of authorities taking action against these disreputable bands. The editors, ministers, theatrical managers and merchants of the United States appear practically unanimous in their

from their routes. Two agents, after failing to induce the mayor to lower the license fee, decided to pass up the stand.

The City Council at Cambridge, O., another hotbed for the smaller carnivals, boosted the license fees with the object of keeping the carnivals without the corporate limits. Acting Mayor P. D. Bonnell says he had refused licenses to eight carnival companies in six weeks. One carnival arriving here Sunday was refused permission to unload.

Buffalo, N. Y., July 13. The International Shows, a carnival outfit which floated into Buffalo last week, had a local tale of woe to unfold, including enforced closings by

The following lost-and-found ad appeared in the New York American of last Sunday:

### AN S. O. S. FROM AN EX-CON

GONOFF—Spot cash will be paid for the return of jewelry taken from Pullman car, en route, New York to Boston, Friday night, June 24; protection guaranteed. Address

X DAN A. MORA  
Care THE BILLBOARD,  
1493 BROADWAY, N. Y. C.

stand against allowing these marauders into their communities.

Variety again emphasizes that the damning flood of exposures published in its columns has resulted from voluntary contributions following the editorial, "The Sewer of Show Business," printed five weeks ago, and that this newspaper has taken no aggressive policy to procure the information. The point is that this is not a "newspaper crusade," but one newspaper's willingness to report the facts in a scandalous and notorious American theatrical condition when they are squarely laid at its door. Variety has no hidden purpose and no personal feeling in the matter.

A partial digest of this week's facts about carnivals in their malodorous wanderings, follows:

#### Milwaukee, July 13.

George Saunder, a carnival man, was sentenced to one year at Fort Leavenworth penitentiary when found guilty of white slavery in violation of the Mann act. He transported Betty Marden, 18, from West Virginia through many states with the show for immoral purposes.

#### Clinton, Ia., July 13.

Two young women with the Siegrist and Silbon Carnival were arrested and fined \$100 each for doing a nude dance on the closing night of the show in the concession called "Springtime."

#### Syracuse, N. Y., July 13.

Binghamton jumped into the no-carnival column when Mayor Wilson vetoed a license granted a carnival organization to exhibit at the exposition grounds.

#### Rockford, Ill., July 13.

Mrs. Florence Hood, employed in the electrical pit of a locally appearing carnival, was arrested in company with three local boys and the four were arrested and locked up for disorderly conduct. The woman was permitted to leave with the show. Jack Walsh, running the Ferris wheel, was taken in on a charge of bootlegging. He paid a \$25 fine.

#### Fremont, O., July 13.

The ban on carnivals is not only effective in the larger cities of eastern Ohio, but is spreading to the smaller towns, where tented attractions of this character have been preying on the townspeople every other week since the opening of the season.

Mayor Hiram Day announced Saturday the license fee for carnivals in Fremont in future will be \$100 a day, which carnival agents say is prohibitive and which means shows of this nature will eliminate Fremont

officials in cities and towns all along the line. When the show reached Binghamton July 4 the municipal authorities refused to license the outfit and it was compelled to hit the road. The jump into Buffalo cost the carnival \$1,400.

#### Burlington, Vt., July 13.

O. K. Hager of New Britain, Conn., owner and performer in the Autodrome Show carried by the World of Mirth Carnival Co., was arrested during that show's engagement in this city for breach of peace. The trouble started over a crap game in which a local man was accused of cheating by a carnival at-

tache, R. F. DeVeline of Montana. The local man, one time connected with the Joyland Carnival outfit as a wrestler, knocked his accuser senseless.

The next night Brown was attacked by several of the carnival company and beaten up. It is alleged Hager hit the local man over the head with a bottle. It was necessary to take the man to the hospital, where he is expected to recover. Hager was fined \$50 and costs in Police Court. The local man has brought suit for \$750 against him.

### GIRL CAPPERS

Thus is the T. B. M. Now Lured into Sight-Seeing Busses.

New York's sight-seeing busses are using pretty girls as cappers to lure the tired business man or the citizen from Main street into a trip to Coney or around the town at a buck a trip. The method observed is for a female with more or less pretensions to beauty to sit on the rear seat when the car is empty and "office" a prospect.

The customer is then planted beside the girl. The same method is used further up, another girl being enlisted. In some cases the girl makes the round trip. Mostly she leaves abruptly just before the bus leaves and after the "fare" has been collected.

### GAS BALLOON'S TRIP

Schenectady, N. Y., July 13.

Ackey J. Gill, manager of Proctor's did a publicity stunt recently which had a far-reaching result. He attached matinee passes to several gas balloons and sent them on a journey. One of the balloons made a record for long distance flight by flying from Schenectady to Cromwell, over 160 miles.

### IN "VILLAGE FOLLIES"

Irene Franklin has started for New York to begin rehearsals with the "Greenwich Village Follies." Burt Green remains here, his recent illness making it impossible to travel at this time.

Green is at the Beverly Hills Hotel and it is the request of his wife that friends who may be coming into town look him up.

## VAUDEVILLE AT LOEW'S STATE; PICTURES REMAIN AT NEW YORK

While Policy Not Definitely Settled Wednesday, Quite Probable—Usual Loew Pop Vaudeville Program, Including Pictures

Marcus Loew's new State theatre at Broadway and 45th street is to play the usual Loew pop vaudeville program, including acts and pictures, at the customary Loew admission scale. While that policy had not been definitely decided upon up to Wednesday, it was stated at the Loew offices the chances were so much in favor of vaudeville the statement might be made. However, the ultimate decision will not be reached before the week's end. It has been under consideration now for the past two weeks, with Marcus Loew and Adolph Zukor holding several conferences on the subject.

The cause of the Loew-Zukor conferences was the New York theatre, owned by the Famous Players and operated by the Loew people. Its policy has been a daily change of feature pictures. The Loew Circuit will continue its operation of the New York with its present policy. A report that as a result of the conferences and the operation of both the New York and the State by Loew that the two houses would be pooled, was emphatically denied at the Loew headquarters.

The opening of the State, expected to occur by Aug. 15, will mark the first Broadway vaudeville theatre the

Loew Circuit has had. Loew's has picture theatres on Broadway, the Circle at 59th street, besides the New York, and the new building Loew's 83rd Street that is also to play a straight picture policy, according to present plans.

At previous times when the future policy of the new State was under discussion the question of whether that house would operate as business opposition to Loew's Americana at 42d street and Eighth avenue often came up, but no importance to this phase seemed to strike the Loew executives. The vaudevillians say that there might be an explanation of the Loew desire to play vaudeville at the State through the Keith office, with B. S. Moss having installed a vaudeville and picture policy at the Broadway theatre, Broadway and 41st street. While the Broadway is scaled higher (85 cents) than the State will be, the program running of acts, a feature and smaller films will be almost identical, excepting as to number of acts.

The State is equipped with a regulation speaking stage. Dressing room space was provided in the extreme end, east, of the Loew Annex building on West 45th street. When the Loew State theatre and office building was first planned no provision was made for dressing rooms. The

### BAD BUSINESS AT HIP

The picture policy at the Hippodrome this summer has not proved very profitable thus far. With a single feature as the "main event" of the entertainment called "The Twice Born Woman," it played to \$1,500 gross on the first ten days and with another feature added, called "Tradition," the business did not show any increase.

The house is guaranteed its operating expenses.

### NED NORWORTH SUED

Ned Norworth, at the Orpheum, Brooklyn, this week, is being sued by Max Hart. He signed a three-year contract with the Shuberts, worked under the contract for a few weeks and then returned to Keith bookings.

Hart, who booked him with the Shuberts, has attached Norworth in several places. Hart's suit is for the commission he would receive under the life of the contract.

### INSURANCE CO'S SETTLE

Kansas City, July 13.

This year for the first time American insurance companies, through their local agents are insuring the local out-of-door amusements and the past week have caused some heavy payments.

July 4 the concessions at Swope Park collected \$3,000 and the races at Independence, Mo., \$1,000 as the day's business was a total loss. The Swope Park concessions are insured for Sundays and holidays until Sept. 1.

The premium rates are from 6 to 8 per cent. depending upon the hours covered.

### CLAYTON & EDWARDS OFF

Clayton and Edwards have again reached an understanding, this time to separate permanently.

A proposed vaudeville route for the act has been necessarily declined through the dissolution.

Clayton and Edwards had had differences, the partners coming to blows, and would split. The team, reuniting shortly after, denied an altercation, though there is sounded no denial of it at the present time.

### \$5,700 JUMP

Gus Edwards' Review has been booked on the Orpheum Circuit, making a coast-to-coast jump this week for San Francisco, where the act takes up the Slinger's Midgets route, switched to bring the midgets east. Edwards carries 30 people. The initial outlay for fares is \$5,700.

### FOX'S TRY-OUT SHUT

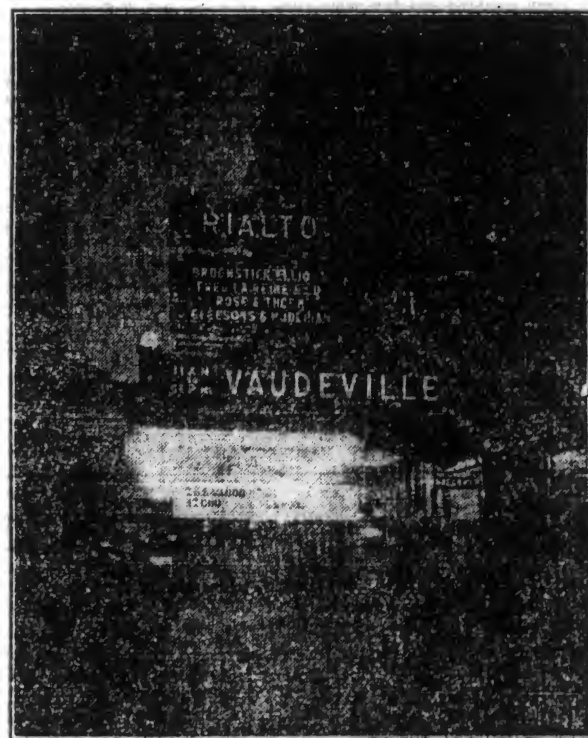
Bay Ridge Closes for Summer—All Acts \$25 a Week.

Fox's Bay Ridge, Brooklyn, closed Sunday to undergo renovations. Although the house has cost little to operate because of the cheap booking expense, business was off to such an extent it was deemed advisable to shut down. The Bay Ridge is primarily a break-in house, every act selling at \$25 straight for three days regardless of the number of people. It will reopen Labor Day.

### ONE DAY AT LONG BEACH

The recently completed Beech theatre, Long Beach, L. I., started vaudeville, six acts, last Saturday. The house will play vaudeville Saturdays only, one performance that day.

The house, promoted by a stock selling scheme, has been built around the former Knights of Columbus creation hut which was used at Camp Upton during the war and later moved to Long Beach. It is located in the West End of Long Beach, a bungalow colony.



### BROOMSTICK ELLIOTT

Originator and original in everything he does. Held over two weeks in Chicago at the above theatre. Yes, it was hard work, but it was pleasing to know you can knock them dead these hot days and get real money.

Seeing is believing. Managers are cordially invited to look us over at KEITH'S ROYAL, NEW YORK, THIS WEEK (JULY 11) Direction MORRIS & PHIL.

Loew people at that time had secured the 46th street property, east, to 156. Architects calling attention to the possible need of dressing rooms with the consequent cutting down of the valuable office space in the Annex if allowed for there, caused Loew to purchase 156 for that purpose.

It is not known if a new arrangement has been entered into between Loew and Zukor over the New York. The original agreement coming down from the time of Loew taking possession of that theatre, when Kluge & Ehringer were the owners of an equal division of profit, after all expenses were deducted from the gross, is said to have been continued between the Famous Players and Loew, after the

former secured the property. The New York, downstairs and roof, has been steadily reported as a consistent net winner of not less than \$5,000 weekly. Its change daily policy is recognized as the best picture policy conceivable for a theatre on a transient thoroughfare. Very few picture houses are enabled to play such a policy over inability to handle the necessary film at a profit.

Nowhere in the Loew State proposition does there appear any indication that the State will become a part of the proposed Shubert vaudeville circuit. It has been steadily maintained there will be no business association between the Loew and Shubert vaudeville.

# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, July 13.

Bathing beaches, ball parks and summer gardens furnished keen competition for the Majestic, the only two-a-day house now open here, causing light crowds to turn out for a light—very light—show. There were not more than 300 people downstairs at the Monday matinee. Ray Raymond and Melody Charniers—the charming being six avelte young women—inadequately headed the bill. Ray is an old-timer in these parts, having played the summer gardens several years ago, and he was well liked; but, the act, on the whole, was loose. No furor was caused when it was announced that he was about to sing a number from "Blue Eyes"—his "latest Broadway success." Three of the girls are pianists—which is too many—and the same three sing harmony. They didn't have a chance following, as they did, the Three Misses Dennis, sweet singers, who were No. 2.

Rose, Ellis and Rose, in a barrel act, got the show off with a jump, but the rest of the bill failed to live up to the fast start. They have good tricks, and do them well.

The Misses Dennis, harmonizers without a vestige of jazz in their offering were spotted much too early. The girls are pretty and do not need the biling to show their relationship. The offering ran to croony lullabies and ended with a snappy number called "Scandal"—sung with much raising of the eye-brows and fingers on the lips. They left the audience wanting more.

McGrath and Deeds, two boys discovered here while doing the multiple performance houses, did not do so well in this house. The smaller has a curious voice of the Bert La Mont, but spoiled what good he did for the act by clowning a drunk in an anti-prohibition number with too many gawdime details. It was one instance of where a too real imitation spoiled a good bit. His partner has personality. The two sang for fifteen minutes, which seemed enough for the afternoon, and then came Raymond et al with more singing. One of the Forshee girls, in Raymond's act, had a swollen face, but, true to stage tradition, she went on just the same. Raymond fixed the cause of her apparent disability by referring to the exit of a tooth. She had the full sympathy of the audience.

James B. Donovan, the "King of

Ireland," demonstrated that he is the "mon you all know" when he appeared to relate his dependably droll Irish stories. Marie Lee, his partner, took the laughs on gags directed at the big, good-natured funster. They scored again with their old Irish melodies, sung with the aid of the big drum.

The Marmein Sisters and Dave Schooler followed with their usual, dependable offering. There was but one rift in the act, and that came when the curtains parted on the "hall of Karnac" for a classical dance, only to disclose an ancient drop apparently depicting the sitting room of a not too prosperous, small-town hotel. The girls again danced their Noah's Ark number, while Schooler did what he pleased with a grand piano. Here is one vaudeville who dares to play the classics—and makes 'em like it.

Joe Rolley and Co., followed in a novelty offering having to do with the Palm Beach adventures of an entomologist desirous of taking a photograph of the dusky Rolley in a lion's cage. So much for the comedy, we'll feel by an unique "straight" man wearing horn-rimmed glasses, who looked as though he might be a prosperous young broker rather than an actor. Rolley drew weird harmonies from a lowly mouth organ to the delight of the gang.

The show was closed by the Curzon Sisters, the flying butterflies in their pretty aerial act. Few walked out on them despite a quite apparent hitch in the mechanical equipment. It was straightened out, and the act went on to good applause at the finish.

## STATE-LAKE, CHICAGO

Chicago, 13.

It's alright in the summer time—it's alright all the time—yes, business! The audience Monday took to things right from the start and even though the show cannot be construed as one to rave about, it was the typical summer show. Three of the acts clutched the cash costumers and made them like it. A young man named Jess Libonati, xylophonist by trade, and choice as well, in the dance spot, seemed to stop the show cold and none of the subsequent turns could run on an even basis with him. Jess is entitled to all of the credit but that group of obdials down in the pit are entitled to an even break with him. The music boys worked like trojans to put him over and they were rewarded for their endeavors, at least Jess was. Jimmy Henschel, the house leader, sweated and sweated and one not knowing him would have been under the impression that he was working for Libonati. Here at least is one act which can safely say the boys in the dug-out were a big help! Libonati has a good repertoire and sells his stuff in true salesmanship fashion, feeding it slow but

sure and getting everything possible. Rio and Helmar, opened the fracas with a jasing and hand balancing novelty. They have a nice and pleasing routine of work, but the understander is inclined toward the Barrymore and worked throughout in a supercilious fashion noticeable to the audience. If he had not assumed this demeanor it is more than likely the approbation the turn received at the finish would have been more substantial.

In the trey spot was Joseph E. Bernard with a new partner Inez Ragan, presenting the old Bernard vehicle, "Who Is She." This is a sure fire laugh getter and Bernard does not lag a second in getting his points over. Miss Gagan is a most pleasing blonde, but it might be to her advantage to speed up a bit in her work and add a bit of finesse to the anticlimax situation.

Simpson and Douglas ran a close second to Libonati in the applause line. The woman keeps the man stepping in his efforts at feeding her. She clowns all over the stage, using a good deal of the Bernard-Ragan dialog for her farcical endeavor. The couple also have pleasing voices and use them for the last two numbers of the turn.

Stella Mayhew had a bit of a struggle to get them. It was rather surprising that she received a very mild reception at her entrance, she worked hard throughout her talk and numbers and at the finish left them in a better mood.

Bill Dooley and Helen Storey were next to shut. They found them very good from the start and the kid number went over very big. Bill then strutted along through the rest of his routine with Miss Storey appearing for costume flashes and a pit of a number here and there. Bill is a versatile young chap, can monolog, sing, dance and mimic and in this way has rounded out a pleasing act. Miss Storey is very cute in all of her costumes and is a most competent assistant to Bill. Bill is using a few old boys such as the "numbers" gag and the English stories. Hirschhoff's Fantasy Revue closed the show. The girls are good dancers and the man with his Russian steps gets over. The prima donna seems, however, to try to strain and force herself a bit which seems most unnatural. Very well received. Josephson's Icelanders and Harry Cooper did not appear at this show.

## RIALTO, CHICAGO

Chicago, July 13.

Jones, Linick & Schaefer went and did it. The firm has instituted a new policy in their vaudeville houses of running a feature picture, with eight acts. It has been tried out for the past month with various features and has proven a draw. Formerly, the valued houses played a few reels, inconsequential, with ten acts, eight to a shift, four shifts a day. This week Charles Ray in "Scrap Iron." It costs less to see the picture at this house, together with the acts, than it did to see the film at another picture house here.

Ergotti and Hermoine, followed the picture. A girl enters before a full stage singing a song about looking for her husband. She goes to a hat box, a midget pops out. The duo dance and chatter and the midget adds to this with head balancing. The act got attention possibly because of the midget.

Charlotte Worth sang her restricted songs and closed with an operatic bit. Somehow the songs were only listened to, although Miss Worth should have received applause.

Claig and Gatto were the first to shoot over their act full of laughs, and there were many laughable opportunities on this bill. The man is a comical sort of a fellow, while the woman acts as a foil. King and Cody danced themselves into high favor. The first few minutes of the turn is given over to talking and singing. Neither the man nor the woman has a speaking voice, and at first it seemed as though the pair were lost. But when they put their feet into motion quite a different view was taken. Both are remarkably good stppers and they had the dancing field to themselves.

Then came one of the finest of entertaining acts, Van and Vernon. The man is an unusual type, clever, brainy and highly amusing. The woman looks like a picture in the book, acts very well and fits with the man's work. The act is an incessant show stopper, and as often as they have been seen no audience has been able to get enough of them.

William Morris and Company have the same sketch about the fellow who did not vote. It would make a good act for those people applying for citizenship papers. Coscia and Verdi, topped, featured and sharing honors with Ray's picture knocked every act into oblivion. It doesn't mean a thing in their life who they follow. Both of the boys are excellent musicians, superb entertainers. Robinson's Baboons closed the show

## McVICKER'S, CHICAGO

Chicago, July 13.

"Smiling" Billy Mason, of picture fame, heralded for past week. The newspaper ads made special mention of him being a vaudeville artist and singer, as well as photoplay actor. As a result quite a crowd turned out to see Mason. He is not making his first Chicago appearance for this is his home town and then he did cabaret entertaining here in the early days. He was on for 28 minutes, the first 12 being given over to the showing of one of his comedies. The custom for fair people making vaudeville appearances has been to talk of themselves and their experiences, Mason started off with admitting that this sort of entertainment was boring. He sang many songs, and told a few stories. His entire act seemed to be extemporaneous, yet ran with smoothness and amused very nicely.

Mason's famous smile helped carry him over, and he ended with hearty response and many well earned bows. Iori and Nagin, opened the show with balancing and juggling, doing the stunts well, but offering nothing new. They work in their native Jap outfits, and strip to tights. Bessie Welsh came second with exclusive material that did not mean so very much. She inserted a composition of her own, a ballad, that went the best of all. Miss Welsh is neat appearing and got off to fair recognition. Chapman and King zipped it up to a fast pace. Chapman acts as a bick hired man, and besides playing the saw, xylophone style, exchanges spicy talk with Miss King, who is a peach of a looker with a dandy voice. The act is set in "two" with a back drop showing a country house and scene.

Baldwin, Austin and Gaines harmonized. Each of the men was introduced through a song. Entirely too much attempted comedy marred the good impression the singing made. Their voices sound best in straight numbers and they could to advantage, discard some of their novelty, now "passe" songs.

Mr. and Mrs. Sidney Fayne shot over a heart and human appeal sketch. Both are of sterling appeal and they handle each situation in a masterful manner. Mack and Dean, can add to their laurels the returns of the performance they gave. Mack as funny as over, together with Miss Mean's attractive manner of wearing clothes, appearance, and voice, touched the bill with a big time atmosphere. Their act is worth all the applause it gets, and it gets enough for two turns. Billy Mason then came and made room for Marston and Manley. The spot was hard to follow, but the man with his blinking eyelids and the girl with her petite charming ways, were capable of registering another hit. Four Barnards closed a snappy, fast moving bill.

## MINNEAPOLIS NEWS

Report on Finkelstein & Ruben Theatres

Minneapolis, July 13.

With the arrival of Mort Singer this week to supervise the work on the Junior Orpheum several important announcements are expected to be made. Finkelstein & Ruben are reported dickering with Singer, presumably regarding vaudeville. Despite lack of confirmation rumor persists that when the season opens there will be general realignment of attractions and theatres.

There are reports that burlesque shows housed at the Gayety will be moved to New Palace, and that vaudeville will displace pictures at the State. Whether this vaudeville will be Loew's now showing at New Palace, or the new vaudeville program of Shuberts, is not known. Other reports deal with future of New Grand, Lyric and New Garrick. All three belong to Finkelstein & Ruben and are dark this summer.

## WILLIE HOWARD'S CAR IS BURNED

### Police Chief Interviews Comedian—Says Case Is Not Over

Chicago, July 13.

There is a lot of mystery and some possible trouble in sight as a result of the disappearance of Willie Howard's car, which was first reported stolen, then found, burned up. Howard was sent for by Chief of Police Fitzmorris, who said he was unsatisfied with portions of the explanation. The police are starting investigations.

The comedian, playing here at the Apollo, reported his car was stolen. Later he amended this to say it had been "borrowed" by a man named Beck. Meanwhile it was found, burned to a ruin, outside the city limits. A man named Breen was arrested on testimony of two boys who said they had seen him burn the car, deliberately. Howard, when first asked about it, said it was a "press agent yarn."

Later it developed Howard had sent \$6,000 in cash by John Garrity, Shuberts' manager here, to bail out Breen, and that attorneys had been sent down to effect his release. The man was released, but immediately arrested by Chicago detectives. Breen says he was invited into the car by two strangers, who gave him \$20 near Crown Point to buy gasoline, and when he returned they had vanished with the car. Howard said Breen was "Beck" and that Breen had "borrowed" the car. Henry Marsh, property man of the "Passing Show," who was custodian of the car, is being sought by the police, who may be has "disappeared."

The car was insured for \$4,500. The chief allowed Howard to proceed with his performances.

## ORPHEUM JR. IN OCTOBER

New House in Minneapolis Wins in Race With Kansas City Building.

Minneapolis, July 13.

The Orpheum Jr., under construction on Hennepin avenue, has reached a stage where the opening date has been definitely set as the second Sunday in October. The Kansas City project is still indefinite. The two houses have been in a race.

Minneapolis will be well supplied with vaudeville with the addition of the second string Orpheum. It already has the Pantages house; the New Palace offering Loew bills; several Finkelstein & Ruben small timers, and an independent venture at the Grand. This is in addition to the big time Orpheum.

Business in the town has been reported bad in all the vaudeville houses. The regular Orpheum is closed over the summer and both Pantages and several of the Finkelstein & Ruben establishments recently made a horizontal cut in staff salaries, the reduction being accepted.

## DAVIS DARK

Pittsburgh Vaudeville House Closing For First Time

Pittsburgh, July 13.

The Davis, playing big time vaudeville, will close this Saturday. It will be the first time the theatre has been dark during the summertime.

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THE FOLLOWING HEADLINES ARE HERE LAST WEEK:  
Ray Raymond, Freddie (Honey) Buckman, Mr. and Mrs. Walter Riegfried, Joe Kelley, Harry Cooper, Coscia and Verdi, Van and Vernon, Shirley Greenfield, David Schoeler, Marmein Sisters.

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# PAN WILL BOOK CINCINNATI; TOWN FULL OF VAUDEVILLE

**Lyric Vaudeville Policy Now Confirmed—New Shubert House Announced—Ascher Brothers Looking About**

Cincinnati, July 13. Looks like Cincinnati will be the main battleground for the vaudeville war. Last week word came from New York that one of the two Shubert theatres now being erected at Seventh and Walnut streets would be used for vaudeville, while the other house, named the George B. Cox Memorial theatre, would present dramatic and musical offerings. McMahon & Jackson, new owners of the Lyric, now confirm the story exclusively printed in Variety several weeks ago, that Alex Pantages would include Cincinnati on his circuit. The Lyric, with pictures, will be closed in a few weeks to make improvements preparatory to reopening with vaudeville in the early fall. Pantages is not to lease the house, but will supply acts for it. Ascher Brothers plan to get in the fray. Harry Ascher was here Saturday, and his Cincinnati press agent, Noah Schechter, of the Capitol (pictures) wiggled a story into the Enquirer that Ascher was looking over two sites in the vicinity of Seventh and Walnut streets with the primary intention of creating a chain of Ascher houses here, but with the possibility of putting vaudeville into the next theatre to be built, which, it was given out, will be larger than the Capitol and have a seating capacity of 2,500. It is expected that the Keith's new big time house, seating 3,000, will be ready for business before Christmas. Keith's has been running movies and was closed last week, so that workmen may hurry up the job. Incidentally while all this talk of new houses is going around, the Palace with Keith pop time stuff is the only place in operation and it continues to "clean up."

**ADJUST ROBINSON WILL**  
Cincinnati, July 13. An effort is being made to settle the legal differences between heirs of the late John F. ("Governor") Robinson. At the formal proceedings in Probate Court connected with probating the will, statement to this effect was made. Mrs. Caroline R. Stevens, a daughter of the late circus man, is objecting to the will, which gives her only the income from her \$100,000 share during her life, the share then to go to the children of John G. Robinson, a son of the decedent.

**CIRCUS RECEIVER**  
Clown With E. L. Wallace Shows Takes Court Action at Evansville, Ind.  
Cincinnati, July 13. Attorney Henry B. Walker of Evansville has been appointed receiver for the Greater E. L. Wallace Shows and will operate the circus for the remainder of the week at Evansville Park. The court application was made by John Lancaster, a clown with the show.

**NORDSTROM'S BABY DIES**  
Chicago, July 13. Douglas Clarence Nordstrom, son of Mr. and Mrs. Clarence Nordstrom, born June 13, died June 15.

**"ELI," The Jeweler**  
TO THE PROFESSION  
Special Discount to Performers  
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**MUSICIANS NOT CUTTING**  
Chicago, July 13. Salaries of musicians in theatres and movie houses will not be cut this year, according to Ralph J. O'Hara, Joseph Winkler and James C. Petrillo, of the Chicago Federation of Musicians. The Musicians Union has been in conference with Chicago theatre owners for the last few days. It was first proposed to give the musicians a 25 per cent. cut.

**Chicago's Pageant of Progress**  
Chicago, July 13. Morris Silvers received the contract to produce the Revue at Chicago's own Pageant of Progress to be held at Municipal pier, July 30. Sixty girls will be used. It will be a combination Revue and Fashion show. Will J. Harris will produce the numbers and will stage the ensemble.

**Chicagoans on Pleasure Trip**  
Chicago, July 13. Adolph Linick, of Jones, Linick and Schaefer, fears not the bogi-man of bad business. He has bundled up his family, boarded the Aquitania and sailed for Cherbourg. Sig. Faller, manager of the Bijou Dream, and his wife and daughter, are also sailing.

**Theft Charges Dismissed**  
Chicago, July 13. (Miss) Opal Matocks and Audrey Smith (Mlle. Audrey) were discharged on charges of larceny by Judge John R. Newcomer in the Chicago Ave. Court. Mrs. Gertrude LeMay had complained the women had rifled her apartment when they went there to change into bathing suits for a beach party.

**RINGLING CIRCUS IN CHICAGO AUGUST 1**  
Plays Two Weeks Under Canvas on Lake Shore Lot

The Ringling Bros.-Barnum Bailey Circus is scheduled to play a two-week date canvas in Chicago beginning July 30, pitching on the Lake front lot used for the past few seasons. This is the last date on the route card issued this week. Leading into Chicago the show plays: Youngstown, July 12; Akron, 18; Marion, 19; Columbus, 20; Dayton, 21; Indianapolis, 22; Kokomo, 23; Detroit, 25-26; Toledo, 27; Ft. Wayne, 28. South Bend 29, moving thence into Chicago where it opens Saturday without an interval.

**SOAPS CORNER, SLIPS OVER RIGHT**  
Con Is Even With Lux—Eddie Mead Sore — A Spider Kelly Ring Gag

Syracuse, July 13. Dear Chick: Tomato and Lux boxed their return bout here at the ball park last night and we had the gang hanging on the edge of the fences. They cum in on hay wagons, fivers and on the hoof for a radius of 20 miles around here.

I knew this Lux wuz a ringer and just before the first round, Henney Tonne who is refereein up here tipped me that he was Harlem Johnny Kelly, an ex jockey that was gain great around New York. Can you imagine the nerve of that Eddie Mead trying to ring a guy like that in for a set up. I called Mead for it but he took nine million oaths that is was'nt Kelly. Just before the bell rang while they tiein the gloves and Lux I sneaked around back of his corner and yelled in his ear, "They're off!" You ought to see that ex-monkey jump to his feet just as thought he was on the tout at Belmont.

That licked Mead and he finelly admitted that Lux was Kelly. This Mead must think I am an awful sap and that just because he has Joe Lynch the bantam champ, nobody else knows nothin. I insisted on Lux takin off about two miles of bicycle tape that he had his dukes wrapped up in and sure enough he had enough ten lead underneath to armor plate a dreadnaught. I asked Mead why he did nt send him into the ring with a black jack in each hand and save all the labor of bandagin his hands.

Any way they went at each other like a pair of number two acts gettin in to cop a number one rehearsal check and for four rounds it was as pretty a slaughter as you ever lamped.

This Kelly could punch and he was a pretty fair boxer. In addition to this he did everything but bite knowin Tonne would nt dare stop it with the wolves almost leanin in the ring with interest.

It was nt lookin any to forty for us to cop the decision the way this Kelly was pilin up points so I began to figure an out. I knew Tomato would have to have him on the floor for a count at least to overcome the lead that Kelly had copped.

Spied Kelly out in Frisco who has the rep of bein the greatest handler that ever bounced a water bottle off a fighters dome for quittin, once told me about a stunt that he had pulled and it hit me all of a sudden that this was the place for it.

At the end of the next round I give Tomat a small hunk of soap, puttin it in his kisser and tellin him to spit it out in Kelly's corner where it was good and wet. I told him what to do and was in the midst of cooin his ear when the bell rang.

Tomato done just as I tipped and walked across the ring into Kelly's corner where the floor was all wet from the water. He spit out the soap without attraction any attention and then backed Kelly into the corner lettin punches fly from all directions. Kelly began to cover up and step around to get away from the ropes and in about a half a minute stepped on the soap.

As he began to slip he threw up his hands to get a grip on something and Tomato nailed him right on

# 25% REDUCTION IN WAGES ORDERED BY LOEW, SOUTH

**General Manager Announces Cut, Saying Loew Southern and Southwestern Houses Otherwise Will Close—Theatres to Use Organists**

New Orleans, July 13. The Loew southern and southwest-ern circuit, through its general manager, E. A. Schiller, has announced a 25 per cent. reduction in wages, same to apply to everybody connected with the theatres. The cut is imperative, according to Schiller, and unless agreed to, the entire Loew string in the south will close. Several of the Loew houses have already closed. Many of the Keith southern houses have closed. They announce that upon reopening in the fall a decided drop in salaries will be insisted upon. The Saenger houses have replaced their orchestras with organists.

the button with a right cross that would have dropped a sand bag. It was the end of that battle for they could have counted fifty over that bird.

After Mead had got his dough and was startin to alibi how he couldnt understand Kelly being stopped just when he had Tomato ready to jump out of the ring and a lot more of his wise crackin lingo, I told him what I done.

You ought to hear the beef out of him. I suppose he will be pullin it some time but I should worry. I told him I d get his fighter knocked dead for ringin him in on me and nearly ruinin a good card and I done it.

Your old pal  
Con.

**Quinlan at Pantages, Minneapolis**  
Minneapolis, July 13. Jack Quinlan of Seattle comes here from Memphis where he opened the new Pantages theatre, to succeed Burton Meyers as local manager of the Pantages house. J. J. Cluxton came here last week following Meyers' resignation to take charge of the local house until Quinlan arrives. Cluxton will leave here for Kansas City.

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<b>Helen Murphy</b> Agency Suite 306 Woods Theatre Bldg.	<b>Burt Cortelyou</b> Agency 1607-08 Masonic Temple
<b>Charles Nelson</b> Agency Suite 609 Woods Theatre Bldg.	<b>Charles Crowl</b> Agency Suite 301 Woods Theatre Bldg.
<b>Powell &amp; Danforth</b> Agency Suite 302 Loop End Bldg.	<b>Eagle &amp; Goldsmith</b> Agency Suite 504 Loop End Bldg.
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# AMERICAN STARTS AUGUST 22, 34 WEEKS LISTED NEXT SEASON

Official Opening American Two Weeks Ahead of  
Columbia—Three Weeks Less on Route Than Last  
Season—Undesirable Territory Out

The American Burlesque Circuit will officially open its coming season, Aug. 22. It will be two weeks prior to the opening of the Columbia wheel.

Thirty-four weeks and 33 shows are listed below, as forming the present travel and attractions for the American next season. The American's list is three weeks short of last season, through the elimination by the American of undesirable territory.

The towns and opening attractions are:

Town	Show
Buffalo	"Baby Bears"
Detroit	"Whirl of Mirth"
Chicago (Haymarket)	"Miss New York, Jr."
St. Louis	"Bathing Beauties"
Kansas City	"Record Breakers"
Open Week	
Minneapolis	"Monte Cristo Girls"
St. Paul	"Little Bo Peep"
Milwaukee	"Follies of N. Y."
Chicago (Engewood)	"French Frolics"
Indianapolis	"Lena Daly"
Louisville	"Sweet Sweeties"

Cincinnati	"Ting-A-Ling"
Columbus	"Puss Puss"
Cleveland	"Harum-Scarum"
Pittsburgh	"Chick-Chick"
Penn. Circuit	"Cabaret Girls"
Baltimore	"Hurly Burly"
Washington	"Social Follies"
Philadelphia (Bijou)	"Beauty Revue"
Allentown, Reading, Trenton	"Whirl of Girls"
New York (Olympia)	"Jazz Babies"
Brooklyn (Star)	"Grown Up Babies"
Hoboken	"Dixon's Big Revue"
Newburg, Poughkeepsie	"Parisian Flirts"
Springfield	"Passing Review"
Worcester	"Pell Mell"
Boston	"Pace Makers"
Newport, Fall River	"Naughty, Naughty"
Brooklyn (Gaiety)	"Some Show"
Philadelphia (Trocadero)	"B'way Scandals"
Scranton	"Girls From Joyland"
Wilkes-Barre, Schenectady	"All Jazz Revue"
Binghamton, Elmira, Niagara Falls	"Lid Lifters"

## Open-Shop Contract

The following form of contract between the regular burlesque managers with the stage hands and musicians engaged by them in the open-shop policy as avowed by the Columbia and American burlesque wheels, has been adopted and drawn. It is said the contracts will be given out to members of crews and orchestras within a few days.

**AGREEMENT** made this.....day of..... 1921, between.....the owner of a burlesque show, the owners of a theatre in the City of..... State of..... party of the first part, and.....a stage-hand (musician, electrician) party of the second part.

### WITNESSETH:

**FIRST.** The party of the first part hereby agrees to employ the party of the second part, and the party of the second part hereby agrees to work for the party of the first part, as a stage hand (electrician, musician) during the burlesque theatrical season of 1921-22 for a weekly compensation of \$..... employment to begin on or about the 5th day of September, 1921, and to terminate with the closing of the (show-theatre) at the termination of the burlesque theatrical season.

**SECOND.** The party of the second part agrees as follows:

(a) To perform all the duties incumbent upon him as such stage hand (electrician, musician) and to perform all such other services that he may be required to perform by said party of the first part, in a competent and painstaking manner, and agrees to abide by all reasonable rules and regulations promulgated by the party of the first part.

(b) To render services for and during each performance to be given by the Company, including those given on Sunday in those places where Sunday performances are legal.

(c) To attend and render services at all rehearsals of the said show without any compensation.

(d) To furnish all tools, implements and instruments to be used by him in the rendition of his services.

**THIRD:** Either party may terminate this agreement upon giving to the other party two weeks' notice in writing.

**FOURTH:** The party of the second part shall travel with the Company by such routes as the party of the first part may direct.

(a) The party of the first part hereby agrees to pay for the transportation of the party of the second part, when required to travel, including transportation from New York City to the opening point, and back to New York City, from the closing point.

(b) If the party of the second part is engaged outside of New York City, the name of such place, unless it is otherwise stated herein, shall be substituted for New York.

**FIFTH:** It is further agreed, that if performances cannot be given because of unavoidable delay in travelling, accident, fire, strike, riot, act of God, the public enemy, illness of any of the performers or for any other cause which could not be reasonably anticipated or prevented, or, if the second party cannot perform on account of illness or any other valid reason, then the party of the second part shall not be entitled to any salary for the time when said services shall not for such reason or reasons be rendered. If the illness of the party of the second part continues for a period of ten days or more, the party of the first part may terminate this contract.

IN WITNESS WHEREOF the parties hereto have hereunto set their hands and seals, the day and year first above written.

In the presence of: ..... (L. S.)  
..... (L. S.)

## JUDGMENTS

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

Miami Agulia; T. O. C. Sloane, Jr.; \$285.70.

Harrison Music Co., Inc.; J. E. Gibson; \$1,521.08.

Lester Park; R. Bengelsdorf et al.; \$155.65.

Walter Scheuer and Noxall Film Co.; Standard Film Corp.; \$356.45.

Wilner-Romberg Corp.; Max P. Wilner and Sigmund Romberg; J. M. Gidding & Co.; \$899.70.

Roy J. Pomeroy; N. Y. Hippodrome Corp.; \$422.65.  
White Studios, Inc.; M. E. Rogers; \$565.41.

## SEPARATION AGREEMENT

A separation agreement was drawn up this week between Jack Singer, the burlesque impresario, and Goldie Singer. The Singers have been living apart for some 15 years. Mrs. Singer is now in San Francisco chiefly. The agreement makes the usual provisions for maintenance and defines the mutual obligations of both principals.

## TITLE CHANGING OF BURLESQUE SHOWS

American Circuit Attractions With New Names—  
Old Belief Dissipated

Burlesque producers on the American Circuit have established a precedent for the coming season in changing titles of their attractions. For years burlesque shows went along season after season with the same title under the belief the public placed a certain valuation on standard titles. Last season the most radical change was "The Bowery Burlesquers," the Hurlig & Seamon attraction, that dropped the title after many years' use.

Shows on the American Circuit that will have new cognomens are "Tid-Bits," changed to "Follies of New York," "Follies of Pleasure" to "Broadway Scandals," "Round the Town" to "Ting-a-Ling," "Girls of the Follies" to "Pell Mell," "Cute Cuties" to "Pace Makers," "Joy Riders" to "Chick, Chick," "Broadway Belles" to "Miss New York, Jr.," "The Tempters" to "Baby Bears," "Razzle Dazzle" to "Harum Scarum," "Pat White's Show" to "Whirl of Girls," "Beauty Trust" to "Passing Review," "Tittle Tattle" to "Little Bo-Peep."

## 3 ONE-NIGHT WEEKS ARE LOPPED OFF

Stone and Pillard's "Kewpie Dolls" and "Tiddely Winks" Pass Out

In order to eliminate as far as possible the weeks of one night stands on the American Circuit, three shows have been dropped by the wheel before next season's opening. The franchises affected and the attractions involved are Hurlig & Seamon's "Stone and Pillard Show," Harry Hastings' "Kewpie Dolls," and Henry Dixon's "Tiddely Winks."

The American wheel will have a circuit of 34 weeks as against 37 last season.

## COOPER'S VOICE O. K.

Burlesque Star's Throat Seriously Affected by Drama

Jimmie Cooper, who last season featured a heavy dramatic sketch adapted from "A Fool There Was," has just recovered from a throat affliction which for a time threatened to rob him forever of his power of speech as a result of the vocal effort he made all year. He has recovered his "pipes," but will not attempt strenuous throat work next year. He says he expects to place the act on the first wheel, as he had several offers for it.

## CLAIMS RECORD

Points to 109 Consecutive Weeks on Tour as Unique

The rehearsals for the Marcus Show of 1921 started Monday. Marcus claims he had the only traveling show which played a full year. The '20 show, in fact, was out 56 consecutive weeks, and dovetailed in with the '19 show without laying off for rehearsals, making in all 109 weeks of continuous playing in 1919, 1920 and 1921. The present lay-off is for only three weeks, to put on the new production, with book and lyrics by Jack Lait, music by Charles Abbate, who is featured, gowns by Rosen, and scenery by the Becker studios, directed by Nat Phillips, dances by Ray Midgely.

## 2 AMERICANS REPLACED

Two houses have been dropped by the American Burlesque Circuit for next season. They are the Gaiety, Newark and Star, Toronto. Schenectady, N. Y., and Wilkes-Barre, Pa., will be added.

The American Wheel shows played Schenectady for a time last season going into the Van Carler opera house which had tried a vaudeville policy unsuccessfully. The same house will be played next season.

## SAILINGS

July 16 (from London to New York) Bert Levy and wife (Carolina).

## SPORTS

Mrs. Etta Conley secured a divorce from Harry Conley, with the mother awarded the custody of their eight-year-old son. Desertion, non-support and unfaithfulness were charged by the wife. The Conleys formerly played "At the Old Crossroads" in vaudeville. Mr. Conley is now appearing in vaudeville with Naomi Ray, who was named by Mrs. Conley as co-respondent.

The Artists' Representatives' Association, which is a social organization of agents operating in the Marcus Loew booking office, have postponed their outing until July 20. The A. R. A. are readying for a shore dinner affair at Whitestone Landing, L. I.

Katherine Fullerton Grouse, writing in the July Atlantic Monthly about "movies," says, among other things: "I think—excellent indication—that picture audiences show signs of revolting against the jokes from the Literary Digest."

The National Theatrical Committee of Near East Relief will hold two special performances Aug. 5-6 at the Rosemary theatre, the open air theatre at Huntington, L. I., placed at the committee's disposal by Rowland Conklin. An all star cast will present two scenes from Shakespeare, the first act of Rostand's "Romances" and the last act of Stephen Phillips' "Herod."

After serving a year and a day in the Federal penitentiary at Leavenworth, Kan., Jack Johnson, former heavyweight champion was released at six o'clock a. m. July 9. The sentence was for a violation of the Mann act which occurred some years ago. The \$1,000 fine, a part of the sentence, was paid the day before. The ex-champ was fashionably dressed as he came out of the prison gates and before leaving, had checks amounting to over \$4,000 cashed by the warden. "I'm going to resume fighting as soon as possible" he said. "Right now I weigh 220 pounds and am in splendid condition and only need a little final training to be fit."

From authoritative sources it is learned that Tom Gibbons has been selected by Tex Rickard to oppose Georges Carpentier in a bout for the world's light heavyweight championship in the same arena that housed the Frenchman's disastrous tilt with Dempsey. Rickard has secured Carpentier's signature to a set of articles, Rickard to pick any opponent he desires. Gibbons, Harry Greb and Bob Martin were considered as possibilities, with Gibbons the choice of the field. Many of Carpentier's admirers figure him an even money choice over Gibbons on account of the similarity in weight and size, but the insiders expect that Gibbons, who is one of the deadliest punchers developed in the last decade, will take the Frenchman nearly as quickly as Dempsey did. In the opinion of the "wise" boys Carpentier isn't conceded a chance with Brennan, Fulton, Martin, Willard or Frank Moran. Harry Greb would be given an even chance to outpoint the Frenchman by these experts. The newspapers, however, can be depended upon to build up the gate with reams of "bunk" about the Frenchman's chances with the classiest light heavyweight in the world today. As a contender for

## HERK'S STATEMENT

Explains St. Paul-Minneapolis American Wheel Situation

I. H. Herk, president of the American Burlesque Circuit, denies that Finklestein & Ruben may withdraw their houses in St. Paul and Minneapolis on account of the "open shop" policy adopted by the American Circuit.

The houses referred to are the Liberty, St. Paul and Gaiety, Minneapolis. The former house is controlled by Herk on a sub-lease from the firm. The lease has eight more years to go.

The Gaiety, Minneapolis, is owned by Mr. Herk. The report stating Finklestein & Ruben were guarding against a sympathetic walk-out of their union employees in other theatres controlled by them if the Liberty employed "open shop" labor.

The official list of openings of houses and attractions given out at the American headquarters this week contain the names of both the Columbia and the Gaiety.

Dempsey's title Gibbons would be given serious consideration by the same writers who predicted the French champion's downfall in a few rounds.

Pete Herman, ex-bantamweight champion, knocked out England's bantam champ, Jim Higgins, in eleven rounds at the National Sporting Club, London. Herman stopped Jimmy Wilde, the world's flyweight champion, on his previous London appearance a few months ago. Herman gets a return bout and a chance to regain his title from Joe Lynch July 26 at Ebbett's Field, Brooklyn. This is the first time on record that a champion granted a return match to an ex-champion in such a short period of time. After winning the title from Herman, Lynch, unlike most new incumbents, started on a tour of the country and met all the prominent contenders, the list including Young Montreal, Joe Burman (twice), James White, Pal Moore and numerous others. He is topping it off by meeting Herman fifteen rounds to a decision and risking his crown within a few months after the acquisition of that valuable asset.

Carpentier at Manhasset developed quite a friendliness with the show people colonists of that section. One of his friends recently sent word to Carpentier a yacht near-by was at his service for the day. Carpentier immediately sent invitations to his theatrical friends. When getting underway they found they were on the fastest boat on the Sound, besides one of ample quarters, and its storeroom missed nothing.

There is a fast crap game in the lower section of New York, where the stakes are for "heavy sugar." The place has its types and none more interestingly humorous than a collarless individual known as "crying Oshka." The man has bills of large denomination secreted all over his person. He will stand for long periods inactive. Suddenly he will produce \$1,000 and up to \$1,500 and bet the player two to one he will not make the point. When he loses tears course down his cheeks and he cries bitterly, sobbing lamentations "that after waiting a hour to find a 'spot,' the guy has to go and make his point."

Recently "Oshka" was stung with almost every successive try "to find a spot" and the tears flowed steadily. A few nights later he started getting to the game and secreted around \$7,500 with lucky bets. An actor present remarked: "Well, kid, you're cleaning up." "Oshka" turned and said: "Yes, but last night," and again the tears flowed at the recollection.

The lively ball is killing the great national game, in the opinion of Johnny Evers, manager of the Chicago Cubs, who made a flying trip to his home in Troy last week. He said that it was "plain suicide" for the infield to play in close to cut off a run at the plate, with the ball they are now using. The "friend of the ump's" declared that the animated spheroid is responsible for the present crop of home runs and that it is putting an end to the fine art of base-running. Jawn has good reason to be sore at the Spalding which the big league heads have adopted. Charley Hollocher, his star shortstop, and Deal, third baseman, are on the injured list with broken noses, the result of being struck in the face by batted balls, and Freeman, a pitcher, will not play for an indefinite period as the result of a blow between the eyes by a line drive. Evers is not discouraged, however. "We have been running into some bad breaks right along," he said, "but we are going up from now on. I have a line on two or three pitchers who will help us. Alexander's arm is in fine shape and he will win a good many games for us before the season closes."

With the opening of the racing season at Saratoga less than three weeks away, many prominent horse owners are shipping their strings to the track. The stables of W. C. Whitney, Gwyn Tompkins, James Rowe and William Garth arrived last week. Reservations have been made for the Widener jumpers, which will again be in charge of Howard Lewis of Philadelphia. The old jumping course at Horse Haven has been rebuilt and will be used for training purposes. New shrubbery has been planted on the steeplechase course of the race track proper. There are an unusually large number of people at Saratoga for this time of the year.

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Bud Murray, formerly connected with the Winter Garden stage staff, is now stage director at the Century theatre.

David O. Kuh of the House, Grossman & Vorhaus staff has been admitted to the bar and will handle some of the firm's theatrical clientele henceforth as a practising attorney.

Joe Morris, who for the past two years has owned and managed the Amphion, Brooklyn, has disposed of his interests in the house and will return to the stage in a two-act with Wynn Shaw. The team will take the former Ash and Shaw offering.

Dan Simmons, Keith Booker, left last week for a two weeks' vacation in Canada. Leon Morrissey, his assistant, has the books and also the 81st Street while Chas. Stockhouse is vacationing.

Downey and Whiting have dissolved partnership.

Hammond & Forrester will run vaudeville at Katonah, N. Y., during the summer. Their Chappaqua house will run pictures only.

Morris L. Greenberg of the Nathan Vidaver law staff was admitted to the bar last week and will actively handle some of Mr. Vidaver's picture practice. Mr. Greenberg has been specializing in copyright, theatrical and picture law work, dating from an apprenticeship on a metropolitan daily as police reporter.

The Catskill, Catskill, N. Y., installed vaudeville this week, playing three acts and a picture.

Mr. and Mrs. Joseph Urban sailed July 2 on the Orhita for Europe. They will return to New York in about a month.

Joe Jackson, the tramp cyclist, while playing at the Arena at Carlin's, Baltimore, last week, secured an injunction against Reno, at the Garden in that city, alleging Reno had copied his (Jackson's) act. The injunction proceedings carried along a suit for damages. It is the second time that Jackson has proceeded legally against Reno, who, at one time, was Jackson's valet. Allen Bryant, a Baltimore attorney, represents Jackson.

Low Pollock returned from Chicago last week with the announcement that he and Helen Mellette, of the Mellette Sisters, were married in that city some time ago. The Mellette girls are with "The Passing Show of 1921."

Norma Thomas, the pianist, and Naomi Hunter, the female lead, are leaving the vaudeville turn "Creole Cocktail" next week.

The Hespe, a new theatre for vaudeville in Jersey City, opened last week with a picture policy, to be continued until fall. The Hespe will offer vaudeville, split week, in September.

General Manager Sol A. Stephen of the Cincinnati Zoo went to Cleveland last week in a vain attempt to save the life of Minnie, Cleveland's pet elephant, who died of pneumonia. Veterinarians employed at the Cleveland Zoo at first diagnosed the disease as indigestion. The Cleveland Zoo has been losing animals very rapidly. Stephen was asked to act as consulting director and help with the rebuilding of the entire stock, for which work \$250,000 has been appropriated. The trouble, Stephen says, is that the Zoo was built up piecemeal and more at less at random instead of from a well-developed plan.

James C. Matthews, booker for Jones, Linick & Schaeffer of Chicago, arrived in New York this week.

## INSIDE STUFF ON VAUDEVILLE

Ben Bernie, inventor and receiver of "wise cracks," has made a laugh out of his straw hat. It's a "Truly Warner," but Ben crossed out the label and marked "Disney" in pencil.

The standard music publishers, such as John Church, Carl Fischer, J. Fischer, Ditson, Schirmer, Ricordi, et al., are still deliberating about affiliating with the Music Publishers' Protective Association, although their eventual affiliation is a certainty. But their conservative and sedately deliberate manner in considering the M. P. P. A.'s proposal has been a revelation to the popular music publishers so accustomed to "jazz" their business transactions, as well as a source of respectful amusement. The pop music men liken their more serious brethren only to bankers in the manner in which they weigh every proposal and every detail pro and con before deciding on anything.

## AUSTRALIA

By ERIC H. GORRIOK

Sydney, June 11.

**HER MAJESTY'S.**—"The Firefly." Cast, including Rene Maxwell, Ralph Errolle, Claude Flemming and George Gee. Big success. George Gee carries the comedy honors. Claude Flemming made a hit as the uncle, and shared with Edith Drayson the song success, "Sympathy." A splendid character study was given by Lou Vernon as Professor Franki. Mel Ward and Mae Baird are the featured dancers. The settings are magnificent and were designed by Les Boarder, Little, Dixon and Coleman. Business right along since opening has been big. Show seems set for a run. Produced by Chas. Wenman.

**CRITERION.**—Although ragged by every critic in town "Scandal" by Cosmo Hamilton, is pulling big business to this Williamson-Tait house. The critics object to the bedroom scene of act two, and although rather on the risqué side, the acting of Frank Harvey as Pelham Franklin saves this scene from morbid suggestiveness. Anyhow, the play is not a very enjoyable entertainment. Maud Hannaford as Beatrice Vanderyke draws too coarse a picture of the flighty young person and fails to register. H. R. Roberts as the Major does good work. Minor roles were well filled by Mrs. Brough, Emma Temple and Doris Duane. Williamson-Tait have given the piece a great mounting. George Parker produced.

**TIVOLI.**—Harry Musgrave by arrangement with Williamson-Tait presented Annette Kellerman and her vaudeville company, June 4. Show was to have opened the new Theatre Royal. The builders not being able to complete the theatre in time this plan was abandoned. Newall and Hale, jugglers, opened the show and just got by. Jazz Chime and Dot Summers in songs passed away. Don and Cox, in "After the Party," went over to success. Dan is a drunk dog and shows careful training. Nina Gordon went well with impersonations. Annette Kellerman made her first appearance in a dance offering and had a reception. Tom Donnelly in a dance impersonation of Frisco got nothing. Miss Kellerman then did her wire act to applause. Pauline Berry in a violin solo passed. Stuart Barnes in a monologue stopped the show. Miss Kellerman closed with her aquatic specialty in the big tank and went over for a hit. "My Lady's Latchkey" (film), closed. Outside of Miss Kellerman and Mr. Barnes the support is awfully weak. Show will pull business on the star's name.

**FULLER'S.**—"The Smart Set," a company of ten returned soldiers, provide the first half at the theatre. Show has been here six weeks to big business. Four of the boys do female impersonations and make them stand out. Very clever act. Lou London opening intermission went well in character songs. Gladys Verona, grand opera singer, pleased. Otis Mitchell went well with banjo playing. Laura Guerite was a bit next to closing. Act is rather coarse. The Fishers closed and held them.

**TOWN HALL.**—Mischa Levitski. **HAYMARKET.**—"The Bait." "The Education of Elizabeth." **LYCEUM.**—"Wing Toy"; "The Open Door."

### MELBOURNE

**HER MAJESTY'S.**—"Going Up." revival. Next, "Oh, Lady, Lady." **ROYAL.**—"Maid of the Mountains."

**KINGS.**—"Welcome Stranger." Next, Marie Tempest and Grahame Brown, season.

**BLIQUE.**—Billy Elliott, Sidney Black, Baisden, Miller and Rainey, Pollard and Jackson, Amy Rochelle, Loader and Laine, Yank and Jean, Evans and Deen.

**TOWN HALL.**—Jascha Heifitz. **TIVOLI.**—"My Lady's Latchkey" (film), Moon and Morris, Devon Brock, El Crane.

**PRINCESS.**—Stock. **HOYT'S, MAJESTIC, AUDITORIUM.**—Films.

### ADELAIDE

**ROYAL.**—"Little Whopper." **MAJESTIC.**—Film, "Peaceful Valley."

**PRINCE OF WALES.**—Keating and Ross Alberto, Le Bruns, De Wilfred, Gardner and Revere, Walter George Co.

### NEW ZEALAND

#### Auckland

**HIS MAJESTY'S.**—Gilbert & Sullivan Opera Co. **KING'S.**—Dramatic stock. **NATIONAL HIPP.**—Films. **OPERA HOUSE.**—Walter Johnson Co., Bruil and Hemsley, Bellora, the Cookes, Art Tauchert.

#### Christchurch

**ROYAL.**—Allan Wilkie Company, "Hamlet." **QUEEN'S, GRAND.**—Films. **OPERA HOUSE.**—Rev. Frank Gorman, Gus Raglas, Carlton and Sutton, Campbell and Mayo, Mimi Company, Munro & Massey.

#### Wellington

**KING'S.**—Film, "Dangerous Business." **PARAMOUNT.**—"Idols of Clay." **QUEEN'S.**—"The White Star." **HIS MAJESTY'S.**—Nellie Kelle, Newman and Wynne, Ilka and Woods, Vaude and Verne, Connors and Paul, the Darraghs, Lilas Birt, Marshall and Grahame, Keely and Aldous, Joe Hurley.

#### Dunedin

**HIS MAJESTY'S.**—"Sinbad the Sailor." **BIRN'S HALL.**—Rosa Alba. **EMPIRE, OCTAGON, QUEEN'S.**—Films. **PRINCESS.**—Emerald and Dupre, Sumas, Baron, Efi de Tisne, Huxam's Serenaders.

"Chu Chin Chow" has gone on tour, opening in Brisbane.

Otis Mitchell has arrived under contract to Fuller, Ltd.

Joe Coyne is to appear next in "Wedding Bells."

Bert Le Blanc has been retained for the Clay circuit.

Fire destroyed the Mosman Kinema Theatre last week. Thirty thousand pounds damage was done. Rebuilding will start at once.

"Fabiola," an Italian film, has done good business at Hoyt's De Luxe.

Stock drama has opened at the G. O. H. with "Tommy's French Wife," by Charles Darrell.

William Kelly has left the "Sign on the Door." He will open in "Adam and Eva."

Charles White has joined the John O'Hara company. He will tour in "Three Wise Fools" and "Lightnin'."

"The Little Whopper" opens in Adelaide. Piece will be presented by same cast that played in "Irene."

Will Quintrell has returned to the Tivoli as orchestra leader. Quintrell had charge of the orchestra during the MacIntosh regime.

Marie Tempest and Grahame Brown open a season in Melbourne this month with "The Great Adventure."

First National Films are a very big success in this country, due to the efforts of Harry Musgrave who is exhibiting them in the very best of theatres.

Villiers Arnold, who played the collier in "Chu Chin Chow," died last week of flu.

"The Maid of the Mountains" has passed its 160th performance.

"Irene" has finished its record breaking season in this country. Show closed in Melbourne.

## INSIDE STUFF ON LEGIT

Georges Carpentier was a visitor at the New Amsterdam to see "Sally" for two successive evenings last week. The staff was surprised Friday evening to learn Carp was again in the house. Though he entered near the close of the first act with a party of friends and remained seated behind the box curtains until the house lights went up, the audience quickly wised up to the fact. Georges remained in shy retirement throughout, ceaselessly plying a ladies' fan. Leon Errol and Walter Catlett, who inserted a burlesque knockout bit Thursday night, repeated it for a laugh Friday.

"The Elton Case," tried out at Asbury Park last week by George Broadhurst, is a drama founded on the notorious Elwell murder mystery. During the performance last Friday night a woman screamed just prior to a shooting bit in the third act and was carried from the house in fainting condition. The play was written by William Devereux.

## BERLIN

By C. HOOPER TRASK

Berlin, June 25.

The summer season has settled upon Berlin, but it does not, as in New York, correlate the closing of theatres, but merely in those where heavier fare is offered during the winter months the change to a lighter diet of farce and operetta. Even the two opera houses are going full blast. At the State opera Richard Strauss has finished conducting a cycle of his own works; at the Deutsches opera last Saturday George Ballanoff, the world's renowned Russian baritone of the Chicago opera, jammed the big theatre to overflowing for his first appearance as Illegio.

At present there are some eleven new musical comedies running with more or less success at the various operetta theatres. Taken by and large it is not a very stimulating collection. The failure lately on Broadway of several musical shows with poor jazz scores should not discourage American managers into believing that this type of musical ware is no longer salable. Such a piece as "Dardanella" has more originality and life in it than the whole score of the average German operetta.

"Der Vetter aus Dingsda" (already reported in these columns), at the Theatre am Nollendorf Platz is the most successful of the lot. It is holding up splendidly at the box office. This looks like the only American possibility of the present crop. Lehar's "Blaua Mazur" (already reported) has not done anything big since the first two weeks.

The second best patronized is "The Thousand Million Supper" ("Das Milliarden Souper"), at the Berliner. The libretto is by Willmer and Kottow; the music by Ernst Steffan. The action takes place in New York and Atlantic City. Hilde Woerner, Ralph Arthur Roberts, Uchi Eileot, Paul Herkhopf and Herbert Kiper are featured. The libretto in the first and last acts is imbecile; in the second it has moments. Billy, a poor young tax collector, having fallen in love with Gladys, a millionaire's niece, bids a million, which he hasn't got, to dine alone with her (said million going to a charity for which Gladys is canvassing). They accept Billy's check, as they believe him to be the son of a Chicago banker, and the supper comes off. Just as he is to take Gladys in his arms, for she has also fallen in love, the millionaire uncle appears and Billy, from force of habit, serves a warrant on him for \$5,000,000 of unpaid income tax. Gladys is disillusioned, heart broken. A good situation, well worked up to. The music, with the exception of a comedy duet in the second act, is a minus quantity. The only people who really gain anything from the evening are Roberts, the comedian, dry and lackadaisical, and Hermann Krehlan, the scenic designer. This Krehlan's second act, although inexpensive even from a German standard, classes up with the best Urban "Follies." Business brisk.

At the Komische Oper an operetta from the Italian, "Old Heidelberg" founded on the Meyer-Foster play, long popular in America. The music is by Ubaldo Paolierotti, and although he achieves a couple of good arias and a love duet in the Puccini style, he fails utterly to catch the atmosphere of the piece. The direction of Gustave Guntler and the conducting of Dr. Felix Guenther are beyond criticism. The opening cast (kept intact for barely two weeks) was extraordinary. Marie Escher and Richard Tauber, two of the best voices in Germany, had the leads, and they were ably seconded by Franz Egenieff and Hermann Kant. Fair business.

At the Theatre des Westens, "Gay Again Tomorrow" ("Morgan Wieder Lustig") is under the direction of Richard Treu, director of the Apollo, Vienna, who is to take over the Neues Operetten theatre here in September and the Thalia in February. The direction of Treu was excellent, and much may be expected from him next season. But the operetta is not a particularly happy opening selection. The libretto, by Wilhelm Jacoby, is "costume," and concerns certain events in the life of that amusing monarch, Jerome of Westphalia. More

right have been made of it. The wit does not exactly crackle. The music by Heins Lewin is a good example of the average score that appears here—some waltzes, some polkas and a chorus or two—far from stimulating! The cast, including Emmy Sturm, Ed Lichtenstein, Alois Rendi, Paul Westermeyer, does a little better by the score than it deserves. Business fair.

"The Dream of Happiness" at the Wallner theatre, is at least commendable for its unpretentiousness. The libretto by Eduard von der Becke, a performer himself, concerns a clerk who is turned off by his employer, only to be taken back again when it is thought he is to inherit a fortune. Then out again when the rumor proves untrue. However, he inherits a competency and marries the heroine. This is sentimental hokum, but at least it is handled in a workmanship manner and gives good opportunities for acting and singing. Martin Knoff's music also attempts little, but gets by for just that reason. The work of Robert Senius, Eily Leuz, Elsie Mueller and Bernhard Muench is commendable. Business adequate.

"The Golden Freedom" at the Theatre in der Kommandanten Strasse, libretto and music by Theodore Gehr, is a definite failure. The story is full of trite moralizing and the music lacks pep. The players—Erna Alberty, Fritz Schulz, Georg Winter and Grete Perling—and the production struggle manfully to make something out of nothing, and once or twice they almost succeeded.

At the Komodienhaus "The Blond Angel" is doing a comparatively good business. The libretto, by Kessler, Heber and Steindick after a farce by Breutano, and the music by the prolific Winterberga. And as usual, when so many doctors have a hand at the birth, the child is still born. All the old farce tricks are present, but it must be admitted many register. Winterberg's music shows the same marks of production that characterize a modern Victor Herbert score. That superlative comedienne, Josephine Dora, did not have sufficient chances to show. Others noticed on the stage were Paul Heidenann and Ida Marsen.

At the Central "Honka" has been doing very well from the box office angle. The music, by Maro Poland in contrast to most of the others now prevalent, has here and there a few gems of raw flesh. The first act is a little too heavy in tone, in the second a few cracks are pulled that do not smell too strongly of the mid-night oil. Emmy Denner has a voice and can also hit the emotional high spots. Tilly Thoennessen, Gustave Jahnebeck and Werner Bernhardt all played to good returns.

"American Girl" (this is the German title), at the Neues Operetten Theatre, is the second in the German-American series. The libretto by Julius Blumenthal, concerns an American heiress who, leaving her millionaire father (who is trying to force an unlavied fiancé upon her), takes a position in a mode salon. The usual complications set in. It is not very witty, but a comedy duet or two take deservedly numerous calls. The music, by Kurt Jorgis, is another one of those uninteresting made-to-order scores. The cast includes Fritz Langendorf, Agne Wilki, Ida Perry and Heinz Salfner. The best feature of the show is the dances, strikingly arranged by Robert Negrel.

At the Friedrich Wilhelm theatre they are playing "The Little One from the Hades" ("Die Kleine aus der Hölle"). Telmar Springfield is guilty of the score, and George Okonkowski and Will Steinberg have obviously admitted their joint responsibility for the libretto. This last is a lot of idiosyncrasy from a singer from the cabaret Hades, who annoys several middle-class persons trying to marry one of their nephews. Anyhow the title is clever; that is probably one reason for the show's comparative success. Lilly Flohr, Max Willenz, Grete Saus and Kurt Muddendorf waste several hours every evening playing the leading roles.



## NEW "BIG 3" COMBINATION HAS OVER 30 PLAYS FOR NEXT SEASON

Selwyns-Harris-Hopkins, Formed For Booking Protection, in Line For Active Producing—Hopkins Signs John and Lionel Barrymore

Though the "combination" of Sam H. Harris, the Selwyns and Arthur Hopkins has developed to be no more than an agreement for booking protection of the trio in the major cities, this group of managers figures as more active in production for the coming season than any other three managers on Broadway. The Selwyns propose 15 attractions next season. Sam Harris will also produce 15 new plays, while Arthur Hopkins will have his most active season since joining the managerial ranks.

With Hopkins signing John and Lionel Barrymore this week to again appear under his management, the new "big three" in the legitimate production field, has under its collective banner a most formidable array of stars and "name" players. It is claimed that over 50 per cent. of Broadway's dramatic elite having been engaged for their plays.

Hopkins will present both Barrymores in new plays, later bringing them together for repertory, which the producer has planned since the brothers jointly created a sensation in "The Jest." He also has Marjorie Rambeau ("Daddy Goes a Hunting"), Bon Ami, the Jewish star, who will be seen in a new play, and Genevieve Tobin who goes on the road ("Little Old New York").

The Selwyns start off with names in "The Circle" which brings into the same cast Mrs. Leslie Carter, John Drew, Estelle Winwood, Ernest Lawford and A. E. Matthews. They have Jane Cowl ("Smilin' Through," and later a new play), Florence Reed ("The Mirage"), Olga Petrova ("Silver Peacock"), William Courtenay and Lola Fisher ("Honors are Even"), Emma Dunn ("Sonny"), Martha Hedman and Norman Trevor ("Daniel"), Leo Carrillo ("Love Off"), Alan Dinchart ("Puppet Master"), Lou Tellegen ("Don Juan" to be produced by Theatre Guild with Selwyns interested). The Selwyns will offer a new young star in a play called "Great Music" and there will also be a new musical piece for Peggy Wood.

The line-up for the Sam H. Harris productions has Elsie Ferguson ("Varying Shores"), Emily Stevens (also in a Zoe Akins play), Ernest Truex ("Six Cylinder Love"), George Sydney ("Welcome Stranger"), Richard Bennett ("The Hero"), Francine Larrimore ("Nice People"), with Florence Moore and Irving Berlin, who will appear in the new show at the new Music Box.

## TO SYSTEMATIZE FILM DISTRIBUTION

A. L. Erlanger Picked by Film Investigator—Can Save 30 Millions Year

In these troublous times when the film industry is at its ebb, and where, for the first time, it has become necessary to count the cost, Wall Street thinks it an opportune moment to go into the matter of attempting to amalgamate the distributing end of the picture business.

A representative of Kuhn, Loeb & Co. is said to have filed a report to his principals designed to show that upward of \$30,000,000 could be saved annually by syndicating the distribution of pictures alone, without reducing production cost. This sum represents a 10 per cent dividend on a capitalization of \$300,000,000—the proposition being presented in a new light from any hitherto put before capital.

The problem of bringing the conflicting distributing interests together, the report goes on to state, is the only one requiring solution and, after scouring the amusement business from all angles, it has been suggested that the man best equipped to consummate such an arrangement is A. L. Erlanger. The head of the legitimate syndicate has been asked to undertake the work, it is said.

## HUSSEY NOW FEATURED

The Century Roof show, now in rehearsal, is booked to open in about three weeks. Jimmy Hussey, playing with the show on the road without a contract, has signed for the Roof production to be the sole feature.

It was this angle which broke up the show on the road. Hussey thought he was to be featured, but held no contract to that effect, and when the show opened in Washington, Ann O'City was billed in bigger type than the title, with Hussey mentioned amongst the others to appear.

Bits from the original show will be used.

## Pollock Writing Jolson Show Music

Lew Pollock is writing the music for the next Jolson show which goes into rehearsal Aug. 1. Harold Attridge is doing the book.

## "FRIARS" DID \$9,000 LAST WEEK

Ran Into Chill at Red Bank Only—Now Playing in New York

The Frolicking Friars, or "The Lay Off Show," it was called both, opened at the Cort, New York, Wednesday night, after having spent a week ending last Saturday on the road. The week's gross reached around \$9,000, with the show's share divided pro rata among all members of the troupe, about 40 in all. The percentage is said to have varied from 65-35 to 75-25, the latter at Asbury Park, when the show appeared Friday and Saturday, drawing about \$3,000.

Red Bank, N. J., was the only chill encountered en route. That town gave up but \$900 Thursday night to see the performance. The evening before at Freeport, L. I., the troupe played to \$1,200. The first two days of the week, at Far Rockaway, the receipts reached \$4,000.

The Lay Offs started out under the preliminary supervision of William Halligan and Eddie Dowling. When the members concluded to continue the tour into the Cort, New York, a committee of five of the artists, acting as an advisory board, was selected. The ads have Dowling and Halligan presenting the show, with William Collier having the direction. On the road the show charged a \$3.30 top. In New York the top is \$2.50, the show being in for a run.

Some adjustment of the billing matter followed the opening appearance at Far Rockaway. The paper and lights seemed to give the impression a "Friars' Frolic" was being staged. To remove that idea signs were made to read "Frolicking Friars." Nearly all of the members of the company are Friars, but the Lay Offs is a private enterprise. Many of the Lay Offs took part in the official Friars' Frolic, recently held at the Manhattan opera house, New York.

Although there are many names in the lineup the ads carried but five, Frank Tinney, James J. Corbett, Harry Fox, Mosconi Brothers and Lucille Chalfonte. The general plan is to have special nights with added starters featured, such as the Irving Berlin night, Eddie Cantor night and the like.

The Frolicking Friars with their "All Star Jamboree," actually beats in a special show dubbed the "All Star Idlers," a combination advertised as being made up of Lambs, Players' Club and Friars, scheduled for a single performance at the Shubert Thursday night at midnight. It is claimed by the leading spirits of the "Frolickers" that the "Idlers" lifted the lay-off idea. It is also pointed out that only a couple of Friars are in the "Idlers" assemblage. With the latter having but one night and the regular Friars outfit trying for a run, there is little opposition counted on.

Collier, who played the first two nights at Rockaway with the Frolickers, returned to the show Wednesday, in addition to having the direction. One change over the routine as presented out of town was ordered by him, that being the elimination of a skit, "A Matter of Opinion," by S. Jay Kaufman. The turn called for a female impersonation, and double entendre lines made it advisable to hold out the sketch.

The only other feminine name in the show besides Miss Chalfonte is Verna Mesconi, who dances with her brothers. There is a male chorus, which is paid salary, but all members of the cast are on commonwealth.

## 'IRENE' TITLE INFRINGED

The Vanderbilt Producing Co., producers of "Irene," have retained M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) to restrain George E. Wintz of Tanning, Pa., from infringing on the title with a proposed musical show styled "Listen, Irene."

This latter show is a new offering now being readied for road presentation by Wintz.

## NEW COSTUMING FIRM

Adie Lowe, well known as a designer of theatrical costumes and formerly connected with the Brooks Uniform Co., has gone into business on her own in partnership with Mrs. Gilman, the firm being called Lowe & Gilman.

Miss Lowe will carry out the burlesque contracts originally assigned the Brooks concern.

## ONLY 16 BROADWAY PLAYS LEFT ON THE SUMMER BOARDS

Eight Musical Shows, Three Dramas and Five Comedies Open—Big Flock of New Ones in August And September

## REFUSING CUT; BAYES CLOSES SHOW

Insistent on Run of Play Contract for "Snapshots"—Piece Reopening

The Broadway booking of "Snapshots," produced at the Selwyn by the Selwyns and Lew Fields, ended after Monday night's performance, it being necessary to play one day this week since the notice of closing was not posted until Tuesday of last week. It had been hoped to continue the attraction on a summer salary basis and it was agreed that all players receive a cut. But plans came to naught when Nora Bayes changed her mind about taking a cut from her contracted salary of \$2,250 weekly. Because of that there was plenty of airing of personal opinions back stage during the week.

When Miss Bayes' position became known it was planned to continue the show without her. Miss Bayes declared she would not co-operate with the Selwyns, regardless of her inclination to support Fields, and that she would sue for salary, her contract being for the run of the play and guaranteeing six weeks. "Snapshots" completed a run of six weeks Saturday.

The Selwyns stated it was impossible to continue the show with Miss Bayes, since she refused to insert songs desired by the management or even rehearse. They claimed the show was doing satisfactory summer business and that the show would reopen without her.

It was announced that "Snapshots" would again start at the Selwyn July 25, continuing until Labor Day, then starting for Chicago, where it will enter the Studebaker. The management insisted the show would play without Miss Bayes, who is due to sail for Europe Friday. Should she remain the opening date will be set back or it will immediately take to the road. This is to break the Broadway run of the play contract held by Miss Bayes.

With Lew Fields and Ig Wolf Hopper starred the show will play to a strictly \$2.50 top scale on tour, the scale being widely advertised. The show started out well here but fell victim to the heat wave, with takings slipping during the past three weeks.

The piece opened to \$3.50 top. Last week the scale was reduced to \$3.

Miss Bayes was recently offered 20 weeks for vaudeville by the Shuberts at \$3,500 weekly. After the contract was made out, Miss Bayes is said to have submitted a contract drawn up by her attorney, and that held the booking up. Since then it is reported she has agreed to headline for them.

## EAST-WEST PLAYS

Presentation of One-Act Playlets to Be Resumed

After a year's suspension of activities to devote their energies to the establishment of a professional one-act playhouse, the East-West Players, under the direction of Gustav Blum, are resuming active work for the fall season. Their first program of four one-act plays to be presented every six weeks consists of "Autumn Fires," from the Danish of Gustav Weid, adapted by Benjamin P. Glazer, (translator of "Lilium"); "Sweet and Twenty," by Floyd Dell, author of "Moon Call"; "Potboiler," by Alice Gerstenberg, and "An Eye for An Eye," adapted by Simeon Klatfont from the Roumanian of J. L. Cargiale. This latter piece has never been presented in this country and is performed by arrangement with the United Plays, Inc.

Plans for the erection of a permanent one-act theatre have not matured as yet, although Blum is securing backing, and the plays will probably be presented at the Madison Square Art Theatre, as last year.

Predictions of an "off" summer on Broadway have held true with precision. The heat wave that really dates from the first of June, accompanied by almost incessant humidity has shrunk the show list until this week the total numbers but 16 attractions, the narrowest field since the war. The shows are evenly divided in number, eight musical and a like quantity of non-musicals, which include three dramas and five comedies. That the list will further contract before the advance guard of the new season arrives.

In one respect the new season resembles that of last season "at post time," in that early openings are dated in late July but the general influx is a month off with the majority of attractions in the first flight due for premiere on and following Aug. 15. The advisability of rushing to Broadway early this year is a divided opinion, several leading producers planning to await until October, at which time the season is figured to be "set" and by which time the several theatre problems will have probably been settled.

The Shuberts have covered houses with a blanket contract, but have not definitely assigned attractions to their various theatres. At this time, however, may be given a fairly accurate list of about 80 per cent of the houses and the attractions they will start the season with.

"The Teaser" at the Playhouse and "The Skylark" at the Belmont will probably be the first arrivals, both attractions being dated for late this month. The August flock has "Sonny" at the 48th Street, "Sonny" at the Cort, "Nobody's Money" at the Longacre, "The Puppet Master" at the Hudson, "The Nightcap" at the 39th Street, "Getting Gertie's Garter" at the Republic, "Honors are Even" at the Times Square, "Back Pay," "Eltine," "Tangerine," "Casino," "Dulcey," "Frazee," "The Merry Widow," "Knickerbocker," with "The Wandering Jew" held off until later in the fall.

The September group will hold two other revivals besides the "Widow," rather an unusual feature at the start of a season. "The Earliest Way," will start on eight weeks at the Lyceum, while David Warfield will enter the Belasco for a similar period or longer in "The Return of Peter Grim." "The Circle" will enter the Selwyn with the Labor Day bunch, "The White Headed Boy" (all Irish company) bows into the Miller, "Bluebeard's Eighth Wife" Ritz, "Don Juan," Garrick, "Two Blocks Away," George M. Cohan, "Daddy Goes a Hunting," Plymouth, "Tarzan of the Apes," roadburst, "Blood and Sand," Empire.

Al Jolson will be the Labor Day week offering at the Winter Garden, "The Whirl of New York" being set to depart late in August. "The Turn in the Road," first mentioned for the Sam H. Harris, has virtually been assigned another house. "The Little White House" is not due into the Vanderbilt until October. A bit before "The Greenwich Village Follies" which opens next month in the Village will move to the Park. "The Love Letter" will follow Ziegfeld's "Follies" into the Globe, that also a September premiere.

Some of the current attractions figure to continue into the fall going. They are "Sally" at the New Amsterdam, "The First Year," Little, "Lilium," Fulton, with claims made also for "The Green Goddess," at the Booth, "The Last Waltz," at the Century, and "The Bat" at the Morosco. "Lilium" will definitely close its three year run at the Gaiety late in August, and it is more than likely the bulk of the holdover contenders will have exited by then. Better weather conditions alone can provide the opportunity for continuance.

Last Friday and Saturday the weather was so oppressive all the buys were dumped into cut rates, that taking in "Sally" which slipped to \$26,000 for the week and "The First Year." That the weather is the deciding factor for the sell-out was shown Monday when the temperature was lower but the humidity still terrific, for none of the hits went into the service agency. "Nice People" made its first appearance in cut rate Monday night, the balcony only closed.

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## SHOWS IN N. Y. AND COMMENT

"Broadway Whirl," Times Square (6th week). Unless weather permits better break for box office, this revue can hardly net profit on run.

"Follies," Globe (4th week). Statements show clean sell out, with standing room all week regardless of intense heat. Tickets available in cut rates, but management blames brokers for "holding out." Revenue is leading Broadway with gross at \$33,000.

"First Year," Little (39th week). Dropped under capacity for first time with takings around \$9,000. Agencies dumping portion of buy into cut rates last two weeks.

"Just Married," Shubert (12th week). Got between \$7,000 and \$8,000 last week, aided by good Monday matinee (Fourth of July). Management expects continuance into August.

"Lightnin'," Gaiety (148th week). Heat got to business of American record run maker and gross was showed down under \$10,000 for the first time. Takings actually at \$9,300, beating the dramas, except "Lilium."

"Lilium," Fulton (13th week). Went to between \$9,000 and \$10,000 last week, getting top money among the non-musicals. Though no longer a buy, house expects continuance into next season, with no successor asked for.

"Mr. Pim Passes By," Garrick (19th week). Has been getting by with lowest gross of list, through co-operative production. This is Theatre Guild's longest season and soon

due to close. "Nice People," Klaw (20th week). Went into cut rates this week where it was outstanding feature and tickets quickly disposed of. Arrangement with cut rates extends for minimum of one month.

"Sally," New Amsterdam (30th week). Class of musical shows could not dodge business-killing humidity. Late last week it missed going to capacity, but reacted this week like most others.

"Scandals," Liberty (1st week). Opened Monday night, attraction being brought in ahead of schedule. Fast entertainment. Scale is \$3.50 top instead of \$3 planned.

"Shuffle Along," 63d Street (8th week). This been getting around \$7,000, which gross gives management fairly good profit. Midnight performance Wednesdays going very big. Show may stay until late fall.

"Snapshots," Selwyn (7th week). Was withdrawn Monday night, bent victim. Plans for co-operative continuance fell through. Announced to reopen at Selwyn July 25 with Chicago in sight by Labor Day.

"The Bat," Morosco (47th week). Beating \$8,000 lately but continued heat last week hurt somewhat. This mystery play is leading runs for this season and is listed to remain well into fall.

"The Green Goddess," Booth (27th week). Undergoing severest of weather tests like everything. Gross down to \$7,000 or under but takings

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# FEDERATION'S EXPULSION OF NO. 310 BRINGS OUT MANY-SIDED TANGLE

**Possible Formation of New Musicians' Union—  
President Weber Admitted to Hold Whip-Hand—  
310, Internally Disjointed, May Appeal to Courts**

The formation of a new musicians' local for New York, an attempt to form a new international musicians' federation and the automatic creation of the open shop in the musical field, are the possibilities resultant from the drastic action of Joseph M. Weber, President of the American Federation of Musicians, who, last Friday, expelled the Musicians' Mutual Protective Union, known as New York Local No. 310, from the Federation on the charge of having violated the by-laws. The New York union is the richest and most populous of the Federation's locals, having a membership of 10,000, or about one-tenth of the national organization's entire membership roll.

Early this week it was said 500 members of the expelled union had applied to the Federation's executive committee which transferred its headquarters from St. Louis to New York temporarily to handle the situation, for a charter for a new local. Opinion among members was a new local might succeed in attracting more than half the men from 310. It was believed, however, that two or even three locals might be formed as the outgrowth of the muddle.

This week it was patent that all theatres in New York were operating with technically non-union musicians. The Stadium, where summer concerts are being held, was an exception, the musicians there being union men brought from out of town. It was only through the squabble between the local and the Federation that the Stadium management succeeded in going over the local's head successfully. It was announced at Saturday's concert the union had been expelled. This was done in explanation and defense of the charge made that the Stadium was using non-union men.

The Federation announced the cause for expelling Local No. 310 was the refusal of 310 to accept transfer cards from Federation members from other points, thereby "throwing them out on the street, in spite of the fact that many hundreds of their own members were transferred to other locals and have the right to work and seek employment with members of such other local unions." This was characterized as an "inhuman and wanton action" on the part of the New York union.

The difference between the local and the Federation, with Weber as the dominant head, lie deeper than the charges made in the announcement and the expulsion dates back to occurrences following last winter's election, when Sam Finkelstein was re-elected as president of 310, but a radical board of directors was voted in. The radical element led by Louis Dahlbert started to make itself a factor from the jump. Charges were made against Finkelstein and he was impeached.

This was disregarded by Weber who ousted the board of directors. Dahlbert, who had been ousted from the union, went to court and was reinstated. He immediately set about forming a new board of directors. It is stated Weber ordered the directors elected, as provided for in the by-laws, but the controlling factors paid no attention to the demands. Finkelstein was kept from the chair by injunction and Vice-President Volterra is nominally in charge. It is admitted by members that Dahlbert is the "whip" of the union and what his faction wants it put through. Foreseeing the action of expulsion, Finkelstein recently joined a local in New Jersey and was transferred to New York. This action may be taken by other members of the New York union, because of the feeling it is necessary to be in the Federation membership.

There is a feeling more general that the members of 310 are entitled to Federation protection so long as they hold union cards. They maintain they paid dues in good faith, knowing nothing regarding the integrity of the union's officers. That other court actions will follow the several that have developed out of the battle be-

tween the local and Weber are anticipated.

The musical situation in New York this week is entirely "up in the air." Though no theatrical attractions are going on tour at this time, it was said musicians engaged in New York might encounter trouble in any other city, since it is likely that Federation musicians would refuse to play with expelled men.

In the event of Local 310 casting for itself there may be started a battle for open shop all over the country so far as musicians in theatres are concerned. The managers have held off engaging any house musicians for next season and are in position to listen to either side. Monday Local 310 sent out a circular bidding defiance to the Federation and virtually declaring its independence.

The position of the stage hands in the affair has not yet been crystallized. The I. A. T. S. E. and the Federation are in agreement in the matter of sympathetic strikes. Where there is a divorce of the locals from the Federation a complication may easily arise. The local stage hands' union may have an important bearing and if the latter declares for the expelled unionists the Dahlbert faction will gain considerable power, for the stage hands also control picture operators.

Should the local win out as an independent the burlesque situation will also be materially benefited and through that channel the members of Local 310 would have an outlet of size.

Declarations were made by musicians seeking a new local charter to the effect the Actors' Equity Association would stand behind them. This was proven fallacious, since the Equity's hands are tied in the matter of sympathetic strikes. On the other hand it is not believed Weber could make any demands on Equity in support by having Equity actors refuse to appear where expelled members are playing. It is known Weber worked hard for the actors during the strike of two years ago. But the settlement agreement signed by him, along with other labor heads, guarantees against any such strike action by him.

Within Local 310 there are a number of "inside" organizations. One is the Quorum Club, which is the Dahlbert faction, and which is in control. It is charged that at meetings of the union the chair will not permit any other than Quorums to voice sentiments, the others risking it drawing a fine of \$50. There is also an Italian club which has its own rooms, barred to non-members, and there is a Jewish club.

Feeling has been so tense between 310 and Weber that at the last meeting conducted by Weber there were 24 policemen in the hall to prevent disorder. Members of 310 who are neutral in the squabble agree with the Dahlbert contentions in part if not altogether. They say the local has a strong complaint. One of the sore points is that out-of-town berths are held by incompetents, as proven when musical shows playing certain cities never can get musicians who can play the score. It is said members of Local 310 are ready to take such jobs but are prevented by the Federation. It is that situation that probably led to the refusal of 310 to accept transfer cards from other locals.

Another point the locals are aggrieved over is the rule that prevents any member of 310 from playing over four weeks in any one town outside of New York. If an attraction plays Chicago more than a month, the leader carried and the men are required to pay the Chicago local dues for six months.

As proof of the poor musicians outside of New York, local unionists say that several big cities are compelled to send here for musicians to play at social affairs, the rates for such events reaching as high as \$25 per man.

Though 310 professes to be un-

## NEW EXECUTIVE IN SHUBERT OFFICE

**Besides Staging Plays and Sketches Will Critically Review Productions**

A new executive position has been created in the Shubert office, that of "constructive critic," with W. H. Gillmore assigned to the post. Mr. Gillmore, well known as a stage director, will also put on several shows for the Shuberts and will handle a number of dramatic sketches for Shuberts' vaudeville.

The main idea is that Gillmore will attempt to "beat the critics to it." When new shows are opened, he will look them over at some out of town point, writing a criticism which will be sent personally to the Shuberts, who will then order changes to be made. It is believed that by this new system, plays will be brought to Broadway with more chances for success than heretofore.

## APPEAL DISMISSED

**Weiss and Greenwald Fail to Prosecute Claim Against "Syndicate."**

The suit begun by the American Theatrical Exchange some time ago against Charles Frohman, Inc., and Klaw & Erlanger on breach of contract grounds was finally disposed of by the Appellate Division recently by a decision which granted the defendants' motion to dismiss an appeal by the plaintiff. The Exchange, controlled by Albert and Dave Weiss and the Greenwald Circuit of theatres in the south, sued on the ground the defendants had agreed to book their houses and had failed to do so.

The defense, argued by Mortimer Fishel of Dittenhoefer & Fishel, denied any agreement and demurred to the complaint on the grounds it did not constitute sufficient cause for action. The Supreme Court sustained his demurrer from which the plaintiff appealed, but failed to prosecute it.

The "syndicate" accordingly moved for a dismissal of the appeal and won out.

## LEAN-MAYFIELD TO STAR

Cecil Lean and Cleo Mayfield are to be starred by the Shuberts in the fall in a piece that has been twice tried. It was first a farce, under the name of "The Third Party." Later Edward Clark rewrote the book and Gitz Rice added a musical score and it was launched as "The Girl in a Private Room."

It will undergo another operation before being produced again.

## George Grossmith Sailing Back

George Grossmith, the English actor-manager-producer, who has been here the past fortnight, sails for home next week.

Malcolm Fassett will withdraw from the stock at Harmanus Bleeker Hall, Albany, N. Y., July 23, after which the Fassett Players will become the Proctor Players. Only two or three of the present players will be retained by the new company, it is said. Beth Merrill, leading woman, will also leave with Mr. Fassett, it is reported.

Richard Morgan, formerly with the Westchester Players at Mt. Vernon, N. Y., is now heading a company of his own at Fitchburg, Mass. Louise De Voe, Marguerite Slavin, William H. MacDougal, John O. Hewitt, Angeles Dorante, Corinne La Vaunt, Jack Daly, Arnold Northway, J. Russell Webster, Mabel Monroe, William Balfour are in the cast.

## Schoettle, Grand O. H. Treasurer

Cincinnati, July 13. The new manager, Mulford Unger of the local Grand Opera House has selected George Schoettle as his treasurer. Schoettle was formerly treasurer of Keith's here.

## MORE GARDEN CHANGES

This week brings more changes in "The Whirl of New York" at the Winter Garden. Saturday John T. Murray leaves to take a vacation under the doctor's orders. He will not return to the show. Shaun Glenville, the English comedian, will take Murray's role, and Jerry Webb will be inserted to play Glenville's part.

Tuesday night the Klein Bros. went into the piece, replacing Charlie Dale and Joe Smith.

## PRESS AGENT'S P. C. OF GROSS

**Leon Friedman Has First Agreement of Its Kind In Show Business**

Francis X. Hope, formerly with Cohan & Harris and recently out of George M. Cohan's office with the withdrawal of that manager from producing, has been appointed general manager for Flo Ziegfeld's enterprise. He succeeded Samuel Kingston, who held the post for about a month. The latter withdrew not caring to sever connections with William Fox.

Leon Friedman started as publicity man for George White's "Scandia" this week, Hope attending to the "Pollies" and "Sally" press work pending the appointment of Friedman's successor.

Friedman's arrangement with White calls for a guaranteed salary and a percentage of the gross. It is the first time for a press agent to make such an arrangement with a manager. Friedman is said to have received \$250 weekly from Ziegfeld. The guarantee arrangement with White is reported to call for a minimum of \$300, the arrangement being for three years.

## BILLIE'S RETURN

**Starring Next Season for Ziegfeld in Musical "Annabelle"**

Billie Burke will return to the stage next season. She will be starred in the musical version of "Good Gracious, Annabelle," which piece her husband, Flo Ziegfeld, Jr. will produce.

The show will be put on following completion of the feature film, "Madame Pompadour," in which she too will be starred. The picture is the first to be produced by Mr. Ziegfeld. His brother, W. K. Ziegfeld, is well known in picture circles.

## NO CHANGE IN BOSTON

**"O'Brien Girl" at Tremont Alone Drawing Well.**

Boston, July 13. The condition as regards theatricals in this city remains the same and nothing is billed to come in until next month. "The O'Brien Girl" continues at the Tremont where it is still drawing big and will probably be a money maker until the time limit, two weeks before Labor Day expires. Business lately has not been capacity but has been quite big enough to satisfy.

Just now the summer parks are getting it rubbed into them a bit. A spell of foggy and wet weather has been on the cards for several days and put the quinquina on business during the last week end.

## LEADING LADY MARRIES

San Diego, Cal., July 13.

Katherine Van Buren, leading lady with the Strand stock here, was married in San Bernardino about June 15, to George Benn, a champion amateur swimmer, now engaged in the automobile sales business in Los Angeles, where the couple will make their home.

Charlotte Treadway has since succeeded Miss Van Buren with the stock company. Miss Treadway is the wife of Ferdinand Monier, manager of the company.

## Rewriting "Tenth Man."

"The Tenth Man," by Somerset Maugham, tried out last spring, produced by Frederic Standhop in association with the Shuberts, is to be rewritten and sent out again next season.

## WOODS' APOLLO, CHI., TAKEN BY SHUBERTS

**Vaudeville May Be Played—Garrick Also—\$150,000 Reported Rental**

Chicago, July 13.

A. H. Woods' new Apollo, opening toward the end of the last season, has been leased by the Shuberts for a long term, and according to report, at \$150,000 annually.

It is stated by the Shuberts in New York their vaudeville will commence at the Apollo, when possession passes, Sept. 1, next. Locally it has been announced the Garrick, the leading legit house of the Shuberts in this city, is to start a Shubert vaudeville policy Labor Day.

The Apollo and Garrick are across from each other, on Randolph street. The Apollo seats 1746, with 900 on the ground floor, while the Garrick's seating capacity is 1,425.

At the Shubert office in New York this week it was stated the Shubert vaudeville would commence at the Apollo, Chicago. When attention was drawn to the Chicago announcement concerning vaudeville and the Garrick, the reply was made that that intention just at present on the part of the Shuberts was subject to change.

The Garrick will continue to house Shubert attractions, while the Great Northern Hippodrome, supposed to have been taken over by the Shuberts for vaudeville, will also receive legit shows.

The Hip will be called the Ambassador and will reopen Labor Day with "The Mirage," originally scheduled for the Apollo on that date. Around \$100,000 is being spent in remodeling the Hip and it will be one of the prettiest houses in the Loop.

By disposing of both his new theatres (the Woods is under lease arrangement with William Fox, pictures, who has the option to hold it through next season) Woods displays a pessimistic turn regarding the outlook for next season. The Shuberts have held a half interest in the Apollo since its promotion.

The Loop is losing the two Woods houses for legitimate shows at the start of the season, and will find the situation complicated by the first of the year when the two new houses for the Selwyns and Sam H. Harris are to be finished. Orders to rush these houses through have been issued, with the contractors working night and day.

## HITCHY'S LIABILITIES

Judge John C. Knox in the Federal District Court, in the matter of Raymond Hitchcock's bankruptcy, appointed John J. Townsend, of 209 Broadway, as referee.

Hitchcock's full schedule filed last week names two other creditors besides Jack Welsh (\$1,944), bringing his total liabilities to \$8,994.00. His assets are none.

The two other creditors are R. Workman, of the Hotel Felix, \$3,000, and C. E. Isaacs, 220 West 42nd street, \$1,000.

## DITTRICHSTEIN FOR COAST

Next season will not find Leo Dittrichstein nearer Broadway than the subway circuit, where he will appear in "Toto." His itinerary calls for a run in Chicago and then a trip to the coast in a repertory of three plays.

The star will appear in Chicago first in "Toto," holding in reserve "Face Value," which he opens at Stamford, Conn., tonight (Friday) as a try out. The latter play will be the succeeding attraction at the Studebaker after "Toto's" run, which begins Aug. 14, is spent.

For the coast invasion Mr. Dittrichstein will use the two plays and will also appear in "The Purple Mask," which ran successfully at the Booth last season, starring him.

## Manager for Fanchon and Marco

Bert Adler, who has been special representative for a number of important film producers has entered the legitimate theatrical field, taking the post of personal manager for Fanchon and Marco, stars and producers of "Sun Kist."

A condensed version of "Sun Kist" will play the Keith vaudeville houses during the summer, opening in Boston July 18.

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## SAN FRANCISCO SHOWS

### THE SKIRT

San Francisco, July 13.  
A series of laughs in spots brought on by the personal acting of Bessie Barriscale as well as some of the lines in the book of "The Skirt," appeared to be the only predominating factor of the manner in which a Tuesday night's audience greeted Howard Hickman's new four-act comedy. Without Miss Barriscale it is doubted if pleasing comments would be current but with her the home-going audience could be heard talking of her cute and efficient manner of playing Bob, the self-styled youth from Chicago.

The play, advertised to play here at the Savoy for four weeks, following which it would go to New York for a limited engagement, is in its second and final week at the McAllister street house, probably as the result of the poor business. At Oakland a few weeks ago when it was presented in stock it fared considerably better and although several of the local dailies have spoken favorably of it, the punch seems lacking and the lines too many for the action displayed. However, with a well-trained company results would be far more satisfactory.

"The Skirt" is the work of Howard Hickman. It has as its sponsors Maudie Fulton and George Ebey, owner of Fulton's playhouse in Oakland, and is produced under the direction of Rupert Drum and the author.

A Monday morning finds Jimmy Newman (Harlan Tucker) and Grace Carter, love-sick spooners, discussing the arrival of Betty Price (Miss Barriscale) from Chicago, at the Jack Warren cattle ranch out west. They are joined by Harry Newman, an adjoining rancher, and Ethel Warren, sister to the Warren boys. The four lay plans for Betty's arrival and pass the word she is to come as a boy and to be known as "Bob," a brother of Grace. The joke is entirely pointed toward Jack, whom it develops later in the play had a love romance with Betty until they parted because of a quarrel. The importing of "Bob" is the work of the four friends who are anxious to "square" the differences between the ex-lovers.

Bob arrives attired as a "kid" cow-puncher and immediately applies to Proprietor Jack for sleeping quarters. Jack suggests Bob share Jimmy's bed and on hearing an answer in the affirmative, offers part of his own room. But finally, through the efforts of the four plotters Bob is located in an old storeroom, and this, only after attempts to place her with the cow-punchers fail to mature.

It seems Jack recognized Bob immediately upon her arrival and also the cow-punchers discovered that day Bob was a girl. However, as Jack found himself in the dark as much as the boys they all decided to allow the practical joke to continue until something happened.

Time passes. Bob is put through the duties of a boy. She takes a hand in the poker and crap games on the ranch and always wins. Finally a surprise party in honor of Bob is arranged by the boys. The old saloon is reopened and colored soft drinks served at the bar. Bob sees how they shoot men down in cold blood for no reason at all. She witnesses a framed hold-up, Jack being the footpad. After seeing the joke is on her she becomes brave again. A real crook then holds up the saloon. Bob seeing another joke goes over to "kick" the crook who in turn threatens to blow her brains out if she moves. She does. He aims to fire—and just then one of the boys plugs him and down he goes. Then Bob finds out how near she came to losing her life. She also gives herself away in the mad scramble by the boys for the bandit. Everybody sees her long hair come from out of a boyish wig. She returns to the ranch as a girl and Jack wins her.

At the Savoy Mr. Hickman played Carley, one of the cow-punchers. Paul Harvey, for many months leading man at the Fulton, Oakland, played Jack Warren, opposite Miss Barriscale. Between these three, the good acting was monopolized. Harlan Tucker did well as Jimmy Warren, Jack's brother. A Chinese cook, supposed to interpret comedy in the play, is only fairly interpreted.

### HIPP, FRISCO

San Francisco, July 13.  
The Hippodrome bill this week runs well throughout, although the going was none too easy due to the slim crowds present Sunday at the first show.

The Virginia Belles, consisting of a feminine quintet of musicians, had closing spot and got away nicely.

"Rounder of Broadway," having an excellent cast, registered strongly all the way. The legit role is especially well handled, the player also showing an excellent singing voice, while the straight and the cop also acquitted themselves creditably.

Alf Ripon, ventriloquizing with a man size dummy representing Jiggs, and a special act showing a saloon, had the house laughing throughout

and threatened to stop the show with an old-time song.

Morris and Towne, a mixed couple, on second, offered some talk, the man's nut style and falls getting the laughs, the girl doing the straight not figuring strongly in the results obtained.

Reeder and Armstrong, a couple of men with a couple of pianos interpolating some ancient gags, opened.

Josephs.

### ORPHEUM, FRISCO

San Francisco, July 13.  
Singer's Midgets are at the Orpheum again this week, repeating after an absence of only a little over a month. The little folks, giving the same varied entertainment, were accorded hearty response by a capacity Sunday night audience. Clara Barry supported by Orville Whitledge, and "A Trip to Hildland" were holdovers from last week and the song writers' act held next to closing.

Mang and Snyder closed the show. Some walked out while the mat was being rolled down, but after the athletes got started with their excellent hand to hand and strong arm feats they easily held them in their seats until the finish. Unusual strength is displayed by the lifter through the largeness of the top-mountain.

Of the quintet of new ones on the program the evening's honors went to George Austin Moore who was forced to give numerous encores following his easy style and perfect negro dialect in war stories and songs. His encores included a Swedish dialect song excellently handled and a German ditty, very ancient.

Byron and Haty offered some neat singing bits that found high favor. Miss Byron is vivacious and an animated little person displaying comedy ability especially in an opera travesty bit. She has the making of a good comedienne and with Haig, who is also small of stature, forms a neat combination.

Edward Marshall, in second spot, entertained with his talk and cartoons. Booth and Nina gave the show a good start. Booth's cycle stairway climb and jump is nicely worked up for good laughs and Nina's sweet appearance and banjo selections add greatly.

Josephs.

### PANTAGES, FRISCO

San Francisco, July 13.  
Eva Tanguay drew to Pantages all day Sunday the largest crowd of recent years with all standing room occupied and all available stage space utilized for patrons. It is certain she will shatter all previous box office records. Miss Tanguay held the stage over 20 minutes at each performance, her routine including most of her famous numbers. The whole town is talking about Eva Tanguay. Teddy Waldman, planted in a box, scored with his harmonica and Freddie Rich officiated at the piano.

The supporting bill gave satisfaction. Czizgane Troupe, a mixed quintet of Russian dancers, gave the bill a fast finish. Some knee dancing and whirling by the men and the heaviest girl's clever work were signals for applause outbursts.

The Gallier Sisters, with gypsy costumes, made an excellent impression with their musical offering. They look well and give a good account of themselves.

Ed Blondell and Co. caused considerable laughter with their familiar act, "The Boy From Home." Phil La Toska had his usual success opening.

Josephs.

### CASINO, FRISCO

San Francisco, July 11.  
"Farewell Revue" was the title selected for the final week of the King company which gives its last performance of the season at the Casino tonight. The present company will take a rest pending the Oakland engagement scheduled to start Aug. 21.

The Casino will be dark for four weeks and during that period Will King will devote his time to his No. 2 company which is now forming and will re-open the Casino in conjunction with the regular Loew bills Aug. 7.

The farewell revue was a revue in every particular. There was no attempt at any story and consisted entirely of disconnected acts which required five separate scenes. Scene 1, labeled "Before and After Marriage," had Clair Starr and Reece Gardner assisted by Jewel Lorraine and Ted Murray. Scene 2 was programmed "Murder Will Out" with Will King, Lew Dunbar, Will Hayes, Bessie Hill and others. It was an excellent travesty on police methods.

The third scene had Will Hayes, Lew Dunbar. Next was the "Definition of Woman" presented by Will Hayes, Reece Gardner, with the assistance of Honora Hamilton, Will King and

### MRS. BARRY'S DIVORCE

San Francisco, July 13.  
Mrs. Gaby E. Barry, former show girl and friend of Peggy Hopkins Joyce, received a decree of divorce from Francis A. Barry, wealthy New York banker in the Superior Court here last week. Although a rumor is current Mrs. Barry was given a cash settlement of \$100,000 prior to her appearance in court, no verification of the report has been made. Failure to provide was charged in the complaint by Mrs. Barry.

### ANIMALS AND BIRDS

San Francisco, July 13.  
Animals and birds, wild or otherwise, including apes, black leopards and the grotesque beefsteak bird, all valued at over \$200,000, arrived here from India and Borneo on a Pacific Mail steamship liner last week. D. S. Rabb of Englewood, Cal., headed the party. The shipment is destined for New York and Chicago.

### KEENAN'S PLAY CLOSES

San Francisco, July 13.  
Frank Keenan, who opened here under the auspices of Tom Wilkes in "Rip Van Winkle" two weeks ago, closed at the Columbia Saturday, cutting the run from four weeks to two. The play, advertised for the road, has been cancelled by Wilkes.

Scenery and equipment will be shipped to Salt Lake City for use at Wilkes' stock theatre in that city.

### FRIGANZA ROAD SHOW

San Francisco, July 13.  
Having a three week vacation out this way because of the summer season closings in the smaller cities, Trixie Friganza, headliner on the local Orpheum bill last week, will tour the state with Deiro and others in a "Trixie Friganza Road Show." Fred A. Giesea and W. A. Rusco are supervising the route and business.

### NEW OAKLAND ORPHEUM

San Francisco, July 13.  
Announcement for the purchase of a site for a new Orpheum, Oakland, to cost around \$750,000, was made last week.

The site is on the east side of Broadway between 19th and 20th, and is but two blocks from the busiest section of the transbay city. The transaction for the new theatre building was handled by A. C. Blumenthal. It is expected construction will start within a short time.

Assistance of Alice Morris, Jewel Lorraine, Nell Harding and Hazel Furman. The final act "In Union There Is Strength" made a fitting climax to the revue which was a big success all through.

There were plenty of numbers interpolated between acts and during the running. Dorothy Neville sang "Good Bye" in a powerful voice that just rocked the house with applause.

The cute little Knight Sisters had the opening number on the runways. Bessie Hill put over a blues in great style. Reece Gardner led the girls with "I Wish I Was Born in Borneo." The Golden Gate Four offered a specialty. There was too dancing by Grace Astor, Clarice Whitney and Claire Holloway. Clair Starr had the hit of the show numbers with "Maybe" which was very appropriate with some of the lyrics changed to suit the occasion. Alice Morris and Grace Astor offered an oriental dance number.

The girls (30) added their usual good looks and pep. Business was good all week.

The usual vaudeville program preceded the King offering. William Dick took all the honors in that section in the closing spot. Dick has a likable way of putting over his songs and stories and plays a mean guitar. The Apollo Trio, three men in bronze poses, balancing and strength feats took second honors. Mykoff and Vanity, dancing, opened the show. They start with a slow waltz and then uncork exceptional speed in some jazz dancing and whirling that gets away to good applause.

"Fallen Stars" is the title of an act that has a male quartet and Peggy Holton in a country store setting. The singing ability puts the act over. Miss Holton is an attractive girl, possessing a pleasing voice and the men do exceedingly well with harmony singing but the comedy is below par. Bobby and Earl, a mixed couple, did well with their skit "Oh Doctor" in the third spot.

San Francisco, July 13.  
The T. & D. Junior circuit recently purchased the Rialto and Grand in Reno from Hurst Bros., are now negotiating for the purchase of Goddard's in Sacramento.

Joe Cohen, Honolulu theatrical manager, is here. He arrived last week. Cohen brings news of the construction of a new \$300,000 theatre in the island city.

## OBITUARY

### RALPH HERZ

Ralph Herz died in Atlantic City July 12 of diabetes, aged about 50. He went to the seashore resort last week accompanied by his wife, and Sunday was seized with his fatal illness and removed to the Atlantic City Hospital. An Englishman by nativity, he was born on the Continent and came to America in 1902 with Mrs. Patrick Campbell. He married Lucy Glaser in 1906—several years later they were divorced. His present widow was Frances Logan of New York, a non-professional. Besides his widow, his mother and four sisters survive him.

Mr. Herz's latest professional engagement was in "Blossom Time." He enjoyed nearly a score of starring and featured engagements in musical comedy, besides being headlined at various times in vaudeville.

### FRED WARD

Fred Israel Ward died of tuberculosis in Paris July 6. He went abroad recently in the interest of the Shuberts. Last week he was removed to the American hospital, Paris, after sudden hemorrhages. Ward was formerly teamed with Al Fields in vaudeville, the latter lifting him from the job as "props" at Keith's Union Square. He was, wayte than an actor, becoming at times affiliated with the C. B. Dillingham and Flo Ziegfeld offices and he went to Europe several times on

### "PINKEY" AT SAVOY

San Francisco, July 13.  
Maude Fulton's new play "Pinkey," scheduled to play two weeks at the Curran following the "Four Horsemen," will go into the Savoy Sunday, (July 17) following two weeks at that house of "The Skirt."

"The Skirt" was billed and advertised for four weeks at the Savoy. The final two weeks were cancelled. As George Ebey, producer of both plays, had contracted for the Savoy for four weeks he booked "Pinkey" for that house.

It is believed the "Four Horsemen" will remain over at the Curran for two more weeks, business holding up very well.

### PICTURE MEN PINCHED

San Francisco, July 13.  
E. E. Gerlinger and John K. Carlyle, heads of the Apex Motion Picture Co., were arrested here last week on a warrant sworn to by Gustav Green, who charges the men with obtaining money under false pretenses.

According to the complaint, the men offered jobs to those who bought stock in their concern. Green claims after making the investment he was placed in a run down theatre along with other stock purchasers.

### ROAD SHOWS WEST

Coast Bookers Anticipate Shortage—Organizing Colored Troups.

San Francisco, July 13.

Fred A. Giesea, booker of all road shows out this way, and W. A. Rusco, former owner of the Georgia Minstrels, are planning the organization of a colored Creole show which will have in its cast thirty girls.

Giesea & Rusco have made extensive preparations for the launching of several road shows for the West this season. They forecast a shortage of such attractions during the so-called "dull" months.

### LEVY'S DEAL

Frisco Booker Closing for Kellie-Burns Northwestern Houses.

San Francisco, July 13.

Final action on a deal which will bring about the acquisition by Bert Levy of the Kellie-Burns offices and circuit in the Northwest and an additional eight weeks of playing for Levy is expected momentarily.

Levy, whom it has been reported numerous times before, has been after the Northwestern territory, is now closing the deal.

missions for the managers. He spent several months annually at Saranac, but refused to remain away from New York permanently. Ward was 44 years of age. He was a nephew of Milton and Sargeant Aborn.

### MARION CHAPMAN

Marion Chapman, in private life Mrs. Leonard Gallagher, wife of the manager of the Shubert theatre, New York, died suddenly at Bayonne, Long Island. She appeared with E. H. Sothern several years ago and of late has played in vaudeville. Mrs. Gallagher and her husband left New York Sunday for a vacation. She was almost immediately stricken necessitating her transfer to a private hospital. There are no children.

### In loving memory of

### JOE WELCH

A devoted husband and father, who died July 15th, 1918.

SADIE WELCH.

### MAE MIDGLEY

Mrs. Mamie Midgley of Cincinnati, for 35 years a member of the vaudeville team of Charles and Mae Midgley, died at her home in Cincinnati after a six months' illness and was buried there. Years ago she was associated with Julia Marlowe. Besides her husband, a son, Claude Midgley, former actor, survives. The deceased was a sister of Mrs. J. W. Meara, former Cincinnati actress, the mother of Irene Meara, in burlesque. Fannie Midgley, a screen actress, is a sister-in-law of the dead woman.

### IN AFFECTIONATE REMEMBRANCE

of my late partner and pal,

### BILLIE RITCHIE

Who passed to Eternal Rest in Los Angeles, Calif., July 6, 1921.

May His Soul Rest in Peace.

RICH (Shorty) McALLISTER

Mrs. E. E. Elias, mother of Lois Wilkin, a Chicago actress, died at her home in Cincinnati several days ago. Mrs. Elias recently won first prize in an essay contest conducted jointly by a Cincinnati newspaper and picture theatre, on the subject, "What Women Love."

### In Memory of our Dear Father

### MR. B. F. MILLERSHIP

Who passed away June 29th, 1921

### FLORRIE MILLERSHIP

### MRS. LEONARD HICKS

### BILLIE Ritchie

Billie Ritchie, the film comedian, who for a great many years was a vaudeville favorite with various Karno acts, died at his home in Los Angeles July 6. With him at the time were his wife and his daughter.

The comedian had been ill for over two years as a result of injuries sustained while making comedy pictures. He was 42 years of age and born in Glasgow, Scotland. He appeared in English music halls before coming to this country and had been identified with picture productions for about seven years. The burial took place last Saturday at Forest Lawn Cemetery.

### LEOPOLD LEO

Funeral services for Leopold Leo, aged 75, native of Syracuse, N. Y., and probably the oldest active dancing master in the United States, whose death occurred in Chicago, July 8, were held at Ithaca, N. Y., Tuesday. Leo's death occurred at the home of his son. For 50 years, the deceased was located in Ithaca as a dancing instructor. He removed to Duluth, Minn., in 1907. Leo's remains were interred besides those of his wife, who died in Ithaca 30 years ago.

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## FOREIGN REVIEWS

## L'ICENIENNE

Paris, June 24.

Penius Postumus..... Maurice Escande  
 Paulinus Suetonius..... Albert Bayal  
 Lucius..... Charles Boyer  
 King Protogatus..... Ph. Rolia  
 Jugatorix (druid)..... M. Ray-Roy  
 Thusa..... Jeanine Zorelli  
 Boadicea (queen)..... M. S. Thieray  
 Dagobite (nurse)..... M. S. Thieray  
 Maudina and Iberna, daughters of Boadicea..... M. S. Thieray  
 Attendant..... Paul Valmond, Annette Valere, Lise d'Alac

The cast creating the tragedy of Boadicea, in six tableaux (three acts), by Abel Rubi, at the Theatre de la Gaite, must be recorded. The play is destined to have a big future.

The action passes in England, A. D. 50, when this outraged queen raised and led the greatest army known in history under the command of a woman. She was defeated and took poison.

Such is the story, treated by a new author, in verse, details of which were cabled immediately after the production. It remains to be said the play, given for the first time at the matinee organized in favor of Verdun, June 20, was superbly acted, special mention being merited for Escande, an ideal Roman lover, and Mme. Zorelli as the unfortunate queen.

The work was produced by Barancy, and it has led to his appointment as a permanent producer in another theatre.

The creation of "L'Iceniennne" is a notable event for the French stage. Many years have elapsed since a poetical work of such force and harmonious language has been heard. It will not be surprising to see Boadicea at the Odeon next season.

Kendrew.

## IN THE ZONE

London, June 27.

Chief among the miscellaneous items going to make "The Pedlar's Basket" at the Everyman theatre, Hampstead, is Eugene O'Neill's well-written playlet of war-time nerves which also carries the shadow of a tragic love story. The language in this playlet or sketch caused the play-licensing despots of St. James' Palace some thought—let it be understood once and for all that one and only one author has the right to use the sanguinary "cuss" word and discharge his profanity publicly—and the Lord Chamberlain refused to issue a license for "In the Zone" until it was duly purified. How far the author's realism went or how far it was cleansed, is not known but it had an excellent reception.

As a study of rough seafaring life in the dark days when even the bravest men were not ashamed to having had the "wind up," "In the Zone" has few equals. It rings true and it grips from first to last.

A tramp steamer loaded with ammunition and manned by a very mixed crew is in the danger zone, and no man knows but that the next few minutes may mean finis to all. Among the crew is a lad, Smithy. His actions lead his shipmates to suspect that he is an enemy spy with the sinister intention of blowing up the ship. He is watched, and seen to take a tin box out of his kit bag. This box is thought to be a bomb. After some minutes of well-worked up suspense he is seized, gagged, and bound. The mysterious box is broken open and found to contain, not H. B., but a bundle of letters. These contain references to Berlin and things look black for Smithy. The letters, however, are only from his sweetheart who, having found that Smithy is not exactly a feetotaller, has turned him down. Humiliated and in despair, the lad is released, and the crew return to their ceaseless watch. This tensely written playlet is admirably handled by all concerned.

The rest of the new program consists of songs, dances, and other playlets:—"Bushido," a strong, if gruesome little piece of Japanese origin; Granville Barker's adaptation of Schnitzler's "A Farewell Supper," which tells of the prearranged finish of an intrigue between a music hall artist and her lover, and a new version, not too well done, of a farce by Moliere called at the Everyman: "Jealous Barbonville." This innovation at the Hampstead house, inspired probably by the success of the Grand Guignol at the Little, deserves a fair measure of success.

Gore.

## IF

London, June 22.

This Lord Dunsany's latest play, "Dream" order, in which a magic jewel brings its owner into strange lands and stranger predicaments and adventures. It is well-written and deeply interesting, its eleven scenes holding the attention throughout. "If" is fantastic, whimsical, and thoroughly good entertainment. Years before the opening of the story John Beal, a clerk, indulges in a farce with a railway porter who causes him to

miss his train and also gets the best of the struggles which follows. Beal marries a wife of his own kind and settles down to a hum-drum suburb—an existence as lived by thousands of the lower middle class. Then the day he becomes possessed of an oriental crystal and is told that with its aid he can begin his life over again by merely rubbing the stone. Remembering the episode of the railway porter he is seized with a desire to get his own back.

Therefore he rubs the crystal and finds himself once more trying to re-enter the station. This time he is victorious and catches the train. He meets a girl, Miralda Clement, who tells him a hard luck story about a fortune which should really be hers, but which has been lent to a Persian despot who refuses to part with it. Beal becomes full of knight errantry and promises to help get it back. The action changes to Persia where, having discovered that the creditor has no intention of paying up, he listens to the tempting voice of Miralda, who proposes that the wicked Persian should be slaughtered while Beal takes his place with her as his chief wife. Beal, however, rejects the matrimonial part of the proposal, his suburban respectability being evidently proof against the crystal's magic. The result is that the nice young lady transfers her allegiance to a real Persian whom she has successfully "vamped."

This time it is Beal who is to be done away with, and he has to fly to save his skin. He arrives home, hungry and disreputable, to find that Mrs. Beal has married his employer, and his cup of misery is full to overflowing when he is refused admittance to his own home. Eventually, however, a clumsy servant breaks the crystal, the spell is lifted, and Beal awakes and returns to his ordinary every-day existence. The construction of the play is not too brilliant, and some of the eleven scenes are very short and sketchy. Gladys Cooper is excellent as the blood-thirsty beauty, Miralda, while Henry Ainley gives a fine performance of John Beal, being particularly good in the final scenes. Nigel Playfair is the producer; the scenery and the costumes are designed by Lova Fraser, while the music is by Lady Ross. In many ways "If" is more like a glorified society entertainment, to which the common herd have a right on paying at the box office, than an ordinary commercial theatrical enterprise.

Gore.

## LE SURSAUT

Paris, June 27.

This comedy in three acts, by Albert Jean, was presented at the Odeon in spite of the torrid weather. It is far too long, and as a single act would be more acceptable. But it is an excellent picture of provincial life, for which the Odeon has a weakness this season.

A father, realizing his own youth was not so full of happiness as it might have been, encourages his son to flirt with a city woman rather than marry a simple maiden of the village, to the horror of his spouse. That is the simple story, simply told, but quite human.

Ray Roy, Perdoux, Lesieur, Maxime Lery, Mmes. Grambach, Aubry, Courtel lead the troupe of the Odeon, and also appear in a one-act piece by the novelist Rene Benjamin, "La Pie Bergene." This also lacks action but contains some good dialog by a young married woman who is as talkative as a one-eyed magpie (the title of the sketch) and her weary family. The audience is apt to consider the bill in the same light.

Kendrew.

## SATYRES DE MA SOEUR

Paris, June 27.

Marceline, divorced, mistress of Julien, an attorney, is courted by three others whom she designates as her satyrs. They are Captain Montgradin, his son, Paul, and Gaudillet, mayor of the town. Julien is listed to marry Louise, daughter of the mayor, but the latter visiting unexpectedly his future son-in-law, runs into Marceline. By the use of false papers confided to Julien by Paul the former is able to introduce his mistress as the natural daughter of Captain Montgradin. Thus reassured the mayor invites Julien and his pretended sister to pass their vacation in his villa.

All would have gone well if Gaudillet had not also invited Montgradin and his wife, with the laudable idea of reconciling the natural daughter with the legitimate wife of her father. Montgradin refuses to recognize Marceline as his child and the fraud of Julien is discovered.

This is the scenario of "The Satyrs of My Sister," three-act vaudeville by Jean Kolb and Georges Liguereux, produced for the warm nights at the Dejazet. It is adroitly constructed and fairly well played, with Pongaud, a former favorite of the Chatelet who has been absent for years, in the lead.

Kendrew.

## ON BROADWAY

## SCANDALS

Book by Bugs Baer and George White  
 Music by George Gershwin  
 Lyrics by Arthur Jackson—Dialogue  
 Rehearsed by John Meehan  
 Entire Production Staged by George White

Art Director, Herbert Ward  
 Orchestra conducted by Alfred Newman  
 Cast includes:  
 Ann Pennington George White  
 Aunt Jimima George LeMaire  
 Olive Vaughn Lou Allen  
 Victoria Herbert Charles King  
 Gene Ford George Bickel  
 Myra Cullen Harry Ross  
 Christine Weiford Bert Gordon  
 Larry Weiford Lloyd Garrett  
 Geraldine Alexander James Miller  
 Phoebe Lee

The third annual production of George White's "Scandals," opening July 11 at the Liberty, is a good show, a fast entertaining performance, with plenty of production, people, considerable talent for a show of this character, good comedy in its revue way, and a couple of production and comedy ideas.

The performance secures a lively and laughing start through its "Mrs. Grundy" opening, a scene the chorus girls have all to themselves. They talk the lyrics of "The Scandalmongers" over the footlights. It is in line with previous White shows, that naive intimacy of the choristers with the world at large and remainder of the company, growing bitingly satirical. It has been tried before, this having chorus girls get over a flip lyric but never as successfully as the White shows have done it. The girls get another chance in the South Sea Islands number when they did a corking dance, dancing to an exit. It was good and hard work. The house was glad to see them repeat the dance when returning to finish the number. The Times Square intimacy ran all through the dialog.

It's a show that is well dressed. It is prodigal in dressing or costuming. There is almost too much of it. But "clothes" don't hold back the rest. In comedy the principals are Lou Holtz, in blackface and Lester Allen, with George Bickel as assistant, Bert Gordon sort of secondary assistant, and George LeMaire the straight man. Holtz has some new talk for his turn in "one," also comment from the stage box, and new gags for his Spanish twanging song. Allen slid around, took part in any number of scenes and got a lot of laughs. Bickel besides hitting his hand on a piece of fly paper in a court room scene, where he was the judge, did the schoolhouse-on-the-blackboard, with the girls repeating. Th's was one of the hits among the songs, apparently the old burlesque singing bit being entirely new to the holders of the \$11 (opening night) orchestra seats.

"The Divorce Court," a modernized "Irish Justice," had the Gest-Ford libel action travestied, with Mr. Gordon playing Morris Pest and James Miller, Henry Flivver. It was moderately funny. Following in the same scene was the divorce trial of Mr. and Mrs. Silliman, somewhat better. The Winter Palace in Russia is the first big comedy scene, holding some fun and capable of more when worked out. The same may be said of the Divorce Court, also later, in the second part, the Gordon Gin-Nasium, where Bickel and Allen had wide opportunities. LeMaire was the straight as the athletic instructor, being his usually good straight without showing or grabbing anything extraordinary.

The men solo singers were Charles King and Lloyd Garrett. Garrett, with Victoria Herbert, seemed to have the plug number of the performance in "The Flying Dutchman." It was given two encores in the second act, when everything else had been rushed through. Ann Pennington had a baby number, following, one of several she indulged in or led, with her dances as of yore and without upholding in any more ways than that the special featuring she receives in the billing.

The specialties in "one" were "A Singing Lesson" (Gordon and Ford), doing fairly, and Aunt Jimima, next to closing, with her Jazz Band in a plantation white and black set. The set and the band and Aunt Jimima with her blues and ballad hard caught the first night house that thought well of her as they did of everything else, including George White himself. White's first and last appearance, up to the show's finale, was at the closing of the first part, in the "Panama" scene when he walked in on top of a number that had been built up of red fires, meaning national flags. It got resounding applause through the background showing the canal with a boat raised in a lock and gliding away as the curtain descended.

Olive Vaughn was another of the women who was given some importance in handling material. The show is extremely light in feminine ability, although it has twenty-four good looking chorus and show girls. As far as the women went the chorus was far away the best.

White has spent much money to put on this production. It looks the money. In comparison with other light summer attractions hereabouts, the "Scandals" will likely be given the best of it for actual entertainment. It will get better and is well shaved up at present, considering the

## OUT OF TOWN REVIEWS

## THE TEASER

Atlantic City, July 13.

Lana Grey and Faire Binney accomplished some particularly fine acting Sunday in the pursuit of finishing off a rather pleasant comedy by Martha M. Stanley and Adelaide Mathews. Woods' theatre and William A. Brady as producer, tell the remainder of the essential facts of an opening.

If Henry Arthur Jones had not pre-empted the title so conclusively these authors might much better have chosen as their title "The Liar," rather than "The Teaser," for the young woman who fills the title part is such an uncontrollable prevaricator her results are far beyond the mere element of "teasing."

A young woman from Michigan comes to live with her only relative, an aunt, in New York. The girl, barely a debutante, proves a vixen in amateurish intoxication of every man of any age. The resultant stress on the aunt is enormous and exasperating.

The first three of the four acts are clever, excellent in repartee and in the comedy of contrast. They prove this to be quite the best work of these two women authors which Atlantic City has seen. In the fourth act they have jumped their situations to get a rosy conclusion with results not altogether satisfying. This portion of the comedy, at least, will need further reconsideration.

Miss Grey played with an excellence that seemed to be the best she has ever offered us. As a glimpse of youth on rampage, of girlhood for its generous share of life's good time, Miss Binney put herself on record as a person to be reckoned with in the execution of parts of this calibre. Miss Binney has not been so greatly counted in the past as she will be after "The Teaser."

In several roles recasting will be necessary for a finished production but there was also admiration for the playing of Ross Winter, John Cronwell and Bruce Elmore.

Scheuer

## QUEED

Long Branch, N. J., July 13.

Just what Gilbert Emery meant to convey in his dramatization of the novel of "Queed," presented at the Broadway last half last week, by Sam H. Harris, with Grant Mitchell in the title role will no doubt remain a dark and probably an unsolvable mystery. It is Russian rubles to Chinese yen "Queed," with its three acts, or any remnants of its hybrid ingredients, at least in its present form, will never find its way to the Great White Way.

A few of the cast struggled valiantly to give the anaemic affair some life, notably Jessie Busley. All her talent was cast to the four winds and wasted as Imogene Miller, a Mrs. Malaprop type of hair dresser. What she accomplished was well liked and she was the recipient of the only individual applause of the night. Cay Clement as William Klingon, a fellow boarder, with slang tendencies and pugilistic aspirations, tried to contribute laughs. That he didn't succeed was not his fault. He had nothing of moment or importance to do except to engage in a brief boxing bout with the star, take Mr. Queed upon his knees and give him a good spanking. This happened near the close of the second act, but failed to arouse any undue mirth.

The story of "Queed" concerns the pilfering of a lot of money belonging to Charlotte Weyland (called "Sharlack") by an unscrupulous man named Service. Dragging down into the mire with the loss of all this "kale" was Mrs. Jennie Paynter, who was forthwith compelled to abandon her home of opulence and comfort and disport herself as a boarding house mistress in Fairfax, Va. And here the entire action of the three acts took place.

To this abode came Mr. Queed. He wore goggles, carried books under his arm, wore a wig and acted like a mysterious personage. So much so that all the characters talked about him for ten minutes

show had but a week at Atlantic City before opening at the Liberty.

If George White has erected a name for himself in New York and on the road through previous "Scandals," the current edition will greatly strengthen it.

The auditorium was in semi-darkness prior to the show's opening. It developed the reason for this was the overture, during which the orchestra leader directed in the glare of the spotlight. It may have been quite flashy for the leader, but it cannot very well please those who arrive early enough to receive the impression they are going to watch a picture. Aunt-Jimima (blackface) credited by the dailies as the hit of the show is from vaudeville. She is "Big Tom" Gardella, and formerly appeared in cabarets, graduating from the Alamo, Harlem.

Sime.

before he came on the stage. Fifi, Mrs. Paynter's daughter, with an inveterate cold, liked him very much and said so. This, even in the face of the fact that Mrs. Queed was in the arrears with his feed, became irritated when Fifi coughed in his presence and was at all times very grouchy, arrogant and supercilious. "One of the boarders was a Professor Nicolovious. Well played by Albert Bruning, it was one of the interesting bits of the evening, with the exception of a make-up that suggested Syngari. The Professor took a liking to Queed. Invited him to his room, showed him all his books. Then came the discovery. The Professor was really Mr. Service, the man who stole all Sharlee's money. Nobody had recognized him in his disguise. Queed said that restitution must be made. That he would expose him, if he didn't. Thereupon, the Professor urged him to do his worst. That he wouldn't dare to do it. Why? Because he was his father!"

Being duty bound Queed kept his secret. Whether Miss Sharlee received her money was not coherently explained.

However, mistakes are likely to happen in the best of theatrical families. "Queed" looks like one of the worst.

## BLUEBIRD'S EIGHTH WIFE

Atlantic City, July 13.

A farce from the French of Alfred Savoir, which may have been broader in the original, but is sufficiently well spiced for the American palate developed at Woods' last week with much acclaim to the skill of William Harris, Jr., who produced it; Lester Longman, who staged it, and Livingston Platt, who designed the remarkably rich and effective settings.

"Bluebird's Eighth Wife" is a typically "French" farce as we know this brand, but is a story with more depth of interest and plot than most American adaptations and is better cast, better staged, and better accomplished than any other producer has done in recent years. It is Americanized and acted as a comedy.

There is even a note of tragedy, the human, life-like, passionate, everyday kind, in this mostly laughable tale of unusual domestic infelicity. It is about a husband who married his eighth wife with a determination on her part not to become actually his wife until she is sure the mercenary character of the transaction has passed off.

This husband is an American—and was one in the French original. He divorces his wives as soon as he ceases to love them, giving each 200,000 francs yearly, for he is the richest American. Accomplished in the usual French way, this farce is largely a satire on American divorce.

Edmund Breese is forward again. The first act did not allow of his usual temper, but the third and second brought back much of the mad humanity that kept him so long the furious male of the rather crude "A Fool There Was." Mr. Breese had opportunity to be a tragic husband, woul weeping and broken, as well as the domineering, commanding genius who was worth a billion. Probably no one could have played it better.

It was also a pleasure to welcome Fritz Williams, whose place in risque farce used to be rather prominent. He played a French father with broken means in a most satisfying, conclusive and well-studied way. Bary Baxter, as a youth with no great mentality, did a piece of acting beyond anything he has ever offered us in many appearances. With Mr. Longman as a director his worth is much increased. Jules Epally put forward a splendid bit, but Boris Mitchell and Pauline Whitson, with only minor roles, did nothing.

But Mary Servoss, playing a part which rumor credited as an expectant place for Ina Claire, proved her superiority so well any future change may be doubtful. As the wife she was a coquette, a woman of fine discernment, a bright, winning, clever woman, and every phase she played with discernment.

"Bluebird's Eighth Wife" may be well remembered for several things beside the excellent acting, setting and staging. It is cleverly written and the translation, which must be quite literal, is well worth considering one of the most interesting from a point of bright, scintillating lines and studied situations. Again and again the authors have developed their climaxes with finality evident and denouement calmly inevitably destined.

Scheuer.

## PALACE, N. O., CLOSING

New Orleans, July 13.

For the first time since the Palace (Orpheum Circuit) opened four years ago, it will close, July 31.

The house has been the south's greatest money getter but decreasing attendance made the shutting order necessary. The house will probably reopen Sept. 12.

**WHIPPLE, HUSTON and CO.**

(10) "Time."

Dramatic, songs, jazz-band.

30 Mins.; one, three and two (special).

Fifth Ave.

This is an elaborate act and a cinch success. It needs only some slight refinements.

Opening before a black drape in "one," jazz is heard backstage, Whipple and Huston enter in the dark through the center opening; a round medallion on the drape turns out to be a scrim, and when illuminated shows the face of a clock, back of which is a Father Time. He advises them if they would succeed they must take their types from life. He has a rich, sonorous voice, and is effective. They step back, the curtains disappear and a street scene is revealed.

This is a remarkable piece of setting, with a cafe in which the jazz band is seen in silhouette. Up center is a park, and behind that Broadway, with illuminated cars, taxis and other motors continually passing, making very impressive incidentals as against the usual ridiculous appearance of such animated props. A cop here strolls on and a newsboy does a dance.

Whipple and Huston, in character, enter with a busted tire and do a convulsing bit which, before the season is half over, will be a famous scream; it is now solidly amusing. Following this, offstage quartet singing brings a man downstage for a ballad, not up to the class of the turn, on which the four enter and there is some childish five-singing, very second-rate as to material, at least.

The leading woman enters and does a tragic recitation, entitled, "(In the Town)," a phrase she employs not less than half a dozen times, openly calling herself a "street-walker." Such drivel always holds a crowd, but the lady should chuck this "poem" and this specialty into the nearest waste-box. The type is obsolete, there being no such persons left, and, therefore, killing any timeliness or pointed sympathy; the writing of it is bungling, ungrammatical and phoney. It is doubtful whether matinee audiences will take it at all, and for no audiences is it entertaining. It went only fair, and a Salvation lass at the conclusion made it saccharine.

The man comes back for an excruciating "reindeer-driving" bit as a leaping hobo, deliciously funny. There are several other episodes, including a topical song by the man in stately attire, and ending with a fast bit in which the woman is smartly dressed, and a complicated money-passing incident works with click after click of light drama suspense and fine gagging. The curtain drops on this; the act is very strong at this point.

Something in the nature of an encore comes in a return to "one," "Time coming off his pedestal and doing a shimmy, interpreted as his hint that they must shimmy to keep up with the times. The curtain opens on a bright set in "two" and the jazz band is playing. There is no dancing, however, only a repeat chorus of an earlier song, and a final curtain.

Monday night a stiff house gave this finale seven curtains and stood for the start of a speech, cleverly interrupted by the cop, who has been yelling "Move on" all through the act to everyone, and who enters and does it again. That cop, by the way, is a corking actor.

This is a valuable novelty, nervously active, sumptuously produced, replete with talent and personalities. Pulled together after its first break in awkwardness, and with the substitution for or elimination of the "on the town" interpolation and the quintet boobyery, it should whang any audience and earn its heavy "nut" for 10 people in sight and a crew of at least two. The Fifth Ave. crowd loved it.

*Lait.*

**BRENNAN and WYNNE.**

14 Mins.; One.

American Roof

A sister turn, one of the girls in modern dress singing popular songs and the other in hoopskirts alternating with the ditties of grandmother's days.

The opening lyric nominates the audience as the jury making the introduction familiar as is the routine idea itself. There was a special lyric at the close, ending in a duet combining the melodies of other years with jazz, the whole making for a good finish here.

The Misses Brennan and Wynne have fashioned an act close enough to that formerly done by Mabel Hurke for the latter to have staged it for them. The offering is clearly designed for the three a day and it was liked here in the third spot.

*Abes.*

**WILBUR and MANSFIELD.**

"Right or Wrong."

18 Mins.; Three (Special Set).

Fifth Ave.

Crane Wilbur and Martha Mansfield, from pictures are taking a flier in vaudeville with this one-act dramatic comedy travesty by Sam Shipman and Clara Lipman. The sketch is a peculiar one for vaudeville. It is a travesty on some of the court room acts and plays of the past, but containing a serious note.

The curtain rises, showing a drape in "three" representing a court room with Illis Honor on the bench and Miss Mansfield in a stunning dress, making an impassioned plea for liberty. She has been taken for shop-lifting a sable coat.

The judge listens to her life's story, which contains the inevitable villain who took her to the city, promising to marry her, but sentences her to five years because she stole a luxurious article of wearing apparel and not an ordinary garment to keep warm with.

At this point Mr. Wilbur walks down the house aisle and bursts into the proceedings, telling the judge he is the man who is responsible for the girl's plight, and that he should go to prison instead. Pressed for details he gives a humorous account of his method in wooing the girl and her subsequent downfall. It is exquisite satire.

Asked what led to his reformation and confession, the pseudo villain blames it on psycho-analysis. The judge sentences him to marriage. The girl asks Wilbur who he is and he responds he's a crook who couldn't see a pal in trouble. After a bit of dialogue she confesses herself a writer who planned doing a book on women's penal institutions. She had bribed the clerk in the store to accuse her of the theft of her own cloak. Wilbur parries by announcing himself as an explorer who has a penchant for hanging around night court to get a line on the misery and sufferings of his less fortunate fellows. The judge returns and is mutually introduced with further dialogue, leading up to a clever and convincing curtain.

Mr. Wilbur is an experienced player, last seen in his own play, "The Onija Board." Miss Mansfield is equally gifted with a career that dates from the "Follies" to leading woman to John Barrymore's screen version of "Dr. Jekyll and Mr. Hyde." The unbilled third player is above the average. The duo of playwrights from the legitimate have made a bull's eye with this vaudeville entry.

It's a big time headline combination.

*Con.*

**LOUIS BERKOFF and SISTER.**

Dances.

14 Mins.; Fall Stage.

Opening the show here two youngsters came on, billed in "A Terpsichorean Fantasia." Whatever a fantasia may be, it was a good act whether it lived up to the word or not.

The boy and girl are apparently Russian or graduates of the Russian school of figure and trick dancing. She is muscular, but rather pretty, and the boy makes a good appearance of adolescent athletic fitness. They execute a series of Russian-type stunts, taking in many of the familiar ones and dismissing them lightly as unworthy of carrying beyond a flash. Just before the finish they do single numbers in which they surpass all that they did before, and measure up with the experts.

Several curtain calls resulted here in the initial spot. On looks this pair could work No. 3. In "two" instead of the entire stage, which isn't needed for the work that would more logically suggest themselves for a later position. The wardrobe is simple, with two changes for the girl and a peculiar admixture of tights and trousers the principal garment of the boy. There is room on that line for expansion and perhaps a dainty cye or a Russian scene in drapes would help also.

As it is the act will do easily for its present location, and may rise to somewhat better placing.

*Lait.*

**HARRINGTON and MILLS**

Song and dance

13 Mins.; One

23rd St.

This colored team may be new to New York but they have been playing together for a number of years. Their present specialty contains only the cake walk finish that gets over. The woman at the opening dresses in male attire and this could be eliminated as well as the talk that goes with it. New material throughout is needed.

**HARRISON and DAKIN.**

Novelty Songs and Piano.

15 Mins.; One (2); Three (8); One

(5).

Special Drop and Cyc.

81st St.

Charles Harrison and Sylvia Dakin are new around New York, but with their present vehicle should become familiar in the local houses. At the piano and assisting is Billy Hogue.

Opening in "one" before a silk drop the trio sing, "Here We Are, the Three of Us." For the number they are attired in antebellum costumes with Miss Dakin a bespectacled spinster. It's a different lyric with comedy allusions to the act, sung in sweetly harmonized voices. In "three," with a cye enveloping, Hogue in Tux is at the piano for a brief solo. Harrison then announces the turn, carrying a "watch" lantern of bygone days. Comedy is derived from the ancient phrasing.

Harrison and Dakin double a number with excellent blending of voices followed by a neat dance duo. A solo bit next with Harrison stopping the act in falsetto imitations of McCormack, Galli-Curci and other opera stars singing "Coming Through the Rye" in different tempo. Another pretty double number comes next with Miss Dakin in red velvet dress. A corking comedy satire on spiritualism, with the pair making wishes on a "magic duck" introduces a Romeo and Juliet number with Miss Dakin behind a screen with a window for the balcony atmosphere. A burlesque dance is interpolated with Harrison taking a funny fall. The curtain drops on a silhouette of Romeo and Juliet kissing back of an illuminated shade.

For an encore bit in "one" they reappear in the original costumes to conclude the opening song, with Harrison singing a verse about putting the child to bed and exiting carrying Hogue off in his arms.

A second encore was a comedy musical bit with Harrison leading with a trick cornet and cymbals, standing upon a dais. Miss Dakin played the cornet with Hogue, trombonist. Some good comedy was gleaned here, making the getaway strong enough for a beg-off speech.

The Speed is almost incredible. There is enough entertainment crammed into the 15 minutes to complete two ordinary turns. All three are talented, with Harrison a good showman, having a knowledge of comedy values, backed by a pleasing personality and a good tenor voice.

The songs all sound special with the production up to big time standards. It's a dandy turn that can't miss on any of the big time bills, in a spot.

**CLARE CARROLL.**

Special Songs.

16 Mins.; One.

Miss Carroll is a blonde girl who opens in a pretty evening gown, making a nice appearance. She has been playing the Orpheum Circuit, this being her first local showing.

The turn consists of special songs, the first being a sort of introductory affair titled "Mr. Jazz." The lyrics were weak and meant nothing.

"Plantation Blues" gave her an opportunity to exhibit some ability as a coon shouter, which was followed by "Something 'Bout a Man," a fair comedy number that she talked over with patter choruses.

After a quick change to a black spangled dress an Irish comedy number based on an old idea got something. Three stories were then monologued, among them the now standard one about the Scotchman fainting and being carried out by his two friends.

A published number was sung with jazzy movements, to be followed by another song blamed on King Solomon and containing one daring chorus.

Miss Carroll will do for the three-a-day bills, but the present turn doesn't look strong enough for the higher class line-ups. A cold or distinct vocal limitation handicapped her here with the spot another setback. After a lukewarm start she thawed them out for fair returns.

*Con.*

**CLIFFORD JORDAN.**

Juggling.

8 Mins.; Full Stage (Special Cyc).

23rd St.

Baton and gun swinging make up the major portion of the specialty. There are a couple of other tricks introduced, the swinging of the rope with dishes of water at the ends and a trick used for a finisher, the spinning of the wheel on the top of a spiked hat. Vaudeville has speeded forward too rapidly for a specialty of this sort to get very far these days.

**ARDATH and DAE.**

Songs, violin, talk.

17 Mins.; one.

Fifth Ave.

Miss Dae, a dignified woman scarcely vaudevilleized as to wear, make-up and manner, all suggesting Sunday school entertainment rather than metropolitan theatricals, enters and goes to the baby grand. Ardath enters behind a flat with a door in it, this pushed on by an unseen stagehand. He opens the door and arrives in view. The scenery walks off. Novel and a good effect. He sings "Sing Me an Old Time Tune," and exits to a hand.

Miss Dae reveals a violin, which she plays in scholarly and sedate fashion, except that she stops now and then to gag; her manner is so foreign to Joe Miller's that the audience didn't know what to make of these interruptions at first, later realizing that it should laugh, which it did. Ardath returns as a drunk. This he does very well.

Miss Dae sings, again working confidently and with good though hot startling effect. Ardath comes back, neat. He proposes to her. There are more laughs, at pulling which Ardath is a skilled operator. The girl plays the violin as they both slide toward the exit singing a duet, which is interrupted at the entrance for a parting snapper, a corking laugh.

Miss Dae might pep up a bit. Surely she might dress up a trifle. The black velvet gown, coming halfway between knee and ankle, registering no emotions or even suggestions, might be recast to advantage; something in a bright color might heighten her personality, which at present is undertoned for speedy vaudeville. A little more spontaneous expression while reciting her jokes wouldn't harm, either. Ardath is all right as he stands. The act is a big time two-offering in "one," of the substantial and standard brand, and will qualify for the top circuits as a No. 4 hit.

*Lait.*

**LA CASTE and BONAWAY.**

"The Tamer" (Sketch).

15 Mins.; Three (Parlor).

Greeley Sq.

Here's a two-people playlet that should hit regular company if the woman will learn to read her lines properly and forcefully. Her high-pitched, sing-song creakendo is distracting almost, were it not for the compelling lines. The yarn itself is a little page out of life about a state of affairs in the home of Dave and Nell, married only two years, the woman craving excitement and berating the man for being so perfectly angelic—never drinks, smokes swears and has no liaisons; in fact, a painfully model husband.

It has progressed to the extent that Nell makes a theatre appointment with a Mr. Winslow, whereupon Dave orders her out of the house and then puts up a bluff about ringing Kate, asking for a date with her because another frail was indisposed that evening.

Kate is supposed to answer, via telephone, that her knee is in bad shape. Dave assures her he can fix that all right. Naturally, Nell is eavesdropping through the hallway door and comes back wailing and penitent. Dave is very exacting in taming his would-be errant spouse, but finally forgives her even to the extent of assuring her she need not have any fears, he will not mend Kate's knee that night.

The act was a comedy hit here, the male character's seriously intelligent interpretation of his role having no little bearing on it.

**WADE BOOTH and CO. (1)**

Songs and Piano.

15 Mins.; One.

23rd St.

Wade Booth is a male singer. The Co. is the piano player, same gender. The act is a straight singing affair, with Booth, a clean-cut young chap, possessing a cultivated baritone. He opens with a song excerpt followed by "How I Envy McGinty," a good comedy Irish character song with a comedy punch in the last chorus. Another comedy contribution about a young man's osculatory performances on a 6-months-old baby girl. A semi-classical ballad with a soulful melody concludes a satisfactory straight singing turn, as far as it goes.

For the biggest bills Booth will have to inject more punch into his song cycle. Straight singers venturing into vaudeville "nameless" need a variety of songs and versatility of delivery.

*Con.*

**FLORENCE NELSON and SURPRISE.**

Songs.

15 Mins.; Two (Special Drop).

Greeley Sq.

It may probably surprise Florence Nelson, although she disported herself in a becomingly modest fashion at that, that "Surprise" is as much a factor, if not more, in putting the act across than herself. Surprise is a cute and capable male midget who enters in sailor's costume to a hornpipe, with an introductory song about a sailor having a sweetheart in every port. Miss Nelson illustrates a quartet of his sweethearts, doing an "apple blossom time" number, bathing girl, Indian and Neapolitan personation in the order named, each suitably costumed and accompanied by suitable song numbers.

Miss Nelson is a soprano of average range although not so good lyrically, oftentimes being indistinguishable as to the words. Particularly was this true in her Indian song, that seems specially written, if of any value as to lines, points were missed because of indistinctness, which makes it advisable for her to use a familiar number instead. Miss Nelson otherwise has a charming enough appearance although her fear of the audience is painfully evident at times. She lacks confidence for some reason.

A bucolic number is done for the getaway. Surprise in overalls and sun hat, and Miss Nelson as a milkmaid. They sing a "June" double that went for laughs when the dwarf serenaded her as "my little June" when she towered twice his size.

Very acceptable in an early spot on the better small time.

**JEROME MERRICK and CO. (2).**

"Behave Yourself" (Comedy-Drama)

16 Mins.; Full Stage.

23rd St.

"Behave Yourself" has Jerome Merrick characterizing a worldly wise middle-aged lawyer. A young chap of his acquaintance arrives with his wife. They want a divorce. Husband suspects her, after finding a letter from his best friend.

Lawyer decides to settle case out of court and tries to reconcile them. They quarrel about different things. Lawyer upbraids them on account of their baby and paints a glowing picture of future happiness if they stick. They can't see it. Phone rings. Mr. Hamilton phoning he wants immediate divorce. Correspondent is young chap in lawyer's office. Lawyer asks wife to wait outside. He upbraids young fellow as a home-wrecker. The latter confesses, but promises to become reconciled to wife if lawyer won't tip her of the Hamilton affair. Lawyer agrees for child's sake.

Finch, lawyer, advises them to buy home in California and gives them card of his brother who is real estate man. Inquiries from grateful couple about lawyer's wife. Cue for tag line, "I divorced her last week."

It's a talky sketch, badly constructed and indifferently played. Merrick aims for comedy but fails dismally. In the serious passages he is most convincing. The girl just about passes, aided by appearance. The young husband (unprogrammed) is the most convincing. In the three-a-day houses the turn will pass by quietly.

*Con.*

**REVUE DE LA GAITE.**

Two Acts, by Paul Cartoux,

Gaite Rochecouart, Paris.

Paris, June 27.

The new production is a union of picture and vaudeville performers, and the screen stars Biscot, Judex (Rene Creste) and others less known are able to show themselves in bone and flesh.

There are many good scenes of topical events, including the Carpentier-Dempsey match, the flat crisis, the Comedie-Francaise as a music hall with "Cleopatra," the big failure of the season, the flour scandal, which are treated with humor. Creste renders an amusing imitation of M. de Max.

The Gaite Rochecouart has an excellent show which should attract in spite of the dog days.

*Kendrew.*

**Acrobatics.**

9 Mins.; Three

Greeley Sq.

Two well set up, well appearing men in a hand-to-hand acrobatic routine consisting of the familiar pivots, swings and lifts. The kingpin is a flying leap over four chairs and a small table through two paper-drummed hoops to a hand-to-hand catch.



# JACK LAIT'S REVIEWS

## 5th AVE.

Elly, a little marvel who looks juvenile and girlish, sent the show to a start in high. This little blonde don't juggle anything and at times everything, handles herself like a tiny showman, balances weights of all avordupois and shape, and brings down the house with a solid clatter. On appearance, speed and entertainment, this little girl could headline middle time bill and hold a spot on the beat. D'lier and Termini, violin and piano accordion, twined fairly well. The laughs didn't work, and the encore, one of those episodes in which two people talk to one another by song-titles played on instruments, wearied and killed the finish; good act for the position if varied a little in routine through the main part and a straight jazz encore substituted for the trite and confusing one now used. Whipple, Huston and Co., (New Acts) were ideally placed and did nobly. Quixey Four, a quartet looking like two sets of brothers, did harmony with one man at the piano and later via three banjos and a saxophone. Took their encore without leaving the stage, then made exit and took several bows but refused to toll longer. The Rights for Ardath and Die (New Acts) ended this.

Al Raymond, of burlesque flavor, next-to-closed in street clothes sans make-up. He started off a-la Cliff Gordon of sainted recollection, an out-and-out impersonation; he didn't credit it. He had a hard time starting the laughs. Later he sang. The turn is graded for something short of that location on an elite bill. It did not excite anyone here. There were many walk-outs. Walter Manley and Co., in a short, fast class-dance act, closed, ruined by the exodus that couldn't be stemmed.

Lait.

## AMERICAN ROOF

The roof patronage had dwindled down to a handful after the hot spell. When the Minellos opened there couldn't have been more than 100 vaudeville bugs in. The Chink acro-

batics went with speed and zip, pleasing the early railbirds. Connell and St. John, piano, songs and dancing, caught a flock of walk-ins and suffered through the traffic. Bert Shepard threed with his whip miracles, cleaning up except where the drop seemed in his way while working the extra-long lash.

Senna and Stevens reminded of Rucker and Winifred, featuring a Chinese laundry bit. They didn't get started until their comedy dancing and then the turn was all but over. Worked hard in the last few minutes, but failed to arouse much enthusiasm. McCormick and Regay closed the first stanza with song and dance that went mildly though deserving of more solid recognition. There are a lot of acts doing a similar routine, and while this pair works well and smoothly, the stuff is too familiar to be thrilling. At the dancing carried, but the singing faltered.

Rose Garden, with a pianolo, brought the intermissioners back to the job. She would have galloped off with a hit that she got going on piano work, had she not leaned on a hashed up melody which she evidently designed to "get her over." This performer fell through a common error, figuring that the "surefire" couldn't miss; it didn't—but she did. The close of the act was a thud.

Wilcox and La Croix and Co., in "Weary Wives," was about the most slovenly sketch that even summer depression can account for. Three men and two women, taking their tasks with nonchalant indifference, contrived to make what at best would be only a fair skit a terrible nuisance. Scarcely a laugh resulted from what were apparently aimed to be laugh situations. Harry Lee entered down the aisle and worked like a beaver, but "Weary Wives" had soured the mob and the folks wouldn't respond. Lee ought to get up in the vaudeville world. He has personality and spirit. Before he blew he had the roof gang clapping for more. Harry La Vail and sister shut it with a rapid ring act, holding in most of them and taking a handful of applause, even.

Lait.

## PALACE

The blight of show business that has this summer eaten into the patronage of theatres of all classes and has brought about more dark vaudeville theatres than ever before, fails to touch the Palace and probably will not. The premier house has withstood other summers with virtually no change in the night business. This season with continued punishing humidity, stands as the most severe test since the Palace opened. Monday night it was so "close" it was a discomfort to sit within a theatre but the Palace had 'em standing up two or three deep and only some of the box seats remained unoccupied. The bill was a corker on paper, which probably provided the draw, and it played almost as well.

Henry Santrey, with his "syncopated society band" and the new production act "They're Off" split the headline spot, with the former closing the first part, all five units of which delivered and were accorded generous appreciation. It was remarkable that so many hits could be scored on so soggy an evening. Mr. Santrey's stage appearance and his way of working got him across as before. He shows his back to the audience more than anyone but a bandmaster, but he has a good looking back and that stunt belongs to his style. As an entertainer he is there and gets a lot from his musicians.

"They're Off" is regarded as a good sample of the production acts for next season, with Carleton Hoagland and Harry Carroll credited with having foresight as to the booking demands for the coming year. The production has no "names" as has been the custom for produced turns in the last few seasons and in that way the price it can be sold for is greatly less than the others. Monday night the players missed the music cues several times. A leader is carried so the answer is that it was brought in about a week too soon. However the speed was kept at a fast pace and that made for general good results.

Tommy Gordon in the lead role performed credibly, his work being much of an improvement over what he showed as a single. He is using "business" with his hands over much and a little toning will stand him in stead. Mildred Keata made an excellent impression as the ingenue. Her graceful stepping was easily the best of the feminine dance efforts. Harry White scored with his huffing and peculiar side sliding, while Lucille and Garnette Love looked very good as the twins. Others billed are Arthur Bowyer, Jimmie Parker and Ben Carroll.

The lots of the first section went to Franklin and Charles, whose last names are now billed in small type

(D'Armore and Douglas) and Mary Haynes. The Franklyn, Charles turn, third, holds several changes over the last Palace appearance. A flight of steps back stage is used several times, with the acrobatic portion starting there. A trampoline is employed for the finish feat and makes it a better stunt. Charles jumping from the top of the stairs to the trampoline is lifted to a flying catch, Franklyn being bent backwards over the chair, which is now placed on the apron, center. This provided an exceptional flash and reward. The girl pianist and singer is now billed, Ernestine Caru. Her sweet voice has always been a feature of the turn.

Miss Haynes was liked from her entrance, she appearing in very neat duds. Her "You've Gone Far Enough" provided a strong opener. The "Five and Ten" number appeared a bit long but it was readily accepted. The house, however, took more to the burlesque imitations with a laugh given the "Brooklyn notes" bit. Miss Haynes' high register notes at the close brought her out for numerous bows but she elected not to encore.

Lou Clayton and Cliff Edwards were given the hard test entrancing next to closing at ten minutes to eleven. Clayton remained immaculate throughout and that was some stunt on a night like Monday. Edwards and his inseparable uke-tinkled to his blue warbling and many chuckles. A few people started strolling towards the finale but it was not this clever couple's fault; the assemblage was getting licked by the heat.

De Haven and Nice opened intermission injecting a portion of the laughter, which the show fell shy of in total. "One shot Harris," the unbilled detective, had several new ones, he telling the "D. A." that "these guys think Virginia ham is an actor from Norfolk and that Babe Ruth wrote 'The Bat.'" The couple pulled a funny one at the close, sitting with their feet hanging into the orchestra pit until it got too hot.

Palo and Pale were a No. 2 hit. The men encored thrice, using every instrument in an orchestra but the fiddles, drum and piano. The men appeared to win the recalls and were on twenty-two minutes.

Laura and Billy Dreyer started the show at 8 o'clock with their neatly dressed dance turn. The flashing blonde curls of the girl drew attention and the speed of the work won big returns, with but half the house in. The Eight Blue Devils, an Arabian acrobatic troupe, closed, showing the fast formations and peculiar stunts native to that class of athlete. The running time of the act was held down to four minutes, wisely. "Topics of the Day" showed an Aesop's fable in cartoon, one of the new film stunt lessons—something about saving.

1628

## RIVERSIDE

If that Larry Semon comedy tagging the program was included in the layout either for the purpose of filling out an eight-act bill or to assist Gus Edwards in combatting the Great Exodus so usually attendant on all closing acts, neither precaution was necessary for it missed on both intentions, if such were this slapstick reel's mission. When an act can hold them interested, tensed, alert, their hunger for more almost, and at 11:10 leave them clamoring, that act must be of some modest value. Edwards debuted his song revue for its farewell metropolitan appearance at 10:20 Monday night and some 50 minutes later he added this was his final appearance locally. As usual his juvenile proteges shine, showing well the master's hand. But then again, as Edwards side-cracked to an audience acquaintance, "I make stars of them and then they leave me flat." Mr. Edwards has a new juvenile constellation in Sandy McPherson, who, Gus says, will blossom forth as a full-fledged single in the fall. The Furness Girls, Chester Fredericks and a dulcet youthful tenor per usual distinguished themselves.

Miller and Mack in the next to fade-out spot ran Edwards a good second in applause, stopping proceedings for an extra bend which Mr. Miller judiciously performed concisely. They were not the only ones to do the show-stopping act, the McCarthy Sisters (Alice and Mary) accomplishing ditto as early as the duce spot. These two youngsters, so they seem in their sox and hair ribbons regalia, tied up the works with a blues cycle of song, all published, none restricted, and one or two even overly familiar, but handled and delivered with verve, charm and distinctiveness. The girls bill themselves as "Two little girls in BLUES" and the suggestion that they affect an azure get-up in favor of the baby pink creations now worn is intended to add further stress to their "blues" billing. The lassies look familiar and may have been formerly with Billy Rock in his "Silks and Satins" show, but the fact remains what those gals can't do to a "sweet daddy" plaintive indigo ditty is unaccomplishable by few, if any others.

The show itself this week plays like the proverbial million dollars. Monday's performance was marked by a rowdy element in the balcony and an equally razzing bunch of self-confessed "wise" ones in the loges who took every opportunity to display their wisdom to the acts' and audience's discomfort.

The La Belge Duo, hand-to-hand acrobats, showed a few stunts in "one," performed with affected yet effective ease and studied carelessness that was none the less telling. Following the McCarthy gals, the Bernivici Brothers carrying considerable production with their special drapes, hangings and that Venice and gondola scene, had their "moments musical," 15 minutes of them, to good purpose.

Earl Hampton and Dorothy Blake doing a second edition of their "Beaucoup Nuisance," won many a responsive laugh on their material and merit. Hampton is a nonchalant juvenile who wisely disparages all his opposite's compliments as if in all modesty and thus eliminates any accusations as to the personal ego and conceit. A vaudeville audience hates that, particularly the stage, and the Bernivici Brothers' act immediately preceding was no better proof of that premise. One of the brothers sports a cute little lip adornment and an omnipresent smile which coupled with the velvetens and the artist's smock present a very striking picture, but which also seemed to react unfavorably with those he-men present.

Hampton and Blake open with a variation on the audience entrance. Miss Blake sitting in the left wing of the rostrum, much to Mr. Hampton's assumed discomfort, following which they engage in cross talk to the effect she can make \$100 easily. "Just like that" by acting as his partner. However, he adds, "making the dough is easy, but collecting it, ah." Hampton pulled a couple familiar Yiddishisms that may or may not have been incorporated in the script, for the benefit of the Riverside's assemblage. A couple of ad libs also told, as when she "yes ma'am's" him, he counters, "I don't play the violin," meaning the Bernivici preceding. For an encore speechlet he starts, "on behalf of the Keith Circuit, etc.," to which Miss Blake comes back, "Yew, you'd like to be half of the Keith Circuit." That made a sweet send-off.

Tamoo Kajiyama closed the first section and astonished them with his demonstrations of quadruple mind concentration. Laurel Lee reopened after intermission with an exclusive song cycle that scored.

ABEL.

## 81ST ST.

This house with a neighborhood clientele is holding up well through the slump. Monday night about three-fourths of the lower floor was populated, with the boxes light, and the upper floor fairly well filled.

Frank Van Hoven was headlining and split the hit honors with Charles Harrison and Sylvia Dakin (New Acts) fourth. The dippy one was on just ahead of the feature closing the vaudeville portion. Van Hoven lost about two pounds but rang up his usual total of laughs. During the

handkerchief borrowing bit he spied Beth Berri, the dancer, accompanied by her mother, in a stage box. From then on Van did the act for the Berri's, ad libbing copiously with many wise professional cracks. At the end of his act he instructed one of his kid plants to take the cake of ice over to Miss Berri, and let her sit on it.

The Billy LaMont Trio opened with fast wire walking acrobatics. The girl has personality and is fast on the wire. She does all the standard stuff. The finish with the youngster running on a wire wound onto a drum by the man is a sure fire applause getter. He contributed some excellent stunts with the third woman doing little but dress the stage and handle the umbrella.

Marie Walsh and Irving Edwards chilled them up the first few minutes with dialog that got nowhere. The pair worked hard and rang up a solid impression with their excellent dancing. Both are clever step-pers and can handle vocal numbers but the straining for comedy with the opening dialog should be eliminated. It's a neat little act after they stick to their knitting. Miss Walsh showed three pretty dresses.

Will Macart and Ethlynne Bradford in a racy sketch "Take It From Me" followed. Macart will have a "daddy" vehicle for his middle aged "con" character when he places the laughs. Some of the dialog is not up to the mark and will be weeded out with playing. The sketch, however, is in capable hands and is well written around an interesting subject. It has only started playing. Macart gives a sterling characterization of a gray haired tout who is framed by a clever female detective, just as he is about to take a "sap" for \$1,500. The author knew his subject and barring some old fashioned adulations and witticisms, the structure is technically racy. The laughs came continuously before a discriminating audience at this house which should insure it for a trip around the metropolis.

Harrison and Dakin next, with Van Hoven closing, completed a good show with never a dull moment. Yvette, the violinist, scored in her usual substantial style midway of the bill.

Con.

## ROYAL

At the Royal Tuesday night just a sprinkling of an audience all over the house and while not as hot out of doors as it has been; indoors with everything tightly closed was very uncomfortable.

The audience was fairly responsive at times but for the most part it just let the show pass as best it could. A single woman singing high class numbers was the real applause bit of the evening. Edith Helena gets the wreath. Here is a straight singer who the others might benefit by looking over for without apparent effort and without taking from the class at all she has put on a vaudeville act. A good looking female accompanist who also plays the harp is carried and this in itself is almost enough, giving the specialty something besides the straight singing. Then there is a violin imitation introduced that adds greatly without appearing to be a vaudeville trick. The dressing is also worth while and the whole frame up and manner of presenting is excellent.

Harland Dixon and his English Palace girls in the next to closing position carried away the latter end of the show. The girls are from the Tiller school, the same type being quite plentiful in London. Dixon look well with the girl behind him and the act makes for good vaudeville entertainment. It is, however, not a big feature and needs a good show surrounding.

Brennan and Rule is one of those "and then I wrote" acts. Two boys with a piano, singing their own and a few other writers' compositions, although only their own are announced. They have written some very pretty things which have been much better sung by others. This is usually the case, the composers never seem to sing their own songs as well as others do. As a vaudeville act, Brennan and Rule have very little to offer.

Bert Wilcox and Co. in a farcical sketch seemed to suffer more than any other act on the bill, because of the weather. The audience didn't seem to be able to get what the thing was all about, which may have had something to do with it for the opening was very much muddled up. When they got down to the one situation in the piece they caught real laughs. The act needs a big wow in the finish to put it over. Wilcox and one or two others in the cast, there are six principals, get away all right but there are a couple of weak spots. It is hard for an act of this sort to play to empty seats and so allowance should be made.

Hall and Colburn were pretty much in the same boat with their talk. They managed to pull through pretty well and they had a little the best of it, on ahead of the other talking act. Billy "Swede" Hall is playing too straight. More hoke should be inserted. He is making almost a female impersonation out of the Swede girl and that is all wrong, for he is a very good rough comedian. Hazel Moran opened the show with some larrikin throwing, the usual routine. Just the roping is not enough. She handles the larrikin very well but is in need of an act around it.

Arnold and Florence have fixed up their halcyon so that it looks well and appears longer than it really is. There are several good tracks, even

the going from a foot to a handstand on the chair balanced on the two back legs, being the best. The woman fills in a little time with the saxophone. The act is an opener, hardly big enough or of the type to close.

## BROADWAY

A Hope Hampton feature, with Hope Hampton, in person, doing no less than 15 minutes, including songs and stories, a new Larry Semon comedy and seven acts of vaudeville, give this house this week a show that runs from eight o'clock until 11:40.

The vaudeville entertainment is a good fast smooth running variety show. Hayataka Brothers, a couple of Japs, who do perch and risley work, started the evening to a goodly return. The closing trick, a forward somersault, foot to foot, is a corking bit of gymnastics and received its just reward. The top mounter is as heavy if not heavier than the understander.

Harper and Blanke, a mixed colored team, sang and danced their way to a fairly good finish. It is a snappy, fast dancing turn without the usual attempts at comedy talk. The couple dress well and seem perfectly satisfied to only do what they are capable of doing. The singing goes along with the dancing and altogether it makes a good light specialty. Johnson, Baker and Johnson do some good work in the handling of the hats, the two straight men lending valuable assistance.

Bernard and Townes, two boys and a piano, have a lot of material in their specialty. Some is good, some indifferent and some bad. They are doing too much. Twenty minutes is too long for an act of this kind and for almost any other kind. The frequent reference to prohibition is bad. The subject is becoming tiresome.

There are other bits of comedy that might be eliminated together with the cross-eyed business of the singer. Other bits are very good, the boy at the piano figuring largely in the better moments. The suits that the boys are wearing are not suitable. They look very mussy from the front. Bernard and Townes can do a good act, a very good act but they need attention and careful editing.

Stephens and Hollister filled in a very pleasant period. They seem to be more legitimate, although they descend to hokum at times and very good hokum. Their rougher bits were better at the Broadway than the Royal or talk but it is a combination of both that makes the act. Frank Far-ron is improving right along as a single entertainer. He has his story and song routine down to real meat now. His Frank Bush has been modified some and he will undoubtedly get away from it altogether in time, which will be just as well, for this is the one thorn in the act right now. Far-ron can do quite enough on his own without taking from anyone else.

"Shadowland" closed the show and held attention. The frame-up of the act is different as it is interesting and artistic. The value is all in the staging, although there is one girl who stands out as a dancer. Several very pretty effects and the lighting throughout is a delight. The act is an entertaining vaudeville divertissement.

## LINCOLN SQ.

Looking for good liquor at cheap prices and then finding other places to discount notes to pay for it bear out the report this is a tough summer. Besides which, when the guy seems to be the only one with hair turning grey and all his friends extending their sympathy because he is so far up the a. k. class he can't get out, the summer seems to be just as tough as they say it is, which is some tough.

But there's a rift in the gloom, thanks to Jake Lubin. Mr. Lubin is the official steerer for the Loew Circuit. He steers bills into the houses and then steers them along the circuit. What Jake says goes. So this goes for J. H. L., for steering only five acts into the Lincoln Square the first half, starting them at 8:50 and winding up the vaudeville at 9:50. Maybe Jake doesn't go there himself, but it shows he has understanding, sympathy and feeling.

To see five acts in an hour and escape is a hot weather dose of solace. But against Jake stands this—where does he dig some of those summer acts? He may not see them, no one will blame him for that, but they are there, probably having waited since last summer for this summer. Every once in a while, while Jake is juggling with the salary list vs. weather, after Decoration Day, an act comes along that must have been dressing all winter of New York, summer and Jake. Next winter they will be dreaming again but when the general is humming around, their one best bet is Lubin for a place. They are sure of a spot though in a five-act bill and Tuesday evening the Lincoln Square audience nearly filled the house.

"The Square" had a comedy film, "The Ten Dollar Raise" for the feature and it seemed to amuse more than the variety turns. The first of the latter were Adams and Chase, a mixed dancing team, with the main singing also. They went along well enough in the opening spot, with their fringing double dance letting them

(Continued on page 20)





**Rhoda Crampton**  
Bill Armstrong  
Grace Hayes  
"Not Yet Marie"  
**LOS ANGELES**  
Pantages  
Mack & Williams  
Cleveland & Dewry  
Joe Roberts  
Pastors Perrots  
Making Movies  
Jarvis & Harrison  
**MINNEAPOLIS**  
Pantages  
(Sunday opening)  
King Saul  
Arras Sisters  
Rose Wynn  
Pantages Opera Co  
Joe Whitehead  
Clemens Billing  
**OAKLAND, CAL.**  
Pantages  
(Sunday opening)  
Phil La Louche  
Gallerini Bros  
Ed Blondell Co  
Eva Tanguay  
Cigunne Troupe  
**ODEN, UTAH**  
Pantages  
(14-16)  
C & M Butters  
Jones & Jones  
"Yes, My Dear"  
Staley & Birbeck  
Lee Morse  
**PORTLAND, ORE.**  
Pantages  
Amoras & Obey  
Lillian Ruby  
Hayes & Lloyd  
Anita Arliss Co  
Greenwood Villagers  
**SALT LAKE**  
Pantages  
Amble Bros  
Leonard & Willard  
Tracey Palmer & T  
Thornton & Flynn  
Hugo Lutgens  
Rigdon Danecers  
Chandon 3  
**SAN DIEGO**  
Savoy  
The Shattucks

**MILES—PANTAGES**  
**CLEVELAND**  
Miles  
Moratti & Harris  
Rahn & Beck  
Tom Kelly  
Sterling Six 4  
(One to fill)  
**DETROIT**  
Miles  
Hinkle & May  
Leonard & Willard  
**WESTERN VAUDEVILLE**  
State-Lake Theatre  
**BELLEVILLE, ILL.**  
Washington  
Chappelle & Hendricks  
Pete Curley Co  
Swan & Swan  
2d half  
Andrews & May  
Edwards & Fletcher  
"4 Musketeers"  
**CEDAR RAPIDS IOWA**  
Inia  
Medley & Dupree  
Rottack & Miller  
**CLINTON, IA.**  
Family  
Rottack & Miller  
Fisher & Leonard  
**MARSHALLTOWN IOWA**  
Casino  
Meyers & Nolan  
Medley & Dupree  
**OMAHA**  
Empress  
Azella Fountaine  
Haverly & Rogers  
Betty & Chapples  
(One to fill)  
2d half  
Meyers & Nolan

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Columbia  
Lerche  
Mack & Betty  
O & M Conroy  
Columbia Co  
**INDIANAPOLIS**  
Lyric  
Elwin 3  
Little Jerry  
Minstrel Misses  
Robinson & Williams

**MARRIAGES**  
Theda Bara to C. J. Brabin, Greenwich, July 7.  
Blanche Lyons, formerly soloist with the Coronado Tent City Band, June 25 at Kansas City, Mo., to Lloyd E. Poe, Omaha business man.  
Mme. Margarete Matzenauer to Floyd Glotzbach at Carlsbad, June 18.  
Helen Mellette, (Mellette Sisters) to Lew Pollack, composer.  
**BIRTHS**  
To Mr. and Mrs. Richard H. Hoffman (Janet Beecher) a son, July 8.  
Mr. and Mrs. Bobby Earl, in Chicago, daughter. The mother was formerly Gertrude Rini.  
**ILL AND INJURED**  
Mrs. Stan Stanley was removed to the Mercedia Hospital, New York, after finishing the week at the Palace, and operated upon for appendicitis Monday morning by Dr. J. W. Amey.

**Green & La Pelt**  
Chas Gill Co  
Barton & Sparling  
Hollins Bros  
"Pearls of Pekin"  
**SAN FRANCISCO**  
Pantages  
(Sunday opening)  
Frawley & West  
Stein & Smith  
"The Bandit"  
C & M Huber  
Long Jack Bain  
**SEATTLE**  
Pantages  
Baggott & Sheldon  
Murdoch & Kendy  
3 Keltons  
Richard Francis  
Springtime  
**SPOKANE**  
Pantages  
3 Deslys Girls  
Avalon 3  
Lydia McMillan Co  
Hobby Heaslow  
Jarvis Revue  
Willie Bros  
**TACOMA**  
Pantages  
Little Nap  
Perry & Poppino  
"Prediction"  
"Dancing Davey"  
"Gay Little Home"  
**VANCOUVER, B C**  
Pantages  
Adonis & Dog  
Mason & Bailey  
"Suite Sixteen"  
3 Le Grohs  
Mystic Melody Mds  
**VICTORIA, B C**  
Pantages  
Henry & Adelaide  
Mason & Bailey  
Harmony Land  
Clay Crouch  
**WINNIPEG**  
Pantages  
The Cromwells  
Burns & Laraine  
B & M Laurel  
Jan Rubini  
White Black & U

Brennan & Merlin  
5 Petrowars  
(One to fill)  
Regent  
Betty Eldert Co  
Zelda Santley  
B Leonard Co  
Lew Wilson  
Torrell's Circus  
**ST. LOUIS**  
Columbia  
Klipp & Kipp  
Marks & Wilson  
"4 Musketeers"  
Elaine Schuyler Co  
Edwards & Fletcher  
2d half  
Aleve Duo  
Marvellous Melis  
Hamilton's  
Skydome  
Aleve Duo  
Morris & Block  
Powell & Adair  
Jap  
2d half  
Chappelle & Hendricks  
Pete Curley Co  
Ackland & Mae  
Swan & Swan  
**TOPEKA, KAN.**  
Novelty  
Mispah Seibini Co  
"3 Roman Gypsies"  
Stanley Tripp & M  
(Two to fill)  
2d half  
Azella Fountaine  
Betty & Chapples  
Haverly & Rogers  
(Two to fill)

Leon Errol on Broadway is going hatless.  
Edith Kelly Gould, former wife of George Jay Gould, denies Shirley Kellogg is to sue Albert de Conville, London producer, for divorce. Press dispatches said Mrs. Gould would be named as co-respondent, but Mrs. Gould pointed out the couple were now together on the continent enjoying a holiday.  
Ruth Garland ("Profiteering"), had her tonsils removed July 8 at the Naval Hospital, Washington. It was necessary to perform two additional operations and take nine stitches in her throat. She bled profusely. Another operation is to be performed when Miss Garland has fully recovered.

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## NEWS OF THE DAILIES

granted on the recommendation of Assistant District Attorney William R. Muloney.  
Newton, held in \$3,000 bail, has been in the Tombs since his arrest last May. His three pretty actress wives brought about the arrest of their joint stock husband through collusion. Newton in the Tombs Court on May 4 pleaded guilty to bigamy and confessed he had married all three of them, but "under extenuating circumstances." He added that he had been moved by "home" in taking the three women to wifehood.  
Newton claimed that Glenn Argoe, a vaudeville actress and a brunette whom he married on Sept. 11, 1918, in the Municipal Building, New York City, was his legal wife. He said Florence Maderia, actress, and his first wife, was not legally married to him. He alleged she was already married, and not divorced when she married him, and that she left him. They were married Aug. 1, 1911, in a church for him in the east of a court, Monticello, Ill. She brought the charges, which led to Newton's arrest.

**Technicality Saves Him Here**  
The third wife, Newton alleged, was Iva Edmonson, actress, and the youngest of the three, whom he married in Port Huron, Mich., Sept. 2, 1919. As he married Miss Edmonson outside of the State he could not be held in this State for bigamy.  
Newton is 36 years old, but appears much younger and plays juvenile roles. He is tall and slender, with large blue eyes and dark hair. His wives described him as an actor off as well as on the stage.  
When he married wife No. 1, Miss Florence Maderia, she was still the wife of Frank Clapp, an actor, according to Newton's story. Miss Maderia and Clapp were playing in a stock company, and Newton became acquainted with them in a theatrical work. Clapp and his wife had a new, Newton continued, Clapp "knew the show," but Miss Maderia wrote an appealing letter to Newton. She said she had obtained a divorce for him in the east of a court, Monticello, Ill. She brought the charges, which led to Newton's arrest. "I married her out of a sense of honor," and Newton. "We lived to-

Jean Granese, the "Italian Song Bird" of vaudeville, has been left an estate of several thousand dollars by an uncle in Italy.  
Carmela Ponselle, sister of Rosa Ponselle, grand opera, has received a divorce from Dr. Henry Gammara, of New Haven. The fact was kept secret for a year.  
The following story appeared in the New York Sun July 8:  
Judge Alfred J. Talley in General Sessions dismissed today the indictment alleging bigamy against Harry Ashton Newton, actor, who was indicted in May on charges brought by No. 1 of three alleged actress wives.  
The dismissal and discharge of Newton from the Tombs prison was



gether three days. Afterward shemet Miss Edmonson," Newton said. "We took her into the act. It failed. Later I jumped to Chicago to obtain a booking. While there I ran over to Port Huron, Mich., and remained three weeks at the home of Miss Edmonson's parents."

**Generosity Prompted Him, Too**  
Generosity induced him to claim Miss Argoe as his bride, although he never really loved her, and they constantly quarrelled. Newton said he had tried to enlist and had been refused because of defective vision, but he expected to be drafted. He married Miss Argoe, he said because he wanted her to be his beneficiary in event of his death in the service. "While Miss Argoe and I were doing a vaudeville act in New York we

There was gossip, related the actor and he felt duty bound again to still the voices that linked his name with Miss Edmonson's. Before their marriage, he said, he confessed to her his previous matrimonial contracts. Newton says Miss Edmonson favored a wedding first and divorce from the others afterward. The third, Newton added, was his only real love marriage.

Newton's arrest came about when Miss Maderia and Miss Edmonson met in New York City in a theatrical booking agency, and in the course of confidences learned of their common husband.

Lillian Albertson is returning to the stage next fall in a play by Kate McLaurin to be produced by Lee Kugel.

May Robson will start rehearsing Aug. 11. "It Pays to Smile," adapted from a Saturday Evening Post story. Augustus Pitou will open the play in Toronto Sept. 1.

Henri Bendel is after Gail Kane with a judgment for \$1,215.03 for gowns and court costs.

Willie Howard's car was burned recently out in Chicago after it was reported stolen by the comedian who later retracted his statement, saying it had been borrowed only. The police are looking into the circumstances surrounding the burning and asking

Howard questions, especially demanding to know if he supplied bail for a man named Frank Breen who is reported to have done the firing.

Zona Gale in a lecture at Columbia said the novel of the future would emphasize the beauty rather than the ugliness in the essentials of our commonplace existence.

Dixie Esmond, who is suing Geo. Perkins, Wall Street broker, for \$100.00 for breach of promise to marry, has issued a statement telling girls not to trust a man till after they have married him, and then to use the brains God gave them to hold him.

Morris Gest got into jail in Bonmania, he wired his wife after arriving in Vienna. For three days they had him locked up in Kishineff.

The East-West Players have re-organized.

Elsie Ferguson will return to the stage this fall in "The Varying Shore," by Zoe Akins, under the management of Sam H. Harris.

Asserting Baron Nils Iantinghausen von Hopken had been so persistent in his attentions to her as to make her feel she would be happier here. Mlle. Vilhela, danseuse at the Royal Opera House, Copenhagen, signaled her arrival in New York to take part in the "Greenwich Village Follies" by giving out an interview telling of her pre-marital troubles.

Robert and Edna Jarvis, vaudeville, were held for trial last week, charged with letting their 5-year-old son Robert appear in their act at the Regent, New York.

Ziegfeld has announced he will shortly reopen the "Frolic" atop the Amsterdam roof.

George Broadhurst's first play for next season will be "Tarzan of the Apes."

The girls at the Winter Garden appearing as Salvation Army lassies are to go out as regular lassies soliciting for the Army. A good press stunt successfully pulled by the Shubert department last week.

Jean Sothorn and Jean H. Sothorn, wife of Capt. Beverly Chew, now being tried by court-martial, are having it hot and heavy with statements and counter-statements. The first Jean Sothorn alleges illegal use of her name.

Doris May and her husband, Wallace McDonald, were hurt on the coast in a motor accident.

Max Burkhardt, actor, 42 years old,

**Frank Manning**

(FRANK E. CURTIS)  
Address Wanted. Important.  
BOX 1723. ATLANTA, GA.

was among those beaten up this week by the gang of thugs operating near Riverside Drive. He lost \$50.

Mrs. Florence Frays and her nephew, Kenneth Fisher, 13, were held up at Ellis Island due to immigration laws. She was here to visit Mrs. Florence Seeley of Lucille and Cockey, vaudeville. An appeal in her behalf was made to Washington.

Drs. Stella and Horowitz are of the opinion Caruso's voice will be as good as ever, despite the tenor's doubts.

Dr. O. Norman-Hansen, who wrote the libretto for "Kadda," the Greenland operetta having a success on the Continent, is here making plans for bringing it to America.

A society scandal has been created by the connection of Anthony J. Drexel, Jr., husband of the former Marjorie Gould, daughter of George J. Gould, with the Standard Films Industries. Mr. Drexel was indicted with Eliot Norton, Louis B. Jennings, and Harry Brolaski for selling more stock in the company than it was authorized to issue.

Mr. and Mrs. John Barrymore have gone abroad for the summer.

Seventy-six baby pythons are expected at the Bronx Zoo when the eggs hatch out.

Giulio Gatti-Casazza, director of

the Metropolitan, cabled this week, adding his assurance that Caruso surely would sing again next season.

Magistrate Frothingham last week freed Fernando Dardone, acrobat, accused by Policeman Collins of having liquor in his home at 243 West 43rd street. Collins entered without a warrant and confiscated some liquor, claiming he had been informed liquor was being sold on the premises. The liquor was returned by the magistrate's order.

Fanchon and Marco opened a six-weeks' vaudeville tour for Keith in Boston, July 11.

Mary T. Goetz, mother of E. Ray Goetz, began separation proceedings in the Buffalo, N. Y. Supreme Court against Edward H. Goetz, nephew of former Mayor George Goetz, of Buffalo, and widely known in sporting circles. The plaintiff was awarded \$85 a week alimony pending trial. The couple were married Nov. 27, 1884. Mrs. Goetz charges cruelty.

Because Henry Fink rehearsed the girls in his Shelburne, Coney Island,

**Taylor, Macy and Hawks**  
*Three Aces*  
of Comedy and Song  
**TOURING**  
—DIRECTION—  
Fitzpatrick & O'Donnell

**Announcement**  
**JENIE JACOBS**  
Sailing  
S. S. "Mauretania"  
Friday, July 15th  
Going to look over  
material  
for  
**SHUBERT**  
**SELECT**  
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abroad communicate  
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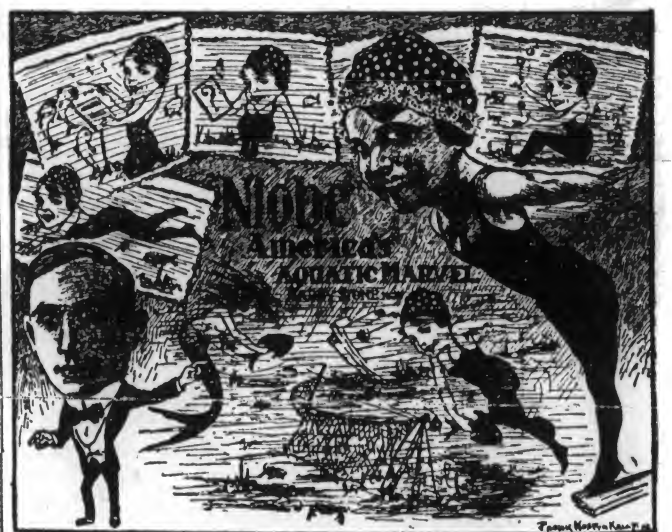
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**NIOBE**

Keith's Prospect, Brooklyn, Now (July 14-17)  
Direction H. B. MARINELLI. Personal Direction FRED DE BONDY.

One of the Big Individual HITS of  
George White's "Scandals"

Bert **GORDON** and Gene **FORD**

IN THEIR SPECIALTY

LIBERTY THEATRE, NEW YORK



# LAURA DREYER BILLY

## 20th CENTURY DANCE REVIEW

(Featuring My Jazz Balerino Solo of "cuts"—of which I am the Originator)

This Week (July 11)  
B. F. KEITH'S PALACE, NEW YORK

Direction ARTHUR WILLI,  
Alf. T. Wilton Office

cubaret on the beach, he and the whole cast were summoned to court on the ground of having no permit

### NEW YORK THEATRES

**MARK STRAND**  
"A National Institution"  
BROADWAY at 47th St.  
Direction, Joseph Plunkett  
**NORMA TALMADGE**  
in "The Sign on The Door"  
STRAND ORCHESTRA  
CARL EDOUARDE, Conductor

**GAITY**  
Broadway, 46 St. Even. at 8:30.  
Matinee Wed. and Sat., 2:30.  
JOHN GOLDEN Presents  
**FRANK BACON in**  
**LIGHTNIN'**  
—AND—  
**LITTLE**  
West 44 Street. Even. at 8:30.  
Matinee Wed. and Sat., 2:30.  
**The 1st YEAR**  
By FRANK CRAVEN  
Staged by WINCHELL SMITH

**GEORGE COHAN THEATRE**  
157 West 43rd St.  
Even. 8:15. Mats. Wed. and Sat. at 2:15  
A. L. ERLANGER Presents  
**"TWO LITTLE GIRLS IN BLUE"**

## "Variety" Publicity Plan

Variety has worked out a publicity plan of advertising that may prove attractive to those of the show business.

Variety's plan is composed for two periods of six months or a year. It gives the advertiser continuous publicity, 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. Write or call at any of Variety's offices for detailed information.

for such antics. Each was fined a dollar.

Thirty actors, constituting an imposing cast, are going on tour this summer presenting a two-act revue, entitled "All Star Idlers of 1921." It opens at the Shubert July 14. Ed Wynn heads it.

Judge Joseph Sabath in the Chicago Supreme Court indicated he would grant Mrs. Beatrice de Recat's divorce prayer against Emile de Recat, ballet master, cabaret impresario and self-styled brother of Bolo Pasha, the executed French traitor. The plaintiff, a former operetta dancer, sued on charges of cruelty.

The Chicago theatre district was in total eclipse Tuesday night when the electricians struck for a period of six hours starting in the early evening. The lights were not turned on until a little before midnight. The police kept a strict patrol in the city to prevent any resultant outlaws.

Los Angeles reports have it that Rex Ingram, director of "The Four Horsemen" and Alice Terry, picture actress who appeared in several Ingram-made productions, will shortly commit matrimony. The groom is 29 and one of the youngest screen directors.

License Commissioner John F. Gilchrist in the second installment of his annual departmental report to Mayor Hylan sets forth that the New York theatre-going public is unmercifully ruled by the ticket speculators and scalpers, and that the city has no control over them. The Commissioner's report points out that the Board of Aldermen has no power to enact legislation to curb the ticket brokers and recommended certain amendments to the Code of Ordinances governing the license fees of theatres.

### MUSICIANS EXPELLED

(Continued from page 11)

worried by the expulsion and it is a fact the radical group has won out each time it appealed to the courts, it is admitted Weber holds the whip hand because of his strength in the Federation. In contrast to the opposition of the New York local Weber controls the out-of-town delegates, who comprise the real voting strength of the Federation. He, therefore, is considered secure in his position, and the formation of a new local or locals under his eyes is probable.

Theatrical managers appear unruffled over the situation. Not being tied down with contracts for next season, they not only are in position to deal with either faction but in the event of a continued battle they can fall back upon non-union musicians, of which there is said to be a good number in New York. The American Federation of Labor may be the deciding factor in the struggle. The American Federation of Musicians is affiliated with the A. F. L.

Two factions developed at Local 310's meeting Wednesday morning. When the excitement died away it was foreseen that the union was split apart. The "Quoroms" when the decision on the Federation was called for, adjourned the session without a vote.

The faction in favor of sticking to the Federation remained and held continued the meeting into the afternoon, it appearing sure that this group would apply for a charter for a new local.

The theatrical committee was heard, the report being that the managers suggested the scale of wages revert to a pre-war basis. This was violently voted down.

### BROADWAY STORY

(Continued from page 10)

ferred and tickets were sold in a jiffy. This show can boast with the cut rate and may be present in September. "Snapshots" withdrew from the Selwyn Monday night but is advertised to reopen there June 25, with the cast taking cut salaries for the summer, their second cut. Nora Bayes refused to cut from \$2,250 to \$1,750.

The Friars in an "all star Jamboree" got into the going Wednesday night trying for a run at the Cort on a co-operative basis.

Interest in special film showings was injected this week when "The Spirit of '76" was shot into Town Hall for a Thursday start. This is

the picture produced by Robert Goldstein during the war, which brought about his conviction of violating the espionage act and led to his imprisonment. The film is claimed to be anti-British propaganda but insiders say there is little in the picture to promote excitement.

The agencies keep to the low level of outright buys, only seven being on the list, that maintained when "Scandals" at the Globe entered while "The Whirl of New York" was passed up at the Garden at the end of its fourth week. The others are "The Last Waltz" (Century); "Two Little Girls in Blue" (Cohan); Ziegfeld "Follies" (Globe); "The First Year" (Little); "Sally" (New Amsterdam); "Just Married" (Shubert).

The cut rates are in the depths offering only five shows: "Nic People" (Klaw); "Just Married" (Shubert); "Broadway Whirl" (Times Square); "Whirl of New York" (Winter Garden); "Shuffle Along" (63rd Street).

### SHOWS IN NEW YORK

(Continued from page 10)

better than some others. "The Last Waltz," Century (10th week). With attraction on summer basis of six performances which calls for a quarter off cast salaries, management satisfied with gross. "Two Little Girls in Blue," Cohan (11th week). Hit lowest gross last week, business pushed down to \$8,000, with heat blamed. Figures to regain former paying pace with better weather break. "Whirl of New York," Winter Garden (5th week). Agency buy expired last Saturday and may not be renewed. All Garden shows have been carried through buy-outs by brokers for longer period than this one. "Over the Hill," Park (40th week). Film. "Connecticut Yankee," Central (18th week). Film. "Queen of Sheba," Lyric (14th week). Film. "Twice Born Woman," Hippodrome (4th week). Film. "Tradition" on bill, billed over "Woman" picture. "The Old Nest," Astor (3d week). Film. "Spirit of '76," Town Hall (1st week). Film. Opened Thursday.

"UP IN THE CLOUDS," CHICAGO SUMMER HIT

"The Bat" Also Still a Big Profit Maker

Chicago, July 13.  
Braving the worst summer the Chicago legit theatres have ever survived

Joe Gaitea took a chance and brought in his new show, "Up In The Clouds," for a summer run. It looks like another "Take It From Me," with Gaitea getting a break this time, at the Garrick, while his other show played the Studebaker. Without an exception every newspaper critic gave the Gaitea show a royal sendoff. "Up In The Clouds" looks good until Labor Day, when it is announced it will open on the "Big Stem."

Things are starting to become in-

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Dear Pal:-  
Am  
not worrying  
at all, even if I  
am laying off.  
My dough is  
looked solid  
earning me a  
Royalty, so  
that I can live  
in style.

As Ever  
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"Hard Boiled Hampton"

By BILLY MILLER and STEPHEN CHAMPLIN

ROUTE 1921-1922

July 11 Orpheum  
July 18 Riverside  
July 25 Bushwick  
Aug. 1 81st St.  
Aug. 8 Palace  
Aug. 15 Keith's  
Aug. 22 Keith's  
Aug. 29 Keith's  
Sept. 5 Colonial  
Sept. 12 Empire  
Sept. 19 Temple  
Sept. 26 Temple  
Oct. 3 Majestic  
Oct. 9 Orpheum  
Oct. 16 Orpheum  
Oct. 23 Orpheum  
Nov. 6 Orpheum  
Nov. 13 Orpheum

Brooklyn  
New York  
Brooklyn  
New York  
Boston  
Syracuse  
Columbus  
Erie  
Grand Rapids  
Detroit  
Rochester  
Chicago  
St. Louis  
Memphis  
New Orleans  
St. Paul  
Minneapolis

Nov. 20 Orpheum  
Nov. 27 Orpheum  
Dec. 4 Edmonton &  
Dec. 11 Orpheum  
Dec. 18 Moore's Orph.  
Dec. 25 Orpheum  
Jan. 1 Orpheum  
Jan. 8 Orpheum  
Jan. 15 Sacramento &  
Jan. 22 Orpheum  
Jan. 29 Orpheum  
Feb. 5 Orpheum  
Feb. 12 Orpheum  
Feb. 19 Orpheum  
Feb. 26 Orpheum  
Mar. 5 Orpheum  
Mar. 12 Orpheum  
Mar. 19 Palace

Mar. 26 Majestic  
Apr. 2 State Lake  
Apr. 10 Keith's  
Apr. 17 Keith's  
Apr. 24 Keith's  
May 1 Keith's  
May 8 Keith's  
May 15 Keith's  
May 22 Davis  
May 29 Maryland  
June 5 Keith's  
June 12 Keith's  
June 19 Orpheum  
June 26 Riverside  
July 3 Royal  
July 10 Bushwick  
July 17 New Brighton  
July 24 Sail for Europe.

Milwaukee  
Chicago  
Cincinnati  
Louisville  
Indianapolis  
Dayton  
Toledo  
Cleveland  
Pittsburgh  
Baltimore  
Washington  
Philadelphia  
Brooklyn  
New York  
Brooklyn  
Coney Island

DIRECTION THOMAS J. FITZPATRICK

Thanks to the Managers for Continuous Booking the Past Few Years

interesting for next season with the announcement of the "O'Brien Girl" at Cohan's Grand, "The Gold Diggers," at Powers, "Spanish Love," at the Studebaker, "Mid-Nite Rounders" at Apollo, "Tip-Top" at Colonial, "The Bad Man" at Princess, all due to open around Labor Day with some opening in August.

Estimates for the week:  
"Up in the Clouds" (Garrick, 1st week). Substantial hit. On six days little better than \$13,000 with summer prices. Will easily last out its eight weeks of contracted time.  
"Smooth as Silk" (Cort, 9th week).

## COSCIA

and

## VERDI

"Stringing Comedy"

This Week (July 11)

Headlining, Rialto,

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Hear Ye!

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Opp. Strand Theatre

Opp. Columbia Theatre

Save 10 per cent. here with your N. V. A. card

Going right on. Expenses small. "Four Horsemen" (LaSalle, 15th week). Around \$8,000.

"The Bat" (Princess, 28th week). Champion convention and club show of years. Real estate men and Hotel Greeters buying house for certain nights and disposing of tickets to club members at a profit. Still doing around \$10,000.

"Passing Show" (Apollo, 6th week). Howard Brothers bursting into print several times this week on special stories helped hold up receipts to around \$20,000.

### VAUDE REVIEWS

(Continued from page 15)

down, while the faster double dancing number just before is the best of their rep and should close the act. The young woman does toe dancing rather well, and the act is good enough to stand up on the small time with a little improvement. It probably is a new turn as were a couple of others, at least, new to the metropolis, but this is a warm evening.

The No. 2 was Lew Earl, a young man with an uke and some parodies that just missed being bluish, not overlooking a tinge at that. He kidded around with his songs, the uke and

### WANTED

Straight man for vaudeville, to join Hebrew Comic, as partner on \$8-50 basis. Good singer preferred. One willing to share half cost of script. Highest references exchanged. Only young man of good appearance and experience who can deliver the goods wanted.

Mediocrity lay off.

Write all in first letter giving phone. Address: Box 103, Variety, New York.

some gags, wearing a sack suit with a handkerchief sticking out of his upper breast pocket. Nothing against him for either or anything he did in the turn. He can stick to that spot and make it, even in cold weather and should do better at matinees. But Mr. Earl will have to be careful with his material. Mamma and the kids will like to laugh but they don't want to blush.

A colored team are Wilson and Wilson, a similar name to that Marathon male double from the west who have as their only rivals, the Rice Brothers. When the sign first came out, "Wilson and Wilson," it looked like forty minutes sure, but upon the appearance of the colored boys, all was well. And they did well, in the accepted colored way nowadays, of back and cross talk, although their finish, which did the best, is their weakest. Correcting that, these two should be in continual demand for they can deliver with the twain equally balanced,

the straight holding up his average through his preacher number.

Next to closing were DeBell and Waters. They could be called the small time Laurie and Bronson and with that team now dissolved, DeBell and Waters have a chance. But they will have to do better to get off the small time though they are safe for the smaller divisions as long as they care to cling. The couple look the parts of the kids they play, the girl wanting to go home in a taxi and the young fellow insisting it must be the street car. A couple or so of

their remarks have been borrowed though now common stage property, like "Take 'em young, treat 'em rough, tell 'em nothing." That was as far as he went. He should have (Continued on page 22)

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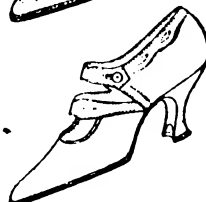
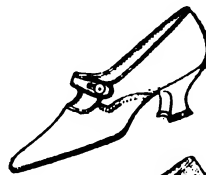


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Soft and box toe ballet slippers in pink satin and Mack kid.  
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Black kid flats, with spring heels.

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*I have heard all the songs listed below and can safely and without fear recommend each and everyone of them, not alone to the members of our various organizations but to my thousands of friends in all branches of the singing profession—*

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General Stage Director

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ERNEST R. BALL'S LATEST WALTZ BALLAD BY J. KEIRN BRENNAN  
BIGGER THAN "WORLD" OR "TRAIL" NUF CED!

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SENSATIONAL FOX-TROT SONG — A HIT WITH A CAPITAL H

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THE WALTZ RAGE OF TWO CONTINENTS  
VOCAL AND INSTRUMENTAL

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AN OLD TIME TUNE  
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OLD-FASHIONED WALTZ SONG WITH ANNIE ROONEY COUNTER MELODY  
BLANCHE RING'S BIG HIT IN "THE BROADWAY WHIRL"

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BROWN, EASTWOOD AND WESLYN  
NOVELTY FOX-TROT SONG — WONDERFUL PRODUCTION NUMBER  
INSTRUMENTAL — GREAT FOR DUMB ACTS —

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BY ERNEST R. BALL AND ANNE LU BURNS

### SUNRISE AND YOU

BY ARTHUR PENN

### KILL 'EM WITH KINDNESS

By ABNER SILVER AND WM TRACEY  
FUNNIEST AND CLEANEST COMEDY SONG IN YEARS  
LOTS OF EXTRA CATCH LINES

### KENTUCKY BLUES

( I'VE GOT THE BLUES FOR MY KENTUCKY HOME )  
BY CLARENCE GASKILL  
GOING BIGGER THAN EVER

### I WANT YOU MORNING, NOON AND NIGHT

THE BEST GUS EDWARDS HAS WRITTEN IN YEARS  
BIG HIT IN HIS LATEST SONG REVIEW

### LILAH SUGAR BABY OF MINE

BY CLARENCE SENNA AND RUBY NORTON  
A DELIGHTFUL SOUTHERN FOX-TROT GEM

### HEAVEN IS LIKE DIXIE AFTER ALL

BY JACK STERN AND CLARENCE MARKS  
WITH LOTS OF EXTRA CATCH LINES

### EVERYBODY'S WELCOME IN DIXIE

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ANOTHER "ARE YOU FROM DIXIE"

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About Aug. 8th

Advertising copy for the Loew Special Number  
should be at once forwarded—Advertising  
rates unchanged for it

## VAUDE REVIEWS

(Continued from page 20)

added, "make 'em believe it."  
Closing were Kramer and Patterson, with hand lifts, doing the usual but lacking the showmanship to lift themselves beyond their present sphere. At least, however, they don't use the Rath Brothers throw which is in their favor, and they dress becomingly in tights with leather belting, a pleasing dressing scheme that is not common.

Sime.

## 23RD ST.

A spotty bill the first half with business fair Tuesday night. The Kitanura Bros., Japanese, confectionist and risley expert made an interesting offering. The usual heavily embroidered silk drop accompanied the act. The flash was the too mounter doing a hand stand on a hoop that the understander supported on his feet. They passed nicely.

Low Hawkins, a black face veteran with old school delivery, methods and subjects got scattered laughter. A parody starts and finishes the

turn which just about passes as a small time deucer.

Jerome Merrick and Co. (New Acts) didn't add much strength in third position. It is a talky sketch and following Hawkins' lengthy discourses upon topical subjects, talked itself almost to a flop. Wade, Booth and Co. (New Acts) a male singer and pianist were fourth. Coogan and Casey found the going to their liking and were in a soft spot following.

Coogan's "making" of the girl he has brought home from a dance was voted high comedy by this easy going bunch. The song and dance finish insured them. They were easily the hit of the bill.

Glady's Delmar closed the vaudeville. She is a diminutive bobbed hair Miss accompanied by an ordinary jazz sextet. The act is framed for

a pop house flash and qualifies. Miss Delmar gets two songs over nicely in a nasal soprano and flashes a jazz toe dance of ordinary dimensions, cleverly arranged. The finish finds her doing a "hoch" Russian dance while the jazz hounds accompany with a Sousa march that is near patriotic. It is an ordinary turn throughout with the jazz band its chief excuse.

The lower floor was about half filled with the boxes and upper shelves as light as mother's biscuits.

Con.

## AUDUBON

A small triangular shaped park is just outside of the Audubon and it is safe to say it contained more people than did the theatre Monday night. The regular customers can generally rely on a good feature film combined with several good comedy reels but according to the showing Monday, the economical break has been applied.

Onri and Sister leading off, made a favorable impression, especially the young and capable feminine assistant, who besides being full of pep works with good effect. Onri spells "cass" with his clever bicycle, unicycle and motorcycle riding. The latter wheel apparatus appears to be a favorite and is interesting.

Jackson and Golden, a male team, one offering through the vocal medium while the other renders via the ivories need more "pep" in general. The singer should equip himself with a better selection of songs and eliminate the imitation work. The pianist proved he possesses complete knowledge of what is wanted, consequently shouldering more than his share.

Durham and O'Malley took the patrons by surprise, for this spot is invariably occupied by a comedy skit. The couple held things down very well with ninety per cent. of the credit in favor of the man. They start with comedy talk, she doing the feeding but poorly. He worked three minutes overtime during which he sounded the strings of a ukelele.

"The Dancing Surprise" was next and lived up to its title. The male member starts with a Russian dance number, assisted by two of the women. It did not cause any extra enthusiasm but the following too work by the female impersonator demanded attention and from then on things were easy. A very brief period of stepping by the male and one of the opposite sex leads to the surprise of the evening. The former too artist with a change of costume to that of an Egyptian, accompanied by the two girls attired to correspond, went very big, and bigger immediately after he

disclosed his sex.

Murphy and Hewitt, two men, have a neat comedy talking turn. As much may be said of their cleanliness but the wearing apparel of the stout one should be altered as soon as possible.

Six American Whirlwinds closed the show, executing everything that could possibly be inserted in the comedy talking and acrobatic line. The entire company consists of men, each in evening clothes and doing some kind of a specialty, and at the same time assisted by one or more working the comedy angles. They went over very nicely.

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"Fast and Loose," at Harmanus Bleeker Hall Monday night. Philip Bartholomae, author of the play, is a graduate of the R. P. I. and a member of the Alumni Association.

Helen St. Leger joined the Fastest Players this week.

Gypsy Bellaire, in "The Passing Show," now in Chicago, is benoaning she was unable to attend the commencement exercises last week at the Sacred Heart convent, of which she is an alumna. The Bellaire family, however, was represented at the exercises as Gypsy's sister, Loretta, came up from New York to attend the event. The Bellaire sisters, who came from France, were educated at the Sacred Heart convent, both taking up stage work after graduating. This is Gypsy's second season in a Winter Garden show.

**BUFFALO**

By **SIDNEY BURTON**

Majestic-Bonstelle Company in "The District Attorney." First performance of new melodrama by Annie Nathan Meyer. Pictures--Criterion "Witching Hour," Shea's Hippodrome "White and Unmarried," Strand "Ridin' Romeo," Olympic "Seven Year's Bad Luck."

The epidemic of pictures house closing continues. Sunday saw the final performance at Shea's North Park. It is estimated nearly 20 neighborhood houses are now dark.

**CLEVELAND**

By **J. WILSON ROY**

Two more vaudeville houses dark of the summer season--Loew's Liberty and Priscilla.

Talk is rife of Shubert vaudeville opening on Labor Day, but no data is available as to what house.

"The Acquittal" Ohio next week.

Keith's and the Miles are the only vaudeville houses running.

The outdoor vaudeville and other attractions at Luna Park are drawing big crowds.

Films--Stillman, "Over the Wire"; Standard, "The Kiss"; Capitol, "Riders of Purple Sage"; Mall and

Park, "One every Minute"; Allen, "An Unwilling Hero"; Orpheum, "The Rainbow Trail."

**DETROIT**

By **JACOB SMITH**

Theatres all over the state are closing. At a meeting last week of the Jackson managers, it was agreed to close July 17 and to stay closed for four weeks. In most of the small towns, the houses are open only one or two days a week. Most of the houses on the Fitzpatrick & McElroy circuit are open Saturdays and Sundays only. The Butterfield circuit, 24 theatres, has closed all but six houses. In Detroit the Washington expects to close next week for a few weeks, and the LaSalle Gardens theatre will close in two weeks.

Something that happened last week demonstrates that conditions in the show business at present are only five per cent depression and 95 per cent weather. During the hot spell the theatres virtually "starved to death." It was weather--not depression. Last Saturday and Sunday it rained most of the afternoon and evening, and the theatres did almost their regular winter business.

Fred North has been appointed manager of the Detroit office of the Famous Players succeeding Charles W. Perry, who has been transferred to the sales department of the same company at Chicago.

Harbert K. Moss has been appointed manager of the Detroit branch of the Associated Producers succeeding Emmett J. Flynn who was resigned.

John H. Kunky expects to open his New Capitol, seating 4250, about Dec. 15. Construction work is going right ahead without any delays or labor troubles.

Jimmy Hodges Musical Comedy company playing at the Palace, Detroit, for the past few months, is playing two weeks at the LaSalle Gardens theatre after which the house will close for the summer.

The New Macomb theatre, Mt. Clemens, will open about July 17. Bert Williams who looks after the booking has contracted for 100 per cent First National pictures.

Pictures proved a failure at the Shubert-Detroit and the house has closed. E. D. Stair holds the lease on this house until early October but may relinquish it sooner so the new lessee, David Nederland, can proceed with the alterations planned. Mr. Nederland expects to spend \$100,000 remodelling.

**INDIANAPOLIS**

By **VOLNEY B. FOWLER**

"A Pair of Silk Stockings" at the Murat by the Stuart Walker Company this week. Premiere of "Main Street," dramatized from Sinclair Lewis's book by Harvey O'Higgins and Harriet Ford, next week. James P. Webber has joined the company.

Colonial--"The Girl from Nowhere." Ohio--"The Bronze Bell." Loew's State--"His Greatest Sacrifice." Circle--"The Golden Snare."

Despite a temperature which averaged 91 all week the film houses reported better business than they have had for some time.

The chief deputy collector of internal revenue for Indiana has computed that Indianapolis spent \$1,340,183.31 upon admissions to theatres, exclusive

of the Murat, during the fiscal year ended June 30. The Murat figures were not available as the taxes collected most of the year are paid by the Shuberts in New York. Per capita expenditure for theatre tickets during the year averaged \$14.

**KANSAS CITY**

By **WILL R. HUGHES**

Paper is up for the Hagenbeck Wallace circus due here July 17-18. The Seis-Floto show, which has come to be recognized as a Kansas City institution and which is usually the first one in each year, will not be seen this summer, as the same management controls both shows. Kansas City has always been counted as one of the big ones for tent shows. Wallace circus due here July 17-18.

Auna Miller, who for a number of years managed the Chicago Orchestral

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**ALBANY, N. Y.**  
By **THOMAS S. BURKE**

This is anniversary week at the Leland. Twenty-five years ago Tuesday the first picture was shown in Albany at the Leland by F. P. Proctor, the house playing vaudeville at that time. Seig's Polyscope was the production, a news weekly and a one-reel comedy. The Leland, incidentally, was among the first theatres in the country to show a "movie" in conjunction with vaudeville. The house has been playing "movies" for over five years. Double feature films are booked this week in honor of the quarter century anniversary at that house.

William Roberts, house manager at the Mark Strand, and his wife, Mrs. William Roberts, who is cashier at the Strand, are passing a two-weeks' vacation visiting relatives in Buffalo, where Mr. Roberts was associated with Shea's before coming to Albany.

Several hundred members of the Eastern New York Alumni Association of the Rensselaer Polytechnic Institute attended the premiere of

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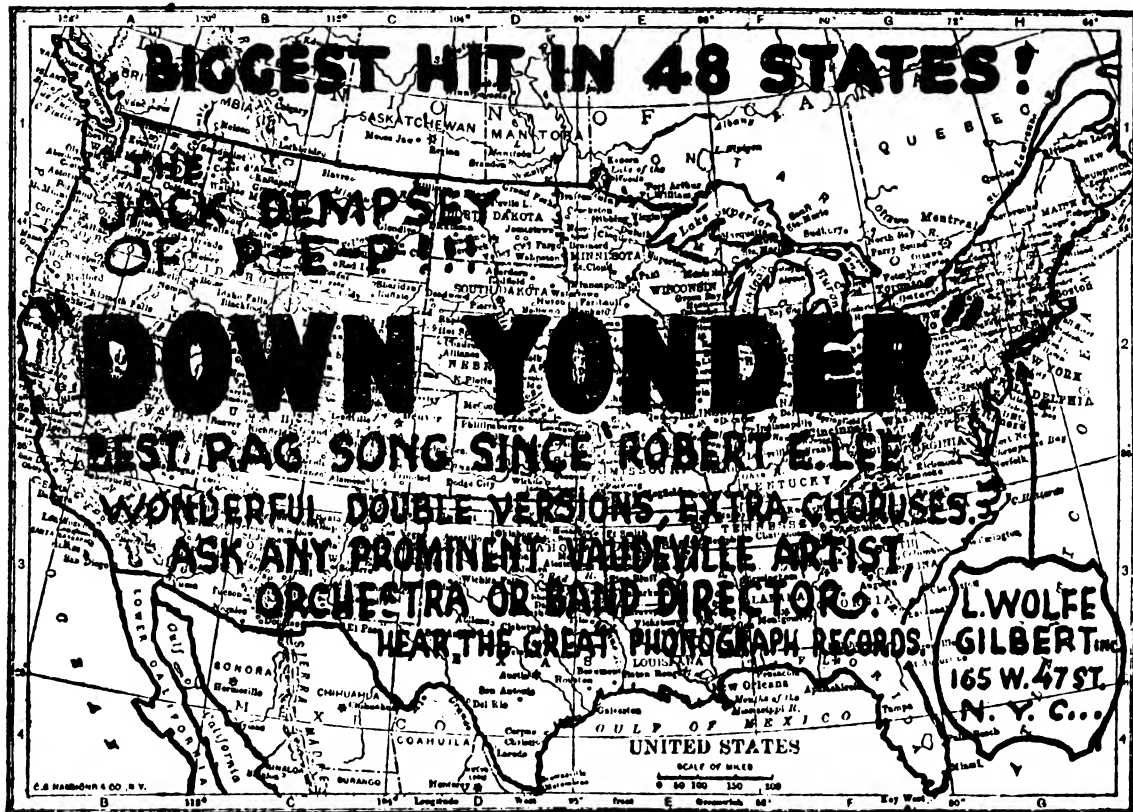
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tra. has been engaged to manage the affairs of the Kansas City Orchestra Association and assist in building up a permanent orchestra for this town.

While visiting relatives in Wichita, Kan., Mrs. Lucian Denni, wife of the composer and director, and who assists her husband in his productions, was taken dangerously ill and compelled to undergo a serious operation. Word from that city says the operation was successful and that the patient is improving.

The "Saucy Baby" company, playing an indefinite engagement at the Empress, presented "Hello, Tokio" the first half of the week and "The New Maid" the latter half. In an opening announcement for the Japanese play Billy Grave, comedian, stated that the company had been greatly annoyed by people leaving during the finale of the previous bills and to try to overcome this the company would play the finale first and give the opening number last. This was done, the introduction of the characters, in revue style, being held off until the finish. It worked.

Walter A. Fritschy, of this city, one of the organizers of the National Association of Concert Managers, has been elected to the presidency of the organization.

### PITTSBURGH

#### By COLEMAN HARRISON

Grand "Scrap Iron", Olympic "Appearances", Blackstone — "The Traveling Salesman", Alhambra — "Proxies", Cameraphone — "Reputation", Minerva — "Habit of Happiness", Belmar — "The Easy Road".

Owners of the theatre which recently collapsed in Banksville were held for court by a coroner's jury, several persons having died in the en-

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Ralph Winsor, manager of the Star, who was rushed to the hospital last week for an operation for appendicitis, is recovering and will be released from the ward within a few days to go to Tacoma, the home of his parents. W. Koerner is managing the Star in Winsor's absence.

Manager W. W. Ely of Loew's Hippodrome, did two important things last week. On Wednesday he celebrated his birthday anniversary and the day before he ordered from Julius Meier, chairman of the 1925 fair commission, the first \$100 worth of tickets of admittance to the big exposition sold by the commission. Ely declares Wednesday was his birthday, but Sam Meyer, his assistant, persists in stating that Ely

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Portland's police department Sunday presented the concert program at the Liberty theatre, which is offering a \$500 prize for the program that attracts to the house Sunday noon the largest attendance. Programs submitted were rendered on the organ by Henri Keates. The police added several entertainment features of their own.

Joe Bradt, new manager of the People's, has offered a prize to any Portland couple who will volunteer to be married within the theatre this week in connection with the showing here of "Sacred and Profane Love."

William Brier, for 17 years a London "Bobby" has been engaged as doorman at the People's, where he is

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beguiling fellow employees with his contrasts of British and American amusement seekers.

Candy vendors, who have operated in Loew's Hippodrome here for several weeks, will be ousted July 16, according to the very welcome announcement made this week. Patrons have long protested at the concession, which permits the boys to inject their cries between acts and between shows.

### ROCHESTER, N. Y.

By L. B. Skemington

LYCEUM—Manhattan Players in "Buddies."

TEMPLE—Clasner company in "The Sign on the Door."

FAY'S—Cook and Vernon, Harry Brooks Co., Billy Kinkaid, Borrell Brothers, Niblo and Spencer, Mallon and Case.

VICTORIA—Pop vaudeville.

Pictures—"That Girl Montana," "Rialto," "Ghosts of Yesterday" and "What's Worth While," Regent; "The

Home Stretch" "King Queen Joker," Piccadilly.

The torrid weather has ripped business heavily. Almost deserted houses. Creators' hand is to be at the Rochester Exposition this year.

### SEATTLE

FILMS—"Lessons in Love."—Liberty; "Through the Back Door."—Winter Garden; "The Bronze Bell."—Coliseum; "The Man Tamer."—Clemmer; "The Foolish Matrons."—Blue Mouse; "The Woman God Changed."—Strand; "Eyes of the Heart."—Colonial; "Bucking the Tiger."—Rex; "Rainbow Trail."—Class A.

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O. R. McMAHON, Manager Auditing Department.

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PALACE THEATRE BUILDING, NEW YORK CITY

Ruth Chatterton this week in "Mary Rose."

Within the past few days several members of the Empire Musical Players, that went on the rocks recently, have had the labor mediator intercede in their behalf. This company was organized in Seattle by A. G. Keighley and R. D. Clark. Every one went out for small salary as they wished to assist in establishing a permanent circuit that would furnish employment to either themselves or others in the future. At Ocean Falls notice of closing was given, to become effective at once, despite a clause calling for a two weeks' notice. The next day an offer of four day's pay was made. This was refused by seven of the company who, to be as lenient as possible agreed to accept one week's salary. This the manager refused to pay.

On reaching Seattle seven of the company of thirteen interested the labor mediator, who secured a promise from Keighley & Clark to pay one week's salary and half the hotel

### WANTED

Young girl, who can sing and dance, as partner for vaudeville act.

Address: B. R., Variety, New York.

bill at Ocean Falls. Later the managers said they were unable to pay more than the original offer of four days. The seven insurgents placed their cases in the hands of attorneys for settlement. Walters Owens, "Lonie" Culp, and "Al" Forben have started suits aggregating over \$1,100.

### SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE—Knickerbocker Players in "Nightie Night." This farce has Dana Desboro, as the Knicks' leading

### WANTED

SMALL MAN

for standard comedy acrobatic act. State height, weight, age and lowest salary in first letter. I pay everything.

Address Box 105, Variety, New York

### WANTED IMMEDIATELY

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woman, Miss Desboro is the seventh or eighth to hold down that place this season. She made an excellent impression. The Knicks did well enough, generally speaking, with "Nightie Night," but there were a few ragged bits. A few of the company were uncertain as to lines; the prolog was especially dull. Then someone forgot to place the backs in the book-case. And the bottle of milk that Edith Spears was supposed to cap-

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ture and drag into the laundry tub in the last act was way out of her reach. The work of Hal-Salter, leading man; Raymond Bramley, Miss Speare and Kathleen Wallace was good. It was the best opportunity Miss Wallace, ingenue, has had. Next week, "A Gathered Rose."

B. F. KEITH'S.—Unfortunate in-

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cidents served to give a dress rehearsal atmosphere to the current Keith bill at the Monday afternoon opening. The program went smoothly until "King Solomon, Jr.," the headliner, with Franklyn Ardell, Ardell and

### Want Lady Cornetiste

FOR STANDARD MUSICAL ACT Good appearance necessary. Long engagement to right party. State particulars.

FERD. P. NOSS

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four others were wrecked while touring to Syracuse from Pittsburgh Monday morning, but Ardell determined to go on in the afternoon although suffering from a severe pain in his side. When the cue came for Ardell's entrance, the player was among the missing. There was a bad wait, and



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then the curtain was lowered and a movie presented. The picture over, the Ardell farce was resumed. Ardell, in a curtain speech, explained that he had left word to be called, but the call was never given him until he was due on the stage. Presumably, Ardell was at his hotel resting. At any rate, he played in his street clothes. Ardell's explanation and his apology drew sympathetic applause from the house.

The Ardell break prevented the dressing of the stage for the J. Rosamond Johnson act, and the number,

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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**

Yorkers. Incidentally, the motion papers brought the revelations here that Attorney George H. Cole of this city has withdrawn as Russ Munson's counsel.

Eight hundred attaches of the Ringling Brothers and Barnum & Bailey's circus were entertained at a private theatre party at the Mozart, Elmira, Sunday night. Mrs. George Jackson, manager and lessee, played host, the party being out of compliment to Treasurer Charles Hutchinson of the circus, a close personal friend of Mr. Jackson's late husband. Elmira folks went out of their way to make the Elmira stop of the circus a pleasant one for the circus people. The Elmira Gun Club held a clay pigeon shoot for circus people.

Marjory and Evelyn DeLyon, daughters of vaudevillians, left motherless by the actress's death in a western city, have been placed in St. Mary's Home in Binghamton through the assistance of H. M. Addison, Bingo theatrical man.

The Crescent theatre, Ithaca, closes Saturday until the latter part of August. The Strand, Ithaca, opens a summer picture season Sunday.

Remodeling of the Star, Ithaca, for gymnasium use by the Ithaca School of Physical Education, is under way.

The Lease of the Ogdensburg City opera house, owned by the town of Oswegatchie, has been awarded to Joseph Barnett, last year's lessee. The rental has been cut about 33 per cent.

Alleging racial discrimination at Long Branch, Syracuse's summer amusement resort, Mrs. Mabel Searles of 208 Orange street, colored, is suing Bernard and Catherine Maurer, owners, for \$500 damages.

Judge Nelson, colored, musician, and Julia King, also colored, both of the J. P. Murphy Carnival Shows, were married at Elmira last week. Both are from Georgia.

William H. Creswell of Binghamton has hooked up with the Brown and Dyer Shows, a Dominion circus combination, as train master. He will return to picture work on the Coast in the winter. Creswell was badly banged up in a train wreck in Texas while with a film outfit.

A newspaper innovation will be sprung here Saturday when The Journal, evening daily, introduces the Saturday Night Journal, a new edition, to be issued late Saturday evening in opposition to the early editions of the Sundays, which are out at 9:30. The Saturday Night Journal will pay special attention to theatrical and other features and will be essentially a different paper from the regular evening edition, even to a new editorial page and a four-page comic.

Construction work on a new film palace for Harrisville, N. Y., has been started. The theatre will be operated by James Wolf of Norfolk.

Michael Fedson, an employe of Ringling Brothers' and Barnum &

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**LAURIE ORDWAY**

IRENE FISHER, At Piano

Bailey's circus, claiming Cleveland as his home, was killed when struck by a bolt of lightning at Oneonta. Fedson was under a tree near the circus lot. The storm interfered with the circus performances.

Olga Petrova, screen star, turned the first shovelfuls of earth when excavations started for the Chamber of Commerce bungalow at Saranac Lake, N. Y. The bungalow will inaugurate a housing campaign to provide quarters for the thousands of persons desiring to come to Saranac for their health. With Petrova's party were William Morris, Rita Gould and Loney Haskell, as well as Christy Mathewson.

### VANCOUVER, B. C.

By H. P. NEWBERRY  
EMPRESS. — Empress Players closed their fourth season July 2, with "Johnny Get Your Gun." The company reopens Aug. 1.  
ORPHEUM. — Pictures.  
PANTAGES. — Vaudeville.  
COLUMBIA. — Pictures.  
CAPITOL, DOMINION, ALLEN, GLOBE, REX, MAPLE LEAF, COLONIAL, BROADWAY. — Pictures.

### WASHINGTON

By HARDIE MEAKIN

White's "Scandals" was billed at the National this week after Atlantic City, but a switch in plans took the show into New York and the National remained dark.  
The stock company for the week is offering "Way Down East." Splendid house Monday night for the opening. The notice having been posted effective this Saturday the company is continuing on a week to week basis.  
The Strand, "The Golden Gate"; Aerial Macks; Beck and Stone; Texas

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**PAUL GERARD SMITH**  
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**PANTAGES**  
WHITE BOYS WHITE BOYS  
Direction, MORRIS & FEIL

and Ann Carter; Dancers Supreme picture.

Cosmos: Ann Suter (a local girl); Johnson, Cole and Gibson; Williams and Taylor, The Filmas; Neapolitan Duo; Bouncer's Circus; Buffalo Bear and Squaw.

Loew's Palace—Film, "Too Much Speed."

Loew's Columbia — "The Wild Goose."

Moore's Rialto—"Charge It."

Crandall's Metropolitan—"The Golden Snare."

The members of the Garrick Stock were presented to President Harding last Friday, after which they posed for a picture in the white house grounds.

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## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, July 13. Harry Hammond "Ham" Beal is handling the publicity for the Ferdinand Earle production of "The Iturbide of Omar Khayyam," being made at the Hollywood studios. Frederick Warde has one of the important roles and Hedwig Reicher another. Winthrop Kelly is production manager for the company. Over at the Brunton lot Lindsay McKenna is handling the publicity for the William Desmond production and putting over a good line of stuff. Mac just finished work with the Rudyard Kipling picture, "Without Benefit of Clergy."

Tod Browning has completed the picture of "Fanny Herself," the Edna Ferber story, at Universal. Mabel Julienne Scott plays the titular role, heading an all-star cast.

Molly Malone has been engaged to play opposite Hoot Gibson at U.

Incidentally they are "shopping for a story" at U. The story was wanted for Priscilla Dean, who has just finished "Conflict."

The original plans that the executives of U. held for Marie Prevost have been switched. Originally it was believed Miss Prevost would develop into a Constance Talmadge type for the company, and all energy was directed toward getting "Connie" stories for the new star. All that has been changed within the last week, and only "flapper" stuff is now being sought after.

Wallace Reid, Elliott Dexter and Gloria Swanson are to be the three principal names in the all-star cast which Jesse Lasky is to present in "Rainbow's End," which is to be directed by Sam Wood. Miss Swanson is finishing "Under the Lash" and Reid and Dexter are expected from the East shortly.

Elmer Rice is now a member of the Realart scenario staff, having been placed under contract by Elmer Harris. Rice is the author of "On Trial." He has just completed the script for "Her Own Money," in which Ethel Clayton will appear.

Irvin Willat has secured the Earl Derr Biggers' story, "Fifty Candles," which recently appeared in the Saturday Evening Post, as his next production, to be released through Hodkinson.

Charles Stallings, who was Reginald Barker's assistant, is now location man at U.

John Harron, brother of the late Bobby Harron, is supporting Harry Carey in "Partners" at the U.

Arthur Edmund Carewe is to support Buck Jones at the Fox studio in the initial special that he is to star in. Edward Sedgwick is handling the direction and Ruth Renick has the lead.

The Foremost Picture Corporation is now underway. Juanita Hansen is the star and a series of five-reel westerns are to be made by the organization. Carter de Haven is president of the company and Herb Bomborn and Arthur Glass, vice-presidents, with Sam Warner secretary. Wallace MacDonald is directing.

Herbert Howe is the western representative for the Brewster publications, including "Shadowland," "M. P. Classic" and the "M. P. Magazine."

Eddie Polo is starting on a new serial at U. It will be entitled "The Secret Four." Albert Russell is directing. Kathleen Myers and Doris Deane will be in the cast.

Mary Thurman has returned to the Fox studios to play opposite Bill Russell after having finished as leading woman with "Fatty" Arbuckle.

Jack Holt, the new Lasky star, will begin work on "Tall Timber" by James A. B. Scherer.

All three winners in the recently closed J. Parker Read, Jr., scenario contest were pupils of the Palmer Photoplay Corporation script writing school. Roy Manker, vice-president of the organization, stated that Frances White Elijah, who won the \$2,500 prize, is going to join the photoplaywrights' colony here. The other winners were A. Earl Kaufman of York, Pa., and Anna B. Mesquida of San Francisco.

Phyllis Haver has just signed a new contract with Mack Bennett, under which she will remain at his Mendocino studios for the next two years. There was much speculation as to Miss Haver's film future when it was announced that Mabel Normand was returning to the Sennett lot. This has all been put to rest

by the announcement of the new contract.

Mrs. Nellie Bennett, mother of Enid Bennett (Mrs. Fred Niblo), has just arrived from Sydney, Australia, and is with her daughter at her Beverley Hills home.

Jack Neville of the First National publicity staff has been assigned to handle the publicity and exploitation for the Richard Walton Tully production of "Omar the Tent Maker."

Hugh Dierker has a new production organization planned and practically closed with San Francisco capital for the financing of his organization. The only hitch is the question of whether the productions shall be made here or in the Bay City.

Jean Hersholt is directing the Stewart Edward White story "The Gray Dawn," for B. B. Hampton at the Brunton lot.

Kathleen Key has been engaged for "Omar Khayyam."

Victor Mussetti was injured last Thursday doing a "fall" from a moving auto for the Hal Roach company.

Clare West, costume designer, is at the Angelus Hospital recovering from an operation.

"Fatty" Arbuckle is going east. Some scenes for his next picture "Via Fast East" will have to be shot in Chi.

The first Marie Prevost starring vehicle to be made at U. is completed. King Baggot finished shooting late last week. It is entitled "The But-terfly."

Ruby de Renner has finished work in the Frothingham production "Passersby."

George Melford has started work on the Paramount feature "The Sheikh" in which Rudolph Valentino has the lead.

Max Linder is back from New York and is to start work on a new comedy within a week.

Pauline Starke has been engaged by Vitagraph to play the lead opposite Henry Walthall in a James Oliver Curwood story.

Ann Forrest is no longer with the Lasky company her contract having run out. Under the new order of things at the Lasky plant artists will be engaged to fit roles instead of fitting roles to the players and contracted supporting players will be let out as their contracts expire.

Irvin Willat started work Monday at the Willat Culver City plant on "Fifty Candles." William Moran and Marjorie Daw will play the leads.

Mrs. Pickford is making her debut as an independent producer with "She Must Pay" a feature to be released by Pathe with Lottie Pickford in the lead.

Eddie Borden and his supporting comedienne, Rose Kessner, are to make their debut in films. Buster Keaton has engaged them to support him in comedies while they are laying off here.

Cleo Ridgely is back before the camera after several years. At present she is at Lasky's supporting Betty Compson in "The Woman in The Case."

Russell Simpson is with Gloria Swanson in "Under The Lash," which Sam Wood is directing.

Manrice Tourneur is ready to start the filming of "Lorna Doone," the initial scenes for which will be shot in Yosemite Park.

A Hamilton-White rural comedy will have Earl Montgomery, Lige Conley and Marvel Rae as the featured players.

Louise Glann will leave L. A. flat and hire herself to the Big Alley where she hopes to keep cool with the assistance of the ice chests of friends. Several weeks east and then back to the coast. Maybe with a new contract, who knows?

Grover Jones is starting his own producing company. His first production will be entitled "The Way of The West" and in the cast will be Ora Carew, Jack Richardson, Dwight Crittenden, Allan Garcia, Camille Actor, Charles Mason, Frank Berrera, Murray Miller and Ray McMan.

Walter Stanley Watson, who was arrested on a charge of stealing \$1,000 worth of jewelry from Mrs. Lyonna Stockton, was acquitted by a jury. Watson, claimed that he won the jewelry in a game from

a cow puncher who found the treasure on the road.

Tom Meighan is expected back on Aug. 1 and his first story after returning to the coast will be George M. Cohan's "A Prince There Was."

The cast for the new Tom Moore picture, "The Man With Two Mothers" will include Sylvia Brenner, Edythe Chapman, Monti Collins, Fred W. Huntley, Laura Lavarrie and Hallam Cooley.

Grace Wilcox, a feature writer of note has been added to the publicity department at U.

Titles used in production that have been switched for release at U. within the last week are Hoot Gibson in "The Mascotte of Three Stars" to "Action"; Gladys Walton in "Christine of the Young Heart," which Lee Kohlmar directed will be called "High Heels"; "The Harbor Road" will be entitled "Danger Ahead" and "A Daughter of the Law" is the title of the Carmel Myers picture made as "The Black Cap."

Eddie Polo has started work on his serial "The Secret Four" with Albert Russell directing. Kathleen Meyers, Doris Deane, Hat Wilson and others in the cast.

The next Frank Mayo feature to be made will be entitled "The Rev. Meddler," and Lillian Rich, Cora Drew, Harry Carter, George Marion, Lassie Young and Charles Brinley will be in the cast. William Worthington will direct.

The task of cutting 129,000 feet of film, which is what Erich von Stroheim shot for "Foolish Wives," into twelve reels is underway and it is figured that ten weeks will be necessary to do the job. The director is personally handling the work.

Harold Lloyd is vacationing at Catalina this week having just finished his thirteenth reel. Meanwhile Jean Haver is putting the fin-

## POSSIBLE MONOPOLY

Fight Against Film Protective Tariff at Capitol

Washington, D. C., July 13.

The picture producers, laboratory proprietors and exhibitors throughout the country are making a strong fight against the proposed action of Congress in levying a tariff of 30 per cent on foreign made raw or unprinted picture film.

The Ways and Means Committee of the House has received a brief from the opponents of the proposed tariff which sets forth that the imposing of this tariff would bar out all foreign made film and thus give one American manufacturer a monopoly on the market with an expected resultant increase in price. The producers claim that a general increase in admission prices would be the result.

## NOW AN INDEPENDENT

Los Angeles, July 13.

The announcement that Victor Schertzinger, former Goldwyn director, was to direct the future activities of Jackie Coogan on the screen have been denied by him.

Schertzinger is going to enter the independent production field and it is possible that his future activities will be confined to the Brunton lot.

## NEW PEOPLE IN PICTURES

Los Angeles, July 13.

Mr. and Mrs. House Peters at the Good Samaritan Hospital, daughter. The star has entitled the new production Peggy House Peters.

John D. Howard, Jr., son of the western manager of exploitation for W. W. Hodkinson, arrived here, at the Good Samaritan Hospital, July 7.

## WILD ORGIES

Mrs. Gentile Given Decree—"Parties" Of Husband In Buffalo

Syracuse, N. Y., July 13.

Frank Gentile, in the Buffalo office of the Famous Players, at 145 Franklin street, Buffalo, and indiscretion committed in a Buffalo rooming house, as alleged by Mrs. Edith Eckert Gentile, 510 West Helen avenue, resulted in Supreme Court Justice Jerome L. Cheney granting an interlocutory decree in the estranged wife's suit for absolute divorce at the June special term.

Phillips James Gentile, the accused husband, offered no defense to the allegations. He is now connected with the film corporation and is said to reside at 257 Franklin street, Buffalo.

The alleged orgies in which Gentile participated took place last October, according to the complaint filed by the plaintiff wife. Two young girls in a state of beastly intoxication are referred to in the papers but no names are given.

Testimony of one of the workmen employed about the building in which the corporation offices are located featured the case and was one of the strongholds through which the wife gained her decree. The employee told of being awakened in the early hours of a morning in October, 1920, by a girl who had been taking part in one of the parties. She told of kicking him in the foot until he woke up and asked him to let her out of the building.

Wild shouting, unnatural hilarity, and shrieks that penetrated space during the evening when the baccalaurean booze feasts are alleged to have taken place, were recounted by the witness. The couple were wed here Oct. 22, 1917, and lived together for about six months.



## Announcing Our First 18 Productions

While 1,500 delegates in convention and several thousand exhibitors at home have been fighting the battle of screen independence, the F. B. Warren Corporation has organized itself into the largest independent distributing company in the industry and procured for exhibitors the powerful producers and productions that make independent theatres possible.

We take pride in announcing the first highly successful producers who have chosen our distribution as their agency of contact with the exhibitors of the world.

We now announce:

**REGINALD BARKER PRODUCTIONS:** Four of them. One of the industry's ablest and greatest directors. A man of vision, power, refinement and dramatic intelligence. His power and skill are freshly demonstrated in "The Old Nest," just launched by Goldwyn as its greatest picture of the year. A wonderful picture! Mr. Barker will make even bigger productions to be released through our company with his first release in October.

**LOIS WEBER PRODUCTIONS:** Four of them. This brilliant, able woman was making pictures that grossed upwards of \$500,000 each four years ago when no pictures except "The Birth of a Nation," "Quo Vadis" and "Cabiria" were grossing half of that amount. She has now set out to excel everything she has done before. Her production, "The Blot" is our first release on September 4.

**VICTOR SCHERTZINGER PRODUCTIONS:** Four of them. Remember "His Mother's Boy," "String Beans," "Nine O'clock Town," "Mr. Barnes of New York," "The Hired Man" and a score of other human pictures? He made them and in addition wrote several of the stories. It was pictures like these added to the splendid Charles Ray personality that established Ray's deserved success. Our first Schertzinger release, "Prosperity" is set for September 25.

**INTERNATIONAL BIG 4:** One great production from each of four European countries—Norway, France, Italy and perhaps England. Each a production that will gross upwards of \$300,000. Our first release is Charles Dickens' "Our Mutual Friend," in early October. Produced by Nordisk Films of Copenhagen.

**QUO VADIS.** We have been selected by George Kleine and associates to distribute the revival of this tremendous Cines production, completely re-edited by one of the greatest of American screen dramatists. This production was the first picture ever played in America at advanced prices, and in 1914 ran twenty-two weeks at the Astor Theatre, New York.

**GOOD AND EVIL.** A magnificent panorama-drama starring beautiful Lucy Doraine. Produced by Sascha Films in Prague, Bohemia. A cast of 10,000 persons in a picture greater in magnitude than "Passion" or "Deception"; a modern society drama; rich, opulent, colorful and clean. Released in September.

**MOONGOLD.** The most successful short-length feature ever made in America. A Will Bradley production that is just finishing a five weeks run in the three Famous Players-Lasky Theatres in New York.

This one announcement embraces eighteen smashing big, feature-length productions and one established short-subject success. We have closed other producers who will be announced in a few days at the expiration of their present contracts.

We will release a minimum of 30 big productions in our first year; one release each week from September to June, starting Sunday, September 4. We also will release other short-reel attractions on regular weekly schedule.

500 big theatres in the United States are playing our attractions September 4 for INDEPENDENCE WEEK.

F. B. WARREN  
CORPORATION  
1540 Broadway New York City



# MASS. POLITICAL SCANDAL GETS FIRST AIRING THIS WEEK

Hearing Monday in Boston—Dinner and Read-house Party Basis For Investigation—Testimony By Picture Men

Boston, July 13.

The names of Hiram Abrams, Adolph Zukor, Edward Golden and Harry L. Asher were brought into the trial of District Attorney Nathan A. Tufts of Middlesex County, which started Monday before five justices of the Supreme Judicial Court in this city. Much of the evidence of the first two days of the trial centered around depositions and personal statements made by the picture men in connection with a party at a roadhouse outside this city in March, 1917, which it is said the picture men attended and which was later used, it is claimed, as a lever to shake them down for the sum of about \$85,000.

Almost without precedence in this state is the trial, as only once before was similar action taken. That was when a district attorney of Suffolk County was removed from office because of insanity. The charges against Tufts are brought by Attorney General J. Weston Allen. No exceptions can be taken to the evidence introduced at the hearing and decisions made by the five justices are final. They will decide whether Tufts is guilty of the charges of malfeasance and nonfeasance of office against him and whether he should be removed. The case is the biggest sensation of years in this state and the names of prominent politicians and eminent attorneys have already been mentioned. An array of legal talent that is without peer is ranged on both sides.

The deposition of Hiram Abrams of Portland, Me., former head of Paramount, was the feature of the first day. This deposition was taken in New York and in it Abrams stated that he was present at the Arbuckle (Batty) dinner at the Copley Plaza March 6, 1917, and afterward went to Mishawum to "Brownie" Kennedy's dinner. He said there were about 20 to 25 persons present, and they arrived about midnight and left at 4 o'clock in the morning.

Abrams said that May 8, 1917, he was at Portland, Me., when he received a telephone message from Mayor James M. Curley of this city and that as a consequence he went to the Hotel Touraine, where he conferred with Mr. Curley, Walter E. Greene, a Mr. Asher and Francis L. Bailey. He said that Joseph M. Levenson, a Boston lawyer, went with him to the Touraine and as a result of the conference Mr. Coakley was telephoned for. Mr. Coakley telephoned Mr. Tufts and asked for a conference at his office. Mr. Abrams said he went with Coakley to Tufts' office and that Greene and Asher were also present.

Abrams said that Coakley told Tufts they had come to discuss "that drunken affair at Woburn," and that if he could prove the men at the dinner were innocent he hoped Tufts would drop it. Mr. Tufts replied that he did not want to prosecute innocent men and that if the complainants could be "gotten off his back," he would not prosecute.

Abrams said that Coakley agreed to handle the matter for them and asked \$10,000 as a retainer. Abrams said that he could not agree to a \$10,000 retainer until after he had conferred with Jesse Lasky and Zukor in New York. Following the conference at Coakley's office Abrams says that he returned to New York and conferred with Lasky and others. He said he did not send the \$10,000 check to Coakley.

Abrams stated Coakley wrote to Mayor Curley withdrawing from the case and that Curley sent the letter to Attorney Levenson. The letter was introduced and in it, giving a reason for his withdrawal, Coakley said, "in more than one way these men seem to me to be impossible." Abrams said, when asked how Coakley came back into the case that the lawyers he later employed dealt with Coakley directly and he never saw Coakley again.

Abrams said he returned to Boston and conferred with Attorneys Levenson and David Stoneman.

At a second interview with Mr. Stoneman in New York Mr. Lasky,

Mr. Greene and Mr. Zukor were present, according to Abrams' deposition. Witness said the conference was with regard to avoiding publicity as all the men who conferred, including himself, were married.

At a conference in New London Adolph Zukor, Walter E. Greene, Abe Berman, Joseph M. Levenson and Charles Wright, a lawyer, were present. Abrams said that Coakley was not present at any of the New London conferences. He said he never saw Tufts again and never received any letter personally from Mr. Coakley. Abrams said he drew a check for \$52,250, payable to the order of Coakley. A receipt dated June, 1917, from Coakley was introduced by Hurlburt as the first exhibit. It stated that two checks aggregating \$85,000 had been received from David Stoneman and the receipt further stated that the money was in settlement of all claims arising out of a certain incident occurring in Woburn. Abrams said Levenson suggested getting Stoneman as an attorney because he was friendly to Coakley and might be able to induce Coakley to reconsider his decision and come back into the case.

As an exhibit a canceled check for \$52,500, identified by Abrams in his deposition, which was made payable to Coakley and bore his alleged indorsement, signed by Hiram Abrams, was introduced.

The deposition also stated that that witness testified to paying Stoneman \$7,708.87. There was also testimony regarding a note. Abrams, referring to his books, found a record of a loan of \$25,000 received from W. E. Greene and a record of a loan made payable to the Beacon Trust Co., of \$25,441.79. The witness explained this by stating he gave a note to Stoneman for \$25,000, the interest making up the difference when discounted. Greene gave him, Abrams said, a note for \$25,000. The notes were made in New York, he testified.

"What did you understand this \$25,000 was to be for?" read the next question to Abrams.

"In part payment of the \$85,000 to Stoneman to be turned over to Mr. Coakley," was the reply.

Witness said he understood it included a fee, but never knew what Coakley's fee was and never received a bill from Coakley. He also identified a \$7,700 check to Stoneman and another for \$15,000 to Levenson, the latter to pay attorneys.

Harry L. Asher of Brookline, who represents the American Feature Film Co. now, but who at the time of the dinner was with Famous Players-Lasky, was called as a witness. He told of the Arbuckle dinner, of going about midnight to Mishawum Manor and staying until 4:30 a. m. He said Abrams, Zukor, Golden and Greene were in the party and possibly Jesse Lasky. He told of having dinner, drink and entertainment and said 10 or 12 girls, aged from 21 to 30, were present. He told of drawing his personal check for \$1,050 for the expenses of the party.

Asher said he was in New Haven when he learned of the publication of accounts of the party and he joined Abrams, who was on his way from Portland and later went to Boston with Abrams, Greene and Levenson, where he met Curley and Bailey. He said the talk centered about the problem of preventing further publicity. He told of going with Coakley to see Tufts and that Coakley said to the district attorney, "We are here regarding that affair in Woburn. I simply wanted you to see these are business men and gentlemen and not rowdies."

Asher said he had never paid any money as a result of the affair and was never summoned to Cambridge. He said Tufts had made no threats in the course of their conversation.

Edward A. Golden of Brookline, another picture man, then took the stand. He said he was employed by Abrams and was one of the fifteen men who went to Woburn. He testified he saw drinking and dancing at Woburn and left early. He also told of being summoned to appear before the Grand Jury and when he appeared was told he was not wanted. Other witnesses then took the stand.

## FRENCH FILM NOTES

Paris, June 25.

"Rose de Nice," film adapted from the lyrical drama of G. Dumestre by Maurice Chaillet and Alexandre Rydor, and made in the south of France during the late carnival season, is to be released this summer.

The French screen version of Tom Gallon's story, "A Dead Man's Love," being produced by Maurice de Marsan and C. Maudru, will be projected under the title of "L'Amour du Mort."

Pacha Pandlova, Russian screen artiste, formerly connected with Zeltchinnoff, of Moscow, is listed to dance in Anna Pavlova's troupe in London, after appearing in a revue in Paris. She is also engaged to play in Australia.

The Municipality of Lyons has suggested that exhibitors should offer free picture entertainments for children on Thursday afternoons, for which the Council is willing to bear the expense, provided no profit is made. The schools in France are closed Thursdays. The exhibitors have tacitly accepted.

The question of closing provincial film houses as a protest against the present system of inequitable collection of war tax at picture halls is not yet settled.

Louis Aubert, Fouvert and Dumien have acquired the interests of Serge Sandberg and Guernieri in the Aubert Palace, the motion picture theatre on the site of the old Neuveaux. It is also reported Edmond Benoit Levy and Robert Rosenfeld have resigned from the administration of the Societe

Financiere du Cinematographe, a big enterprise reorganized last year to conduct a cinema business on a large scale. The founders, Zerapha and Bruyant, bankers, have resumed control of the company.

The cinematographic department of the French army, created during the war for propaganda purposes, having been dissolved, the collaborators of that section have been authorized to form a private company to take over the material and continue the work on a percentage basis to be paid to the Treasury Department. The decision has given rise to criticism.

## CHAPLIN SERIOUS

Preparing Scenario for "Pouf Pouf"—Will Play Double Role.

Charles Chaplin is preparing the scenario for a more serious full-length feature than anything he has hitherto attempted. In it he will play a double role.

The story is an adaptation of a famous French story called "Pouf Pouf," in which the comedian plays a clown, without utilizing the funny walk for which he is famous.

The tale revolves around a sick child who has attended a circus in which the clown known as Pouf Pouf is an entertainer. In his delirium the child keeps crying for Pouf Pouf, and the father, a poor man, calls on the wealthy and famous clown, imploring him to come to the child's bedside. The clown dons his makeup and goes to the child, thereby saving his life.

## FILM AS BENEFIT

First National Substantially Remembering Jim Anderson.

Washington, July 13.

A report here says First National will produce a feature picture, the profits on which will go to the widow of Jim Anderson, their local exchange manager in this city.

Anderson died suddenly July 5 after a brief illness of heart failure.

## TWO FILM STARS FREE

Alice Brady and Justine Johnston have been dropped from Resart's list of stars for next season.

Miss Brady will continue to make pictures, which will probably be handled by Famous. Miss Johnston's future activities have not yet been determined.

## Replacing Callahan's Finger Tips

Jimmy Callahan, the picture star who lost the ends of the fingers of his left hand in a hydroplane accident a fortnight ago while making some "shots" for his latest production, is in New York having false ends made to replace the lost digits.

Callahan has been assured he may continue to play on the screen without any evidence apparent of his mishap.



time to get ready  
for  
4th annual  
Paramount  
week  
September  
4th to 10th



## PROSPERITY WEEK!

PARAMOUNT WEEK is Prosperity Week. It's a nation-wide drive to get the people into the theatre-going habit again. And if you take care of this week the year will take care of itself. We give you everything to make this a record week. All you need do is to use the free accessories.

### HERE'S WHAT WE DO FOR YOU:

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FREE SLIDE  
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FREE ADVERTISING  
Newspaper advertising—naming your theatre—in 1,100 towns.  
One double spread and one single page in the Saturday Evening Post.

Ask for a Free Money Sheet which tells you all about it!



# NEWS OF THE FILM WORLD

The former kaiser has forbidden Prince August Wilhelm to appear in pictures.

Charles Gilpin has commenced work at Paragon Studios, Fort Lee, on a feature picture in which he is to be starred. Gilpin is the colored actor who scored so strongly in "Emperor Jones."

The Al Gilbert Film Productions have started work on "Out of the Shadow," by Thomas F. Fallon, at the Harry Levey studio, Montauk Point. The cast includes Walter Miller, Norma Shearer, Paul W. Pauzer, Jane Allyn and Jules Cowles.

John Powers, former general manager of the Capitol Film Co. on the coast, is now managing the affairs of Bushman & Bayne.

Troy is to have another motion picture theatre. Battaglia Brothers, local fruit dealers, are erecting one costing \$75,000 at the corner of Fifth avenue and Hoosick street. Plans have already been drawn for the house, which will be modern in every detail. The contract has been let and work will start shortly.

The R. R. Sales Corp. has been launched into the independent market. The first picture will be "Under Two Flags." Max Roth is general manager of the organization.

John Barrymore's latest production, produced by Marshall Neilan, will be released under the title of "The Hidden Paradise." Neilan's next production for First National, slated for early fall release, will be titled "Bits of Life."

Harry C. Payne, secretary and treasurer of the Spreckles and Strand theatres, San Diego, and Jack Wall, Pacific coast booking representative of the Spreckles, have taken over the control of the Rialto, a picture house, and will operate it, succeeding A. G. Edwards and Carl Lundquist.

The Cosmopolitan Film Corporation, recently organized in Kansas City, has just completed a two reel comedy "Love and Lunatics." Most of the scenes were taken in and around this city and the picture made by local artists. The company has contracted to make 20 two-reelers and several five reel productions this year. The officers are W. Henry Lake, president; Frank L. Sterling, treasurer; Guy W. Rummion, general counsellor; Mrs. Grahame Thatcher, director and Jack Mayo, technical director.

Camilo Castelo Branco's "Amor de Perdição" (Love of perdition) is being produced in Portugal by the In-Victa Film Co. of Oporto.

The big cinema success in Italy at present is "Daughters of the Sea" by the dramatic author, Sem Benelli, produced by the painter Caramba.

Gabriellino d'Annunzio, son of the poet, is in Rome, to execute a reel entitled "Francesca da Rimini."

Maciste has now left the service of the U. C. I.

## CONQUEST OF CANAAN

Joe Louden.....Thomas Meighan  
Ariel Taber.....Doris Kenyon  
Mamie Pike.....Diana Allen  
Mrs. Louden.....Ann Bentley  
Claudine.....Alice Fleming  
Eskew Arp.....Charles Abbe  
Jonas Taber.....Malcolm Bradley  
Happy Farley.....Paul Everton  
Nashville Cory.....Macy Harlan  
Col. Flintoff.....Henry Hallam  
Judge Pike.....Louis Henderson  
Peter Bradbury.....Charles Hartley  
Norbert Flintoff.....Jed Prouty  
Gene Louden.....Cyril Ring  
Squire Bucklew.....J. D. Walsh  
Mike Sheenan.....Riley Hatch

Great small town stuff! This Paramount product is an adaptation to the screen of Booth Tarkington's novel. Thomas Meighan is starred. About him is gathered a cast which is handled with judgment and distinguishes itself to an unusual extent. At the Rivoli this week it is getting to people strong and everywhere should make especially forceful appeal to those who have watched or suffered the indignities forming a part of life in a small town.

The story as told in the novel is preserved here. Joe Louden, because he acts like a natural human being, is more or less frowned on in Canaan, Ind., particularly by Judge Pike, the rich man of that vicinity. But little Ariel Taber likes him. She is poor. When some money is left her she goes with her father to Paris and on his death, returns. During her absence, things have gone from bad to worse with Joe. To save his brother he has taken the blame for an escapade at Beaver Beach with a woman, then gone to Chicago, working days and studying law nights. When he returns to Canaan, the town still hounds him and with his yellow dog he keeps to himself, his clientele the bad element from Beaver Beach.

A member of this crowd, Happy Farley, long suspicious of the attention paid his wife by Nashville Cory, shoots before Cory can shoot him.

Smouldering animosities break out. There is a riot, an attempt to lynch, but Joe saves him from trial and sentence begins to turn toward Joe when they even pick on his dog. In the meantime, Ariel returns from Paris looking like our old college hope, a million dollars. She hunts Joe up. The trial is a success, with Judge Pike exposed as the real owner of Beaver Beach and Ariel shows her love for Joe in a neat final close-up.

There was great material here and the usual excellent Paramount photography made the most of what was set up for the camera. R. William Neil directed. The scenario is by Frank Tuttle and Tom Geraghty, an Indiana newspaper man himself, superintending the whole. He has turned out a good market product. The main regret is that he didn't do better, as well, for example, as was done with "Conrad in Quest of His Youth." The fault may have been in the cutting, but summed up, it consists in a failure to plant the earlier stuff on which the whole climax rests with sufficient solidity.

The characters, and especially Louden and Judge Pike, should have been developed less sketchily. Perhaps familiarity with the almost perfect workmanship shown in the book itself lessens the effect of the film. At any rate, artistically the production seemed less than it should have been, but if there was disappointment in this, there was far less to find fault with in the acting.

Paul Everton, as Happy, gave one of his classic performances. He is an exceptionally effective actor. Alice Fleming, Mary Harlan and Riley Hatch got over the underworld stuff in simple, convincing fashion. Small town types were also well done. Doris Kenyon made up for some earlier staginess and an unattractive way of doing her hair by the charming, winsome naturalness with which she played the latter scenes. Mr. Meighan, himself, got something wistful into his performance that was needed, but otherwise he was the upstanding young fellow he plays so well, rather than Tarkington's creation.

They are yelling for small town stuff. This should clean up.

Leed.

## GOLDEN SNARE

Sergeant Philip Raine.....Lewis S. Stone  
Bram Johnson.....Wallace Beery  
"Doug" Johnson.....Melbourne MacDowell  
Cele.....Ruth Renick  
Black Dawson.....Wellington Playter  
Hiero Thoreau.....Francis MacDonald  
Baby.....Little Esther Scott

David M. Hartford and James Oliver Curwood have turned out a whale of an "action" picture such as the large majority of the fans demand and it ought to be a valuable property of the widest possible circulation. "The Golden Snare" (First National) is not always plausible. Indeed there are moments when its story edges toward the ridiculous under close examination, but even a hard boiled reviewer couldn't help but be carried along by its melodramatic story and be impressed by the magnificent Arctic backgrounds of limitless snow-fields and bleak mountain peaks. It is this week at the Strand.

The story is the frankest sort of melodrama, as naively fictitious as a Grimm fairy tale, but it is as wholesome as a fairy tale and infinitely a better bit of screen art than the half baked "problem" stories that make large pretense of intellectual appeal. The one minor detail in which the production as it appeared at the Strand was lacking was a certain hardness and sharpness of photography. The effects were such stark black and white, without those softening tones that mark the best modern handling, that one got an impression of crudeness.

But the story is emphatically there, story in the sense of absorbing screen action. There is scarcely a hundred feet of film that has not a stirring fight of one sort or another; there is the romantic figure of the constable of the Northwest Mounted Police; there is a band of bad men who ravage the waste places of the Arctic, and finally there is the Homeric figure of the half-mad giant of the wilderness, Bram Johnson (Wallace Beery), and his pack of half-wolf dogs over whom he has the wierdest control and which he drives madly over the snow fields by word of mouth.

A curious musical setting contributes a good deal to the atmosphere of the screening, a wierd, mystic strain that repeats itself interminably during the scenes involving Bram.

Sergeant Raine is sent into the frozen wilderness to capture the outlaw Bram Johnson, who years before had killed ten men in a fight to rescue his father from the police after he had been unjustly convicted. Johnson has been traced by his habit of setting rabbit snares made of braided woman's blonde hair.

On his journey Raine falls in with a native trapper who has been frightened to death by the apparition of the ghost-like Bram and his spook dogs riding through the snow. Raine takes the trapper's baby along, and by virtue of the little one wins the sympathy of a lovely girl who appears

miraculously out of the snow driving a dog team. She turns out to be a sort of ward of Bram and with her aid Raine is taken into Bram's cabin.

Black Dawson, leader of the outlaw gang further north, has seen the girl and covets her and here begins a series of terrific battles between the giant Bram and Dawson, one to steal the girl and the other to defend her. The inventive skill in keeping this contest boiling in ceaseless combat and warfare is the last word in resourcefulness, with fists, clubs and firearms, rushing dog sleds, snowshoes, the mysterious golden haired beauty and the most delightful baby all mixed up in a whirl of action.

The baby alone is worth the price of admission. It plays with half-wolf puppies and chuckles, and when the rough sergeant feeds it milk by means of a dripping handkerchief, there were squeals of delight from the women fans.

In the end Bram is killed in a smashing dramatic climax of a battle with Black Dawson and it is disclosed that the mysterious heroine was rescued by Bram years before when a band of Esquimo fell upon the frozen-in ship of an Arctic explorer and killed the whole party. Of course, there is a love story involving Sergeant Raine and the heroine, ending in the prospect of their wedding. "The Golden Snare" is the goods. It promises to earn a place in film history with Neilan's "The River's End."

Rush.

## A RIDIN' ROMEO

Jim Rose.....Tom Mix  
Mabel Brentwood.....Rhea Mitchell  
Highlow, the Indian.....Pat Christian  
Jack Walters.....Budd Jordan  
King Brentwood.....Harry Dunkinson  
Queenie Farrell.....Eugenie Ford

Authorship for this western thriller is credited to its star, Tom Mix, who has turned out for Fox one of his customary stunt pictures under the direction of George E. Marshall. The plot is very light and brings forth the familiar romantic cowboy character that is characteristic of features of this order. Jim Rose is a cowpuncher living alone in his shack, which he has fitted up with several ingenious contrivances for his own comfort, such as devices for cooking his breakfast and to feed his horse, etc., without it being necessary for him to get out of bed, all being worked from his bedside by levers.

The main trend of the story is along the lines of romance. Jim being in love with a neighboring ranchman's daughter, and although in the good graces of the girl finds her father a hard nut to crack, due to his having played several tricks on the old man some time before which brought about his banishment from the ranch. The story centers around a birthday party given by the girl while her father is away, Jim being one of the guests. While the party is in progress Pop returns and a general scramble ensues, after which Jim makes his getaway with the ranchman's clan at his heels. At this juncture a series of chases over the plain and through the

mountains is introduced, with Jim always in the lead and capable of outwitting his enemies, and eventually he manages to patch things up and secures the girl, which was a sure bet from the start.

Mix can always be relied upon for trick riding of a high caliber, and demonstrates much of it in this production. He is untiring in providing action, and performs a series of stunts that places him in a class by himself. Rhea Mitchell plays the girl role and fits in and out of the picture without any trouble, always looking the part of the typical western girl. The remainder of the cast consists entirely of types all well chosen. The production end has no great cost connected with it, the great outdoors being used almost entirely for the development of the story. Benny Kline, the cameraman, has turned out some good photography, with the direction of George Marshall all that could be asked. "A Ridin' Romeo" is just another one of those western features that have a certain appeal to an audience not too discriminating.

## THE HEART LINE

Fancy Gray.....Leah Baird  
Francis Granthope.....Jerome Patrick  
Oliver Payson.....Frederick Vroom  
Clytie Payson.....Ruth Sinclair  
Big Douglas.....Ivan McFadden  
Gay P. Summers.....Philip Steeman  
Madam Spoil.....Mrs. Chas. C. Craig  
Blanchard Cayley.....Martin Best  
The Child.....Ben Alexander

Frederick Thompson directed "The Heart Line," a six-reel adaptation of the novel by Gelett Burgess, presented by Arthur F. Beck through the Pathe exchanges. The production was turned out by the Leah Baird Film Corp., with Miss Baird in the leading role.

The story of a spiritualistic nature centers around one Oliver Payson, who is entrusted with the care of his business partner's son upon the father's death. The boy is separated from his guardian in a railroad wreck and not located for several years, the guardian finally going to a medium to try to locate his whereabouts. Payson's daughter in the meantime had fallen in love with a palmist. This chap actually in love with the girl tries to mend his ways and is assisted by an admirer who, seeing his strong love for the other girl, decides

The action is worked around in such a manner as to show the illegitimate workings of mediums and the disclosing of the fact that the young palmist is the lost boy, which brings about a marriage with his guardian's daughter.

Pictures of this nature have a certain appeal, especially to women audiences, the spiritualistic idea having gained a strong foothold in certain sections with stories of this character displaying the fallacy of the predictions of mediums, worth while in a moral way.

Thompson, apparently not overburdened with cash in the making of this production, has made the story stand up, which, together with a suitable cast, make the picture a fair possibility for the smaller picture houses.

Miss Baird, with her years of experience, can be relied upon for a good performance in practically any role. Her long term in stock with the Vitagraph gave her a schooling which cannot be credited to many now on the screen. Her work in this production carries the picture along in the right direction. Jerome Patrick, in the male lead, gives an intelligent interpretation of a role well suited to him. Frederick Vroom, Ruth Sinclair and Mrs. Charles C. Craig have been well cast.

"The Heart Line" has not been turned out to create a furor in film-dom, but for the smaller picture houses it can run along as a regular release.

## ADDRESSES MANAGERS

The sixth annual convention of Metro's exchange managers came to a close last Thursday with a banquet given at the Hotel Astor.

Addressing the men, Marcus Loew said:

"Let your policy continue to be one of absolute fairness to the exhibitor. Metro has won a reputation for square dealing, sometimes at its own expense."

He referred to several instances of the past year of Metro granting cancellations of contracts when exhibitors felt such concessions were due them, in spite of non-cancellable clauses.



We believe that no one will question the fact that "THE SIGN ON THE DOOR" is NORMA TALMADGE'S biggest and best picture and we feel no hesitancy in endorsing it as such!—Associated First National Pictures, Inc.

Presented by Joseph M. Schenck; adapted for the screen by Mary Murillo and Herbert Brenon from the stage success of the same title by Channing Pollock; Photographed by Roy Hunt; Tech. Director, Willard M. Reinech.

Produced under the Personal Direction of Herbert Brenon. A First National Attraction.

At the New York Strand  
Week of July 17



## THEATRE OWNERS TO ABANDON EXCHANGE IDEA FOR PRESENT

Individual Exhibitors Balk at Scheme Throwing Paramount Product Into Hands of Competitors—Rest on Zukor Victory

A rough survey of exhibitor sentiment this week indicates the consolidated distributing plan broached in Minneapolis is dead, at least for the present, if not for all time.

The individual exhibitors do not want to force the Famous Players product into the hands of their competitors. They want the service themselves because of its prestige and the advertising value of the Paramount trademark. That is the first consideration and is sufficient in itself, although there are other angles to the situation.

The exhibitor member of the Theatre Owners of America first of all wants lower rentals and in the organization's pretty complete victory over Adolph Zukor in Minneapolis he seems to be in a fair way to make progress in this direction. Sidney S. Cohen, president of the theatre owners, has disclosed himself as an astute strategist, and with Senator Jimmy Walker, "put it all over Zukor" in Minneapolis.

While Zukor heads Famous Players it may fairly well be regarded as settled that there will be no further theatre acquisition. Cohen and Senator Walker have made their organization a cohesive body that seems to be able to get what it wants. With a victory over Famous Players the organization probably will not go out after other of the big producers and distributors and demand new concessions. Zukor's virtual capitulation has given it enormous importance in the eyes of the other manufacturer-exchangers and it is within reason that organization arguments on rental terms would be listened to.

It is now regarded as probable that the whole exhibitor-distributing plan outlined in Minneapolis was a mere feint, and President Cohen and his well-oiled political machine never had any intention to put it through. Obviously it would take a democratic body like the Theatre Owners not less than two years to perfect a consolidated exchange system, and meanwhile they would have given the best possible excuse possible to the manufacturers and distributors to start and put through a disastrous drive to put the smaller exhibitor out of business and take over his property.

So that by the time an exhibitor exchange system was ready to function the big companies would be strongly entrenched -- self-sufficient within themselves and able to get along without business from the independent exhibitor.

Long before the formation of the Theatre Owners of America the manufacturers themselves had thoroughly canvassed the consolidated exchange idea and passed it up. There were two reasons. One was that no producer was willing to have another handle his distribution. The other reason was that the producer and distributor could hardly expect to profit materially from savings in economical distribution. If a consolidated exchange system cut the overhead from 35 to 12 per cent., the producer-distributor would not be that much in pocket, because the exhibitor would demand just that much reduction in rentals. In other words, the exhibitor would demand that he benefit to the entire extent of the saving and the producer-distributor would be in exactly the same position he was before. At least that was the reason the big manufacturers gave up the plan after a brief examination more than a year ago.

The substantial achievement of the theatre owners in getting a pledge from Zukor that he would make good any aggression of his company against any independent exhibitor promises to furnish the concern with infinite embarrassment. The two checks in payment of losses to Mrs. Dodge and H. Schwartz, alleged to have been forced out of business by Famous Players, create a precedent of infinite possibilities. Already, it is said, nearly a score of other exhibitors have presented claims to the Theatre Owners of America, more or less parallel to the

Dodge and Schwartz cases and the prospect is that there will be many more.

### THREE WEEKS' EXPO. AT LOS ANGELES

#### Ethical Society Promoting Film Development as Draw For Tourists

Los Angeles, July 13. A three months' picture exposition is to be held here during January, February and March of next year. The Ethical M. P. Society of America is behind the project. Every step in the development of the industry is to be shown with particular stress laid on the educational possibilities of the screen.

Two buildings are planned to house the exposition and companies in work shooting productions are planned to be part of the attraction to the exhibit to draw the tourists who flood this part of the country during those months.

An expo promotional expert is now on the job trying to line a sales campaign for space at the show for various branches of industry that are affiliated with the picture game.

#### PAINTED ICE

Can Be Skated on Like Real Thing. Bobby McLean's Invention

Bobby McLean, world's champion ice skater, has invented a new process for manufacturing ice for skating, without water, ammonia or brine. It can be "painted" on any kind of a surface—wood preferred—and is instantly ready to be skated on.

The process is to be used in the making of the new Marion Davies picture "The Young Diana," now screening, directed by Albert Capellani and with scenery painted by Urban.

The scenario of the picture calls for an ice skating scene in an interior and McLean's process makes this possible without the construction of a full ammonia and brine equipment at a cost of \$100,000.

McLean claims that the only thing that will affect his process when used in an interior is steam heat, but he hopes to overcome even this obstacle so that people can take up their rugs, paint their floors and give an ice skating party in their homes at a moment's notice.

#### "GOLEM'S" BUSINESS

Famous Players' foreign picture, "The Golem," at the present rate it is going at the Criterion, will remain there until September. It is keeping pace with the record-breaking business done at that house by "Humoresque," doing between \$11,000 to \$12,000 a week, with a total seating capacity of 700 (not counting the gallery, which isn't open)—playing four and five shows daily.

#### LAWYERS TO AND FRO

Douglas E. O'Brien left for California Tuesday to confer with Mary Pickford and Douglas Fairbanks on several legal matters. He is expected back in New York the last day of this month.

William Grossman (House, Grossman & Vorhaus) returned to New York Tuesday from a Western trip, following consultation with his client, William S. Hart. Hart at present is resting at his ranch, being several pictures ahead on his schedule.

#### BLACKTON SELLS NOVEL

J. Stuart Blackton, through local counsel, consummated a deal this week by selling the picture rights to Vaughn Kester's novel, "The Prodigal Judge," to Vitagraph.

Blackton originally controlled the picture rights to this Bobba Merrill Co. publication, but his duties in sponsoring Lady Damar Manners as a new screen constellation is keeping him busy in London these days.

## MONEY IN RAISINS TO HAVE PICTURES

Home Brew Industry Increases Wealth of Fresno—"Pals of the West"

Los Angeles, July 13. Fresno is the center of the raisin growing industry of the nation. Since prohibition-raisin growers have been rolling in wealth, for everyone of the home brew receipts all carried a line "put two raisins into the bottle and cork tightly." The raisin growers had to find some way to spend this tremendous wealth that has been pouring in on them and a picture company was backed.

The first production of the organization known as The Filmart Productions Co., is a six-reel western entitled "Pals of the West," recently completed and given its initial showing in one of the Fresno houses.

L. O. Stephens, former mayor of the town is the president of the company, the other officers are O. R. Doyle and William F. Dunn.

#### WORLD'S RIGHTS SUIT

"Shades of Past" Alleged to Have Been Wrongfully Sold

Charged with selling the world's rights to a picture that never belonged to them, Robert B. McKenzie and Ernest R. Gagnon doing business as the Classicraft Pictures Company of Los Angeles, are named defendants in a New York Supreme Court action for \$20,000 damages by the Aywon Film Corporation. The picture involved is titled "Shades of the Past," starring E. K. Lincoln, which Aywon purchased from the defendants for \$7,500 Oct. 25 last. The defendants retained a 10 per cent interest in the profits of the film from state rights rentals above \$25,000.

The Aywon alleges the picture was a reissue of an old film to which McKenzie and Gagnon had no rights, although the annexed affidavit of the latter represents it is solely their (the Classicraft's) property and had never been released. The complaint charges otherwise to the extent that it has been exhibited in various parts of the world already.

As a result of an advertising, exploitation and publicity campaign and the costs involved, the plaintiff sets its damage at \$20,000.

No answer has been filed as yet.

#### FAVERSHAM'S REPLY

Counter Claims Against Thomas L. Chadbourne for \$9000

William Faversham late last week filed an answer to Thomas L. Chadbourne's \$4,000 suit on a note, counterclaiming for \$9,000 for services rendered to the plaintiff in conjunction with "The Man Who Lost Himself," a Selznick release.

Faversham sets forth in the answer filed through O'Brien, Malovinsky & Driscoll, that Chadbourne was financially interested in the picture and had engaged Faversham to effect a releasing contract for the film. Faversham continues that as a result of the tie up with the Selznick organization "there has been paid to the plaintiff by the said Lewis J. Selznick large sums of money, the exact amount of which is to the defendant, unknown." He claims \$5,000 for securing this contract and \$4,000 for the legal expenses entailed in conjunction therewith. He also prays for a dismissal of Chadbourne's action.

The latter, who is a member of the law firm of Chadbourne, Babbitt & Wallace first began suit on a ninety day note for \$4,000 dated May 28, 1920.

#### DEAL IS OFF

Los Angeles, July 13. The independent producing company which T. Daniel Frawley promoted in San Francisco and which had the finances ready to produce with May Allison, the former Metro star, seems to be at a standstill. That is at least as far as Miss Allison is concerned. She will not move to Frisco to produce pictures and has made up her mind to remain in Los Angeles. It is possible Mr. Frawley will go through with the project and get another star for the organization.

#### COHENS IN COURT

Los Angeles, July 13. Benjamin H. Cohen, who has been managing the affairs of Carter De Haven in the picture field, is being sued for divorce by Frances Cohen.

## FILM HOUSES MAY REPLACE MUSICIANS WITH OLD PIANO

Philadelphia Picture Houses, Hard Hit, Say They Cannot Reduce Admissions Through Musicians' Scale—Over 20 Houses Closed

Philadelphia, July 13. Threats made last week that several downtown picture houses would close to fight the Musicians' Union have apparently borne no fruit. The roll of picture houses is still unchanged, at least as far as the more central houses are concerned. The Stanley Company theatres appear to be running about as usual.

It is an open fact the picture business in Philly is shot to pieces. Not in many years have the managers been so hard hit, and the Stanley's publicity for their "Go to the Movies Week" July 18 is an admission, according to the wise ones.

The managers would like to reduce admission prices to entice laggard dollars into their tills, but several things stand in the way. One of these, they claim, is the high price of musicians. One manager recently declared that no picture or vaudeville house made any profit this season. A pretty strong statement, but there is no question that they are hard hit, it is said. A demand for increased wages, sometimes as much as 25 per cent, on the part of the musicians will be fought, and it is

more than likely that the theatre managers will decide, at a meeting this week, to advocate a reduction in musicians' salaries.

To wage the fight which they promise, the picture houses and perhaps the small variety houses will discard their orchestras. In fact it is claimed as a positive fact that the old piano, famous in the early days, will make its reappearance. The closing threat is another matter. It is called by the theatre people the opening gun in the fight against the musicians, and is accompanied by an absolute refusal on the part of the managers to make any new contracts of the 52 weeks' variety with the musicians.

Some houses have closed down for the first time in their history. They include the Nixon Grand Opera House, Cross Keys, Rivoli, Nixon, Broadway, Allegheny, Alhambra, Iris. All are neighborhood houses and they are about evenly divided between vaudeville and pictures.

Up to date, however, none of the downtown picture houses have closed, although it was announced five had so decided.

### PAULINE FREDERICK SUED BY LAWYER

Edwin Joseph of N. Y. Alleges 10 P. C. Interest In Star's Salary

Los Angeles, July 13. Pauline Frederick is named as the defendant in a suit brought locally by C. H. Scharnikow on a claim assigned to him by Edwin Joseph, the New York attorney. He seeks to recover \$750 as commissions due and \$36,000 damages.

The complaint sets forth that in September, 1919 Miss Frederick was under contract at \$3,000 weekly and she engaged Mr. Joseph to secure a new contract for her at the time her existing agreement expired. She agreed to pay 10 per cent. of what the new contract called for for her services.

Mr. Joseph alleges he secured the Robertson-Cole contract for two years at \$782,000 for Miss Frederick. She started work under that contract on May 1, 1920, but without his consent she cancelled that contract and entered into another with a subsidiary R. C. company. Miss Frederick paid commission on the old contract until April 24 last but since has refused to pay.

Anderson & Anderson, attorneys here represent the assignee.

### MISS DALTON'S "PEACH"

It's a New Contract With Famous Players—Interesting Concessions.

Dorothy Dalton has a new contract with Famous Players commencing Sept. 2. It is understood to be a "peach" as far as the actress is concerned.

The terms are unusually favorable to Miss Dalton, providing for special exploitation besides several very interesting concessions et al.

### OHIO'S NEW CHAIRMAN

Cincinnati, July 13. Mrs. Evelyn Frances Snow, of Mt. Vernon, O., is the new chairman of the Ohio Motion Picture Censorship Board, succeeding Mrs. Maude Murray Miller. Mrs. Snow is the only Republican member of the board. The position pays \$3,600 a year. Mrs. Miller is out entirely and for the present Mrs. Snow will censor all the films.

Later two assistants at \$1,800 each will be appointed by Harry L. Davis, the new Republican Governor. Mrs. Snow will be under the Department of Education, whose director is Vernon M. Riegel.

### OFFER FIGHT FILM TO CANADIAN HOUSES

Management of Pictures Insist on Percentage—Films Run 48 Mins.

Montreal, July 13. A printed report of the original fight film of the Dempsey-Carpentier battle is now in Montreal. It is known the film, which runs 48 minutes, has been offered to local theatre managers.

Terms for the picture are on a percentage basis. Its promoters will consider no other proposal.

Some of the managers to whom the film was submitted have hesitated through their belief it would be necessary to increase admission prices to meet the demands of the film's owners. Nothing has been arranged as yet.

Just how the picture got into Canada has not been divulged. It passed over two state lines to reach here, that of New Jersey into New York and New York across the border.

Some exhibitors in New York played the same picture last week with the actual fight portion deleted.

### FLORIDA BECKONS

Dozen Studios Being Offered to Film Producers—Part of City Boosting Plan.

Florida is in the ring with both feet in an effort to attract the profitable film industry to its palm groves and everglades. One New York independent producer reported that between reaching his office at 10 o'clock Monday morning and going to lunch at 1, he was solicited by five agents representing the Chambers of Commerce of as many Florida towns for the renting of studio space.

A large number of Florida studio promotions were reported last year, but the campaign to provide film studio facilities appears to have boomed greatly since then. It is said the movement is statewide and is part of a "boom Florida" drive, designed to bring as much of the producing end of the industry as possible into the territory.

### BROADWAY TO PANTAGES

Chicago, July 13. Alexander Pantages has taken over the Broadway theatre, Los Angeles, and is having it entirely remodeled at a cost of \$100,000. It will be renamed Lois DeLuxe with an orchestra of 75.

Jan Rubini will have charge of the orchestra, also the presentation of the pictures and ballet.



Friday, July 15, 1921

# NEW POINTERS ON PICTURES FROM THE TRADE SCHOOLS

By MARSHALL NEILAN

## LESSON III—PRODUCTION

Boys, girls and producers who are waiting for their "advance" from distributors since the week of May 1st, our next lesson has to do with that all-important phase of the motion picture industry—PRODUCTION.

I will review for your benefit the lesson in detail, outlining all the various classifications, defining its uses and abuses and giving a general resume of all its ramifications.

Pay strict attention to this lesson, children, for there is much to be memorized and still more to be forgotten concerning this branch of our business.

Producers, my children, are divided into two distinct classes, namely, Type A and Type B.

**TYPE A.**—The producers coming under this classification are those who have a legitimate excuse for being in the business. They are the rare species, to be true, but if you will look hard enough you will be able to find a few. They are identified by their ability to actually produce or to create the motion pictures they are sometimes credited with. They have knowledge and talent in this particular work and are entitled to the term—PRODUCER.

The directions for becoming a Type B producer, children, are commoner easily found. In any other business they would be considered the white space inside the cipher. In the motion picture business they are the persons who keep the industry in its justly famous infancy.

These producers are identified by their mania for marking up table linen in restaurants. They are also identified by their habit of excusing themselves from their friends every three minutes while spending the evening in the lobby of the Alexandria or Astor, to whisper to actors, directors, exhibitors, electricians, cameramen and property men about a new company they are about to form, with emphasis on ABOUT.

The individuals coming under this classification swarm into our business from many and varied intellectual enterprises and regard the film business as a court of last resort in their endeavor to keep from robbing a train.

As a rule, they become discouraged in their own vocation, such as peddling shoe laces, cloaks and suits, hardware, knitted ties and rubber goods. Upon hearing of the success of a cousin in the motion picture business, they rush to this new field in a manner that would make the '49 Gold Rush of California look like a feeble crawl of a suffering snail.

The directions for becoming a Type B producer, children, is complicated, yet simple. Pay close attention so that you do not fail your examination on this lesson! To be a true Type B producer you must not have any money either about your person or in the bank. Walk swiftly, as if on important business bent, into the lobby of either the Alexandria or the Astor, and maybe the Claridge, reading the while a three-page telegram. As you spy a star employed by one of the Type A producers from the corner of your eye, look up suddenly as if your recognition of the star reminds you of something that you must attend to immediately. Approach the star with a hurt look in your eyes and as the tears begin to flow ask: "Is it true you are making only \$2,000 a week?"

Running true to form said star will immediately burst into tears and shamefully admit that it is the sad truth. He (although it might also be a "she") will tell you of the many hardships he has to put up with, such as reporting at the studio for work every morning at the unearthly hour of 10.30, the necessity of constantly fighting over the fact that his leading lady is given two close-ups in a picture and of remonstrating because the last 24-sheet carried his name in a size type that was only twice as large as the Woolworth building, etc., etc.

At this point you interrupt the flow of tears by employing Line 8, Section 42, of "How to Snare a Star," namely, i. e. and to wit: "How long are you tied up?"

If the star is not under contract for more than 10 or 20 years, offer him \$3,000 a week and then try to catch up with the star as he rushes to a lawyer to draw up the contract.

With the star's signature on your contract dash madly to one of the banks that have scripture by Moses on the walls. As soon as these institutions have their first motion picture transaction they either open a subsidiary hock-shop upstairs or an insurance brokerage downstairs. As a rule, they tell you that they are not interested in picture enterprises, but that if you will call on Joe Bush of the Hocuspocus Financing Co. upstairs you might be able to negotiate a loan. Joe Bush will tell you, despite the fact that the loss is a hazardous one, his company will only take 80 per cent. for the use of their money.

Should this frighten you away to another bank, the other institution will tell you that they cannot make the loan, but refer you to Mr. Ferdinand X. Policy himself, of the Alabama Insurance Company downstairs. Mr. Policy will advise you that it will be necessary to insure the star, the director, yourself, the cast and every member of your company with one of their new 20 horse power high-payment-low-premium policies for which consideration he will only charge you 50 per cent. on the money he loans you.

The reason the banks send you to these subsidiary blinds is that they are only entitled to a banker's commission, which they get from other lines of business, but the picture industry is such easy pickings that these bankers believe they have as much right to pluck the fruit as anyone else. There are exceptions, of course, but you will find the exceptions are the banks that are financing the Type A Producers.

Either of these financing opportunities is equally acceptable to the Type B producer, so there is nothing left for you to do but to flip a (borrowed) coin and see which one it will be.

Now that you have secured your finances, return to the star and

tell him that as you are gambling your money you feel you likewise should have a salary of \$3,000 a week. An opportune time to mention this detail to the star is when he is reading his press notices. At such time he will "yes" to anything you say, so that you go away and let him concentrate on his business in hand.

Now that you are all set on your star, your finances and your own salary, all you need is a story, a director, a cast and a studio organization. These are mere details, to be sure, but still they come in handy, so note closely the following procedure:

Go to any director that you want to use. Say his name is John Dough—be sure and note how we spell Dough. If Dough is getting \$2,000 a week, the trick of obtaining his services for half that amount is simple. Tell him you will call the picture "A John Dough Production" and the deal is closed.

As for the story, ascertain the last production that grossed a million dollars and copy its theme, plot and punches in detail. Also be sure and get the cast of the million dollar picture for your own film. This is the iron-bound rule of all Type B producers. You will have no difficulty with the cast, as the horde of agents will soon be upon you in person and in the form of telegrams, letters and post-cards. Furthermore, the agents will see to it that the players are not underpaid, so you have no cause to worry in this connection.

For a continuity writer, send a paid telegram to one of your cousins or any other of your many poor relations who know nothing about continuity writing, for, anyway, when they get through, their continuity will be disregarded by the director so as long as you must have a continuity you might as well keep the money in the family. This, my children, explains the great mystery that surrounds the continuity of a picture. At this point I would like to say that it is well to get as many of your relatives in your company as possible, as it insures perfect harmony.

For your studio organization just make an inventory of the best people in any of the Type A studios, offer them screen credit and you can surround yourself with the best in the business. Incidentally, be sure and double their salaries, as this makes it so much more difficult for someone else to get them away from you.

Now that you are all set to produce, figure out how much money you will have left to make the picture with after your salaries are paid. Take the eighty-nine dollars and fifty-three cents, place it in your safe where the interest won't eat it up and write the combination on the cuff of your other shirt.

Soon you will meet Mr. George Overhead, with whom you will have many battles. George's chief weapon is evidenced in the form of the indisposition of the temperamental star. One thousand six hundred and seventy-eight other sources of worry will swarm down on you, but if you are lucky you will finish your production.

You will find it a wild business, but that's what makes it so fascinating.

After spending much of the bank's money and when your eyelids rest heavily upon your knees from the loss of sleep, your little ditty is ready for distribution.

THEN TRY AND SELL IT!

(Next Lesson on Distribution.)

## INSIDE STUFF ON PICTURES

The main topic of conversation in film circles this week is the general publication of the old story of a "wild night" by a party of picture men at a roadhouse outside Boston several years ago, as a result of which four picture magnates paid \$100,000 to hush the affair up. The inside story of how the four men came to pay the "blackmail" has never been told. They agreed to stand pat until one received a phone call purporting to come from a friend, tipping them off that another member of the party had gone before the grand jury and "squealed." Then the "big four" rushed over to the receiver of the cash and asked him to take it. The only one who broke even on the transaction was Adolph Zukor, who bought a block of Famous Players at 60 and sold it at around 60, clearing enough out of the deal to pay his end of the 100,000 smackers. Another reason for disposing of the affair at the time was the fact that Famous Players was just then negotiating with "Wall Street" to invest a large sum of money in the corporation and the fear that undue publicity might jeopardize the chances of putting the deal over.

Outside of that none of the men involved cared particularly, even though nearly all of them were married. It was just a harmless party aftermath following a dinner. The dinner was at Fatty Arbuckle at the Copley-Plaza, Boston, some years ago, and the party was at a roadhouse, with the customary bunch of dames probably figuring in to help swell the check. As Hiram Abrams in his deposition said the check amounted to \$1,050, there must have been a lot of awful appetites or huge thirsts.

Abrams' deposition was read in the prosecution of the case in Boston Monday. It looks as though one political bunch there thought it had something on another and used the information concerning the picture hold-up to get the opposition crowd, or try to get them. That's about all the interest the affair creates in Boston and locally thereabouts, although the subject matter may make further argument for the reformers. In New York, however, in the old days after a dinner the diners didn't have to go to a roadhouse; any New York restaurant would have been glad to soak them for the amount of the Boston check.

A line on the theatrical business of the summer may be truly obtained in connection with the gross receipts of the Strand, New York, the first big picture house on Broadway. It opened several years ago. Despite later opposition the Strand had never suffered a net losing week up to about a month ago, when the week's statement showed a loss of something inside of \$100. The following week the house lost over \$600. What it may have done since is unknown.

Jerome Beatty, advertising manager for Famous Players, has a wife who enrolled with the Prohibition Party at the last primaries. Recently Mrs. Beatty received a communication from prohibition headquarters. She glanced at the envelope and said: "That reminds me, I forgot to buy that gin."

## LOCAL PAPER ASKS READERS' CRITICISM

Kansas City Star's New Dept., "What's the Matter With the Movies?"

Kansas City, July 13.

The Kansas City Star has inaugurated a new department "What's the Matter With the Movies" and asks its readers to write their opinions regarding the class of pictures now being offered. Suggestions are also requested.

From the letters received the department will not be short of material. Some of the letters criticize the stories, others the direction, while others don't like the way the pieces are cast, in fact every thing is all wrong.

Every writer has a different view to express and from present prospects it looks as though the Star had started something.

## RECEIPTS IN PARIS PICTURE HOUSES

Reached 68,776,431 Francs During Year 1920

Paris, July 13.

The receipts of the Paris motion picture halls in 1920 reached, 68,776,431 francs, as reported with the theatre receipts in another column. In 1910 the movies took 40,604,661 francs; in 1918, 26,338,292 francs, and in 1917, 17,377,861 francs. The Gaumont Palace again leads, with \$3,454,000 francs, followed by Marivaux with 2,251,123 francs; Mogador Palace (a picture house in 1920), 1,621,058 francs; Palais des Fêtes, 1,584,800 francs; Aubert Palace, 1,637,427 francs; Cirque d'Hiver, 1,507,443 francs; Demours, 1,005,183 francs; Kasmorama, 1,508,278 francs; Lutetia, 1,768,219 francs; Omnia, 1,491,334 francs; Opera cinema, 1,041,800 francs; Pathe Palace, 1,477,017 francs; Royal Wagram, 1,142,073 francs; St. Paul, 1,230,840 francs; Tivoli, 1,703,613 francs.

The number of picture halls is 102 within the limits of the city of Paris. The recapitulation of total entertainment receipts is 22,780,588 francs for subventioned theatres; 64,486,243 francs for others; 25,601,113 francs, cafe concerts; 19,957,585 francs, music halls; 26,229,542 francs, circuses, ballrooms and skating rinks; 1,102,214 francs, wax works, museums, etc.; 801,871 francs for classical concerts. The total collected as poor rate on amusements is 22,586,501, this being about 33 per cent. of total receipts (not included in above), due to the tax being charged on free admissions, dating from July 1, 1920.

## PAYING STOLL DEBTS

"Determination" and Another Feature Finished—First as Broadway Special.

James W. Martin, former railroad executive, has bought the assets of the United States Photoplay Corporation that came to grief under the management of Capt. Frederick F. Stoll and is continuing the business as the United States Moving Picture Corporation. Mr. Martin and his staff have finished the feature "Determination," which was two thirds done and had cost \$500,000 when Stoll left, and will show it as a special on Broadway in the fall.

The new company has completed another five-reeler called "The Threshold," directed by Joseph Levering and Garfield Thompson, its author.

## Narcita With Nalpas

Louis Nalpas, the French director who has arrived here with his serial "Mathias Sandorf" and a special, "Tristram and Isolde," has signed Mlle. Narcita, the Spanish picture star, formerly with the Royal Cinema Corp. of Montreal.

Nalpas will make a picture here before returning to his studio at Nice.

## Goldwyn Rents Home on Coast

Los Angeles, July 13.

Samuel Goldwyn arrived here early this week and has leased for his own use the former home of the late Nat C. Goodwin at Santa Monica. He expects to remain here for two months.

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# VARIETY

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40 PAGES

## CARNIVAL CRIMES

### SIX BROADWAY THEATRES AVAILABLE FOR RENTING

**Shuberts Have Four, But Insist on General Booking Stipulation—Apollo and Princess Are the Other Two—Probably Six More Besides.**

There are six Broadway houses known to be on the market for rental and it is likely an equal number are also available. All but two are Shubert properties, which substantiate Variety's recent story of the Shubert real estate idea. The Shuberts are offering virtually all of their newly built theatres on long term leases, the first being disposed of having been the new Ritz, taken over by William Harris.

Other houses known to be open for rental are the Ambassador, Bijou, Comedy, Apollo and Princess. The latter pair are not controlled by the Shuberts, the Apollo being one of the Selwyn string and the Princess the property of F. Ray Comstock. There

(Continued on page 2)

### OPEN SHOP MEETING HEARS SCRIBNER

**Tells Burlesque Managers No Compromise With Unions—Will Fight**

All of the Columbia show producers and company managers were called to a special meeting by Sam Scribner, Tuesday morning. Rumors it seems has been spread about the theatrical district that there might be a compromise before the season opened between the burlesque people and the stage hands and musicians' union.

Sam Scribner, who presided, vigorously denied that there was any chance of a compromise, and emphatically informed all of the producers and managers there would be no deviation from the "open shop" plan, as already decided upon.

The burlesque interests are in the fight to stay, Mr. Scribner added, and all must do their share.

### ALL FOR OPEN SHOP IN GRAND RAPIDS

**Local Managers Will Not Treat With Unions—Won't Arbitrate**

Grand Rapids, July 20. Grand Rapids' theatre owners Saturday notified all unions of theatre workers that commencing Sept. 1, when current contracts expire, the picture and play houses of the city will be operated on an open shop—or as the theatre men prefer to phrase it, "American shop" basis.

Three unions, stagehands, musicians and picture operators, are affected by the managers' ultimatum which follows failure to renew contracts with the workers' representatives on a satisfactory basis.

The theatre owners have refused to arbitrate and will not meet with the representatives of the unions and Claude O. Taylor, who was made chairman of the three unions affected, said that they would fight to the last to prevent the local theatres from opening with an open shop policy. There are 26 theatres affected by the ruling.

**REHEARSAL HALLS FEW**

**Rates Stay Up in Spite of Alleged Depression.**

Despite the reported pessimism about next season, the shortage in rehearsal halls was never more conspicuous than at present in New York. The rates are being maintained at \$1.25 an hour for halls of average size, with a wholesale rate of \$10 for 10 hours within any day, and from those figures upward for the larger halls.

Every theatre in New York (legitimate) has from one to three companies rehearsing besides.

### HEALTH DEP'TS AROUSSED

**Condemn Traveling Pests Because of Disease Left In Their Wake—Pennsylvania Press Approves—Citizens Force Outings**

**OUTLAWED BY TAX**

Syracuse, N. Y., July 20. A lynching was averted by quick action of the authorities, who took from a posse of farmers who had chased and captured him, Archie Fairbanks, a carnival concessionaire, accused of an assault on Marjorie Scott, an eight-year-old girl. An open charge is pending against Fairbanks while investigation proceeds. The outrage was committed at Copenhagen, on a carnival lot, it is alleged.

The "Sewer of Show Business" is at last in the hands of the branch of the law that logically should handle sewers—the Health Department. In Pennsylvania the State Board of Health has ordered official action against carnivals. In its statement the board says that its activities were forced by complaints of "immorality, bootlegging, gambling and general disorderly conduct with traveling carnivals, with disease epidemics following in their wake."

The State Police of Pennsylvania have been instructed to work with the Health Department, with instruc-

(Continued on page 2)

### SHUBERTS' DOZEN PLAYS

The Shuberts have 12 shows in active rehearsal for next season. This is a larger number than they have been wont to make ready so early in the season—due to the scarcity of attractions through the defection of several of their producers of previous years.

### WON'T STAND RENT INCREASES, J. F. ZIMMERMAN WITHDRAWS

**Out of Garrick, Philadelphia, \$30,000 More Rent—Independent in 1923—Syndicate Manager Is 76 Years Old—Against Musical Union.**

### MUSIC BOX THEATRE, EXPENSIVELY BUILT

**Cost Over \$1,000,000 to Date—May Be Scaled at \$4—Open in Sept.**

The "Music Box Revue" with book, lyrics and score entirely contributed by Irving Berlin, is timed for a sea-shore opening late next month, the show being due into the Music Box early in September.

The house and show are listed among the most interesting features of the new season. The Music Box nearing completion, was built by Sam H. Harris, Berlin and Joseph Schenck. It is undoubtedly the most expensive theatre for its size on Broadway, and it is by long odds the prettiest theatre both inside and out that has been erected here in many years.

The house has so far cost more than \$1,000,000, that including the ground and the cost of building is around \$300,000 over the estimated figure. The seating capacity is but 1,005 of which 564 seats are on the lower floor. No final scale of prices has been determined on but at \$3 top the money capacity of the Music Box would be over \$21,000 weekly. Figuring on musical shows for which the theatre is designed, it is doubtful if such a gross would provide an adequate return on the heavy investment and the scale may be set at \$4 top.

William G. Norton will be manager of house and attraction. The "Music Box Revue" cast includes Florence Moore, Joseph Santley, Ivy Sawyer, Joseph Cawthorne and Wilda Bennett.

"East" Film At Empire

London, July 20.

The "Way Down East" picture will be exhibited by Sir Alfred Butt during September, at the Empire.

Philadelphia, July 20. The biggest news note of the summer as far as local theatres go, was sounded here in the withdrawal of J. Fred Zimmerman from the Garrick. In addition to the natural interest attached to the passing of this influential syndicate manager here, Zimmerman's reasons for his action gave rise to even more buzzing comments among those on the inside.

Aug. 31, next, the present lease of the Garrick theatre corporation in which Mr. Zimmerman was a stockholder, will expire, and the new lease,

(Continued on page 2)

### \$500,000 PAID OVER IN "BEN HUR" DEAL

**Famous Players Makes Advance to A. L. Erlanger—\$3,000,000 Profit**

The deal between A. L. Erlanger and Famous Players-Lasky, whereby the latter is to make a film version of "Ben Hur," directed by Max Reinhardt, has been consummated. It is reported Famous Players paid over an advance of \$500,000, under a guarantee that Erlanger's profits shall be not less than \$3,000,000, under a 50-50 division of the gross.

Robert Walton Golet and John D. Rockefeller, Jr., are understood to have advanced Erlanger the money with which to buy out the interests in "Ben Hur," held by Marc Klaw, Harper & Bro. and the Wallace Estate.

Harry Sommers is believed to have engineered the deal.

### LYNCH HAS CLOSED 175

Atlanta, July 20.

The S. A. Lynch Enterprises, up to Saturday (July 16) had 175 of their houses (in the South) closed for the summer.



# GERMANY'S "ROOF TRUST" WILL GOVERN F. P. OVER THERE

Zukor's Foreign Branch Subject to Stinnes, Germany's Commercial Dictator—Crown Princess Cecile Universally Popular—May Star.

Berlin, July 20. Forced into the roof-trust, Famous Players-Lasky, as represented here in Adolph Zukor's newly formed branch of the American picture concern, will be compelled to produce a program in accord with the plans of united German commerce as laid down by Hugo Stinnes.

A dignified production setting forth the claims and advantages of royalty and aristocracy as opposed to a dictatorship of the proletariat such as exists, theoretically, in Russia is the first thing on the cards. The exiled Emperor William has forbidden his son, Prince August Wilhelm, to appear in a motion picture.

Germany as at present organized has countered with a proposal to the Crown Princess Cecile, who has lived in Germany all along. A beautiful woman and intensely popular even in democratic Germany, she is expected to do much to rehabilitate the cause of monarchy. Her charming personality has a hold even on the people of other lands, surviving from the pre-war days.

The term "roof-trust" needs explanation. It is Stinnes' term and the appellation given Stinnes' dream. Stinnes himself is the lord of business in modern Germany. He foresaw the necessity of a central control of commerce in a country fighting the world for survival. He declared for a central syndicate to adjudicate all questions, especially the distribution of raw material. Businesses, as a result, now have to belong to the syndicate which does not take them over, as a trust would, but governs them by means of the Federal Economic Council, on which employers and employees are equally represented.

Control of the theatrical and picture business rests with the Council, too. No business can exist in Germany without joining the syndicate and doing as it says. That is the law. Hence any invasion of foreign capital is welcomed, not repelled.

## WON'T STAND RENT RAISE

(Continued from page 1)  
Effective Sept. 1, calls for an increased rental of \$30,000.

"I would not go in on that tremendous increase," Mr. Zimmerman said. "So I will be out of the Garrick theatre. I am already out of the Forrest and Broad street theatres. I sold my stock in the Forrest Aug. 1, last, when the rent went up over \$30,000 and in the Broad Oct. 1, last, when an increased rent of some \$20,000 was demanded.

"I shall no longer bear this enormous increase in expense which is more than double that of a few years ago. Hereafter my sons and I will confine our efforts to the management of the five theatres we own outright. They are the Liberty, Broad street and Columbia Avenue; Keystone, 11th street and Lehigh Avenue; the Orpheum, Germantown; the Fairmount, 26th street and Girard Avenue, and the Edgmont, Chester.

"An agreement I made eight years ago whereby profits and losses of my Liberty and the Grand opera house, Broad street and Montgomery Avenue, were to be pooled for ten years, will expire Nov. 1, 1923. The termination of that pooling arrangement which I made with the Keith and Nixon interests will finally put me in an independent position."

Mr. Zimmerman, who has just returned from his vacation to his estate at Glenside, also emphasized his determination to "break" the musicians union which has tied up the theatrical world here this summer. Coincident with Zimmerman's withdrawal from the Garrick, a new move was made by the Syndicate people

in the form of the incorporation of Erlanger-Nixon-Nirdlinger Co., in Trenton. The new corporation takes over the Garrick here, Ford's Baltimore and the new Nixon, Pittsburgh. Zimmerman declares that he has no connection with the new company. Just what part Thomas Love, and the Nixons and Nirdlingers play in the new unit is so far a matter of conjecture, but may be cleared up with the opening of the fall season.

Zimmerman's withdrawal from the Forrest and Broad, although known to some, had never been officially announced until now. He is 76 years old. He was in partnership with the late Samuel Nixon for 25 years, until 1912.

## 6 BROADWAY THEATRES

(Continued from page 1)

was some surprise that the Apollo, the last completed of the three adjoining houses in 42nd street that the Selwyns have been building for several seasons, was open. Like the Princess, whose management states the house will open to any one at the terms offered, the Apollo is similarly classed. Why the latter house is being offered on a long term lease however is not clearly set down. The Selwyns are participating in the leases of the Hudson and Cort, under the direction of Sam H. Harris, the Selwyns, and Arthur Hopkins this season. The Apollo has not yet been assigned an attraction for next season, whereas the other Selwyn houses have, the firm in addition putting in the attractions at the Hudson and Cort for the opening of the new season.

What has held up the disposal via leases of some of the Shubert houses offered is the insistence by the firm that any producer taking over Shubert theatres must book attractions playing the houses through the Shubert booking office for the road time. The Ambassador was offered a producing manager who, though in control of several smashers, is without his own theatre on Broadway. The manager was ready to accept the house at the price offered but desired to eliminate the booking clause. The Shuberts refused even after the prospective lessee offered to pay a large amount for advance rent.

The Shuberts' building program is still alive but the final theatre to be built by them for some time is a new house now going up on 49th street near 8th Avenue. This house is one of the smallest on their list, a deeply pitched balcony aiding in the scheduled capacity of around 600. The new 49th street theatre adjoins church property, as in the case of the Ritz on 48th street. Similar to the Ritz and Ambassador, the new system of a passageway exit into the next street demonstrates the "beating" of the fire laws calling for alleyways on either side of theatres. The new house and Ambassador have such exits on 50th street, the Ritz having an exit on 49th street.

The new theatre on 41st street west of 8th Avenue, which was formerly the building housing the indoor tennis courts, is practically completed. This house will be controlled by Walter Jordan and the Shuberts. The latter became interested by supplying a second mortgage to the amount of \$100,000. This house figures to operate on a rent of \$50,000 plus taxes.

## POOR PARIS BUSINESS

Paris, July 20.

Free performances offered at the state subventioned theatres the French National Fete Day, July 14, were well attended but business elsewhere was poor.

The theatre Edouard VII, the Batclan and Sarah Bernhardt have closed.

## "CADUCEE" WITHDRAWN

Paris, July 20.

Baron de Rothschild's medical comedy, "Caducee," has been withdrawn at the Gymnase and will be revived next season.

## SENSATIONAL RUN OF "CHU" ENDING

Five Years at His Majesty's, London—Over \$3,000,000 Profit

London, July 20.

"Chu Chin Chow" will end its run July 22. Elaborate preparations for the last showing have been made with every seat booked long ago. The run of this piece in London is one of the most sensational in theatrical history. For approximately five years it has continued to play to capacity at His Majesty's. For some time now the "last weeks" have been announced in the theatre's advertisements in the newspapers, adding that "the absolute date of the death will be duly announced."

Some two years ago Grossmith & Laurillard secured a lease of the theatre, to become operative with the close of "Chu Chin Chow" and these managers have been compelled to wait more or less patiently for the end. Long before that Oscar Asche, producer of the piece, built another production to replace it, which has been in the storehouse awaiting an opportunity for its presentation. The new piece is "Mecca," produced in New York last year by Morris Gest. The profits on the London run of "Chu Chin Chow" are said to have been in excess of \$3,000,000.

## FIRM DISRUPTED

London, July 20.

The continuously reported rupture between the members of Grossmith & Laurillard appears now to be focusing, with Grossmith and J. A. E. Ma'one mentioned as the dissolving firm's successor.

Malone was the late George Edwards producer of his Gaiety and Daly's successes for many years. Denials have been often issued of the Grossmith & Laurillard rupture but they carried no weight as the facts seem to have been generally known. The Grossmith & Laurillard combination has been instrumental in putting across several London theatrical successes, also several failures.

## CARNIVAL CRIMES

(Continued from page 1)

tions to "keep a careful watch on all such traveling organizations, and in cases where shows are found to be immoral, obscene or diseases carriers, to immediately notify district attorneys, mayors, police chiefs and local health and morals agencies as much in advance of the arrival of such carnivals as possible."

The press of Pennsylvania this week editorialized almost unanimously in enthusiastic favor of the above action and the sentiment it makes an official part of the public record.

The Williamsport Sun, in a typical expression, says: "The outcome of certain conditions complained of in some cities after visits of carnivals is of the most serious nature to all, and tragic to those immediately affected. This display of concern on the part of the bureau in a matter that has received wide agitation is pleasing to all persons interested in saving communities from the unpleasant results of these unwelcome organizations' visits. In this matter public opinion is considerably ahead of the authorities, for it has spoken very forcibly and determinedly against carnivals and like shows."

The news grist for this week again comes from a scattered area, and again bristles with reports of towns that are shutting out these contaminating marauders; the customary list of arrests for crimes and misdemeanors, swindles and immoralities, is also, as ever, present. Among them were:

## Carnival Reports

Chicago, July 20.—An expose of the carnival at Riverview Park by the Chicago Tribune revealed that the chances on the paddles were 3 in 12 of winning, that the prizes were worthless claptrap when they were won, and that the chances of winning the more imposing prizes were nil as most of the paddles were held out. One of the wheels was raking in at the rate of \$6 a minute and kept it up for a full hour that the reporter tallied. The wheel was spun on an average of every 10 seconds, and never more than eight out of the 50 paddles were out, making the percentage against the players enormous.

Seranton, Pa., July 20.—Private detectives were hired to visit a nearby

## ALICE BRADY TALKS

Tells Something of Her Own and Father's Plans

London, July 20.

Alice Brady sails on the Adriatic today, opening at Atlantic City in "Driftwood," going straight from the boat to rehearsals.

Miss Brady said this was her first holiday in eight years, but even so, it wasn't much of a one as she had been concerned with her father's business most of the time. She is negotiating for "If" by Lord Dunsany, and for "A Family Man" by John Galsworthy.

Miss Brady hopes to return to London next April to play. She has had many offers from local managers, but prefers bringing her own plays including "Driftwood" probably.

Speaking of her father's plans for London, she said he was not likely to carry out his picture scheme, but there was a chance in a million he would produce "The Man Who Came Back" in America. Miss Brady is taking back to him many unproduced plays by British authors.

## GARDEN YEAR 'ROUND

McQueen Pope, General Manager for New Controlling Syndicate

London, July 20.

A new syndicate has acquired a five years' lease of Covent Garden and will give entertainments there throughout the year.

Barring an occasional entertainment nothing has been presented there outside of grand opera and the new lessees propose to present all kinds of entertainment throughout the year, which will include dancing, boxing, pictures, etc.

McQueen Pope, for years manager of the Queen's and Globe for Sir Alfred Butt, is general manager for the new syndicate and has arranged to present opera there as heretofore. A season of Carl Rosa opera has been contracted for in the autumn, lasting from October to December and will be followed at Christmas by a "Dick Whittington" pantomime.

For next year there will be presented there Belasco's "The Girl of the Golden West." The syndicate has also secured a new play by Baroness Oresy, entitled "Leatherface," four other dramas and two musical productions. A series of boxing contests has also been booked.

## VICTORIA ACQUITTED

London, July 20.

Victoria Monks was acquitted this week of the charge of stealing jewelry. The male friend, who pleaded guilty, in the middle of her evidence, said he had done so in error. He was sentenced to 18 months at hard labor.

## ROBERT LORAIN WEDS

London, July 20.

Robert Loraine, the actor, was married this week to Winifred, daughter of Sir Thomas Strangman.

## "SOME DETECTIVE"

London, July 20.

"Some Detective" at the Empire July 16 was a personal triumph for Wee Georgie Wood.

The show is an American crook drama, not improved by the film additions.

## "M'LADY" GOOD PLAY

London, July 20.

Edgar Wallace's "M'Lady" at the Playhouse July 18 proved to be a good show, well acted.

It has great heart interest, but without the usual sloppy love slant.

## Raymond Opening in Paris

Paris, July 20.

Raymond, American illusionist, opens at the Alhambra July 29.

town where a carnival billed here was showing. The reports were such that the permit was revoked and no more such licenses will be granted. The evidence proved gambling, bad moral effect on young boys and girls, with several actual instances within one day of indiscretions uncovered by the investigators. It was shown by the testimony of the carnival's own men that these shows cannot exist without gambling and those that border on indecencies.

Flint, Mich., July 20.—The anti-carnival ordinance was unanimously adopted here, barring the shows forever. There is a carnival in town now, and that is why the action was immediate and effective.

Worcester, Mass., July 20.—Charged with immoral misconduct, two girl members of a carnival company playing here were arraigned after arrest in an Eden street rooming house with two local men. They gave their names as Helen C. Morrison,

## LONDON PLAYS

Gilbert Miller Arranging for Two Houses—Gillette's New Play

London, July 20.

Gilbert Miller sails for America the latter part of the current month. He is interested in St. James' and the Savoy and has arranged for the production at St. James' in September, 1922, of "The Green Goddess," with George Arliss. He also has the English rights to "The Bat." At Christmas he will make a revival at St. James' of "Peter Pan."

Miller's first production here, as general manager for Charles Frohman, Inc., will be an adaptation of "Blood and Sand," adapted from Ibanes' novel of that name, which Otis Skinner is to present in America. The Frohman company will also produce in New York a new play with William Gillette, and in association with David Belasco will produce at the Lyceum, New York, Sacha Guitry's "Le Grand Duc," which Arthur Bouchier controls for England.

## FARREN LOSES

No Evidence of Misconduct in Divorce Action

London, July 20.

Farren so far has failed to obtain a divorce from his wife, May Hobson. He cited as co-respondent Robert Leonard of "Potash and Pearl" matter. The jury found no evidence of misconduct.

Leon Quatermain was granted a divorce from Aime de Burgh, citing Gilbert Frankau, poet, playwright and novelist, as co-respondent. The petitioner had already divorced her in 1910, but when a reconciliation was effected, had the decree set aside.

## LONDON'S NEW SHOWS

London, July 20.

Lyn Harding goes into the management of the St. James in the early autumn with a comedy entitled "Threads."

Matheson Lang's new production at the New will be "The Jest." A new comedy, "Skittles," opens at the Apollo July 28.

Cyril Maude's new show will be under the management of Grossmith & Laurillard. Arthur Bouchier has acquired the rights to "Treasure Island."

## SAILING FOR NEW YORK

London, July 20.

Mr. and Mrs. Bert Levy and Morris Gest sailed on the Aquitania July 16. Their departure was postponed when the Caronia was sent into drydock for repairs.

Lord Northcliffe and Alfred Lever, general manager for the Stoll Film Co., were also aboard.

## HENLERE OPENS WELL

London, July 20.

Hershel Henlere opened big at Portsmouth despite nervousness and uncertain material. In Brighton following he went strong with an audience including the Prince of Wales.

## TRIX SISTERS STARRING

London, July 20.

The Trix Sisters are closing with the "League of Nations" Aug. 15, and sail the next day for a holiday in America, returning to star in their own show at the Prince of Wales under Andre Charlot's management in October.

## Roberts for "Merry Widow"

Paris, July 20.

Edward Roberts, an American and tenor in the Trinity Church choir, has been signed by Henry W. Savage to appear in the New York revival of "The Merry Widow." He sails early in August.

## Barrymores Reach Paris

Paris, July 20.

Mr. and Mrs. John Barrymore have arrived and are staying at the Hotel Crillon.

## Lettie Grooper Engaged for "Notions"

Paris, July 20.

C. B. Cochrane has booked Lettie Grooper, age 19, of New York and she will make her debut in "The League of Nations" in London Aug. 8.

## SAILINGS

July 20 (London to New York)

Alice Brady (Adriatic).

July 16 (London to New York)

Mr. and Mrs. Bert Levy, Morris Gest, Alfred Lever, Lord Northcliffe (Aquitania).

July 6 (from Southampton to Capetown) Jean and Jacques booked a tour of South Africa.

July 2 (New York to London) John D. Tippet (Celtic).

## PEGGY O'NEIL

SAVOY THEATRE,  
LONDON  
2nd YEAR

# BELIEF FAMOUS WILL PAY ITS DIVIDEND STIFFENS PRICE AT 47

Board Due to Vote on Action August 9—No Big Advance Looked For if Action Is Favorable—Orpheum Touches New Low at 20 a Share.

Uncertainty and conflict of opinion as to the probable action of Famous Players directors in dealing with the next quarter's dividend crystallized this week into two definite camps. On the one hand there was a strong faction, made up for the most part of stockholders and men in close touch with the affairs of the company, who were of the firm belief that the board would vote for the regular payment. There was apparently substantial buying of stock by this group every time it broke through 47.

Balancing this kind of buying there was aggressive selling reported as coming from a clique of professional bear operators. Times Square early in the week got the hot information that the bear group was being led or managed by Jesse Livermore, the spectacular Boston plunger.

## Livermore Selling

This tip came from Wall Street sources which have always been regarded as reliable, one of the biggest brokerage houses in the street, and found its way into the theatrical district when the brokers appealed to film trade sources in an effort to learn if there "was anything doing in Famous Players upon which a campaign for a decline could be based." The information did not indicate whether Livermore was operating for a decline as a lone player or whether he had been retained to manage the

(Continued on page 33)

## FLETCHERS' DIVORCE

Charles Leonard Fletcher Sued by His Wife—Statutory Charge Alleged

Papers were served this week through Francis C. Dale, acting for Mrs. Charles Leonard Fletcher, on her husband, in a suit for absolute divorce, brought in the New York Supreme Court. The statutory offense is charged and the papers name Clare Carroll as correspondent.

The Fletchers were married seven years ago and have no children. They have been separated since February last, when, Mrs. Fletcher alleges, her husband went south, to play engagements, meeting while on the southern time Miss Carroll, formerly appearing in cabarets.

Last Friday morning at 4.30, Mrs. Fletcher with three friends burst into the apartment of her husband at 321 West 45th street and claims to then have secured the evidence upon which the divorce action is based.

## TANGUAY HELD OVER

Making New Records at Pantages, Frisco.

San Francisco, July 20. Eva Tanguay is a holdover at the local Pantages this week, marking the first holdover of the season for this house.

Advertising was increased ten-fold for her opening here last week. For the first time in the history of the house parts of the stage are being used to seat spectators. Only once before in San Francisco did this occur and that was for Harry Lauder. The afternoon performances are holding them in line and because of the congestion in the aisles the management participated in quite a brawl with the police and fire departments last week.

This week extra performances are to be given Thursday and Friday. The proportionate salary to be paid Miss Tanguay for these performances will bring her salary for the week up to \$3,000.

## MORE UNEMPLOYMENT

Albany, July 20. The New York State Industrial Commission reports a further increase in unemployment during June, amounting to two per cent. The report is based on a survey of more than 1,500 factories.

Industrial depression has been progressive for fifteen months, during which activity has declined a

total of 28 per cent. For June there was a notable decline in shirt and collar factories around Troy. The metal industries also were worse than the others, the decline in the steel industry since last September amounting to 66 per cent in New York state.

## WALSH WITH HART

Federal Trades Lawyer Associated in Agent's Suit.

John Walsh, former chief counsel for the Federal Trades Commission in the White Rats complaints against the vaudeville heads and others, has been called in as consulting associate to the legal staff representing Max Hart in his million dollar suit against the Keith, Orpheum and associated institutions, following the withdrawal of Hart's booking franchise. Louis Epstein is Hart's principal counsel.

## MISS JACOBS SAILS

Abroad to Secure Acts for Shubert Vaudeville

Jenie Jacobs sailed last Friday on the Mauretania, to secure foreign acts for Shubert vaudeville. During the summer Miss Jacobs has been active in placing stage material with the Shuberts.

In her absence the Jacobs' agency will be in charge of Pauline Cooke and Milton Rosenow.

## FANCHON & MARCO ACT

Fanchon and Marco out of the revue which carried their names but was re-titled to "Sun-Kist" for the Broadway showing, will open in vaudeville at the Riverside next week having in support Dell Chain and Don Barclay, the latter replacing Eddie Nelson.

Barclay who graduated from burlesque to the "Follies" three years ago, returned to burlesque last season, again a featured comic. He was mentioned for the new Greenwich Village Follies which opens at the Village theatre in August.

## CAROL MCCOMAS' ACT

The advent of Carol McComas into vaudeville will be through the medium of a regulation variety turn in "one." Miss McComas will talk, sing and dance in her newly formed act.

## FELIX ADLER RETURNS

Back in New York is Felix Adler after a successful but brief debut in England. Mr. Adler will again cross the pond to appear in England next season.

His return was brought about for two reasons, that he is suffering from neuritis and that London is suffering from poor show business.

## OLD TIMERS BOOKED

Tom Powell, the Chicago agent, has secured a thirty-five weeks' blanket contract on the W. V. M. A. time for the Monarchs of Minstrelsy act.

This is the turn featuring six old time minstrel men, all over 60 years of age.

## Phil Baker Hurries to Coast

The press department of the Cafe de Paris announced Monday that Vivian Vernon, the recently married bride of Phil Baker, was dangerously ill in Los Angeles and that Baker was leaving that afternoon for the coast.

## FRIARS' INN, A. C., CLOSED

Al Sanders closed up his Friars' Inn at Atlantic City through untimely patronage, and will return to the stage, joining Jean Bedini's show.

## CHARGED WITH BIGAMY

Cincinnati, July 20. A warrant has been issued in this city against Samuel Siegel, described as a showman, charged with having two wives. He came to this country from Russia.

## ROSE "FROZEN OUT" OF "SCANDALS"

Harry Rose Alleges Geo. White Tried to "Farm" Him to Pantages

A "freeze out" is alleged by Harry Rose to have been tried upon him by George White in the "Scandals" show that opened last week at the Liberty. Rose has placed the matter with his attorneys, Jules Kandler and Monroe Goldstein.

Rose's story is that he was engaged by White when the show started to rehearse, given a run of the play contract and was informed he would have the role originally allotted to Lou Holtz, since Holtz was not expected to join. Later, says Rose, Holtz did join and when the performance opened at Atlantic City Rose lost numbers and bits assigned to him until at the New York premiere he was really doing the work of a super, but drawing his regular salary for it.

Meantime Rose asserts, White told him he was foolish to remain with the show under the conditions and when Rose persisted under his contract, Rose claims White arranged with Walter F. Keefe, the Pantages New York booking agent, to "farm" out Rose to that circuit, with an opening at Minneapolis scheduled for next Monday. Rose declined to accept the assignment or admit that White could "farm" him without his consent. Rose adding that White had said he would "have him opening shows on the small time" if he didn't quit the "Scandals" company. The attempt to make him play the Pan time, says Rose, under his production contract was an effort to injure him professionally.

Monday night Rose reported at the Liberty, ready to go on, but was advised he was no longer considered connected with the company. Thereupon Rose consulted with his attorney. Later in the week he received an offer to join the Frolickers' show at the Cort and was considering it.

## SERENADE RAIDERS

"Follies" Band and Girls Slog to Liquor-Selling Cops.

Moore's cafe, on 46th street, one of the best known eating houses in the theatre district, was twice raided within 24 hours. Officers "took" the place Tuesday night and Wednesday afternoon a patrol wagon was backed up and the liquor stock removed. The cafe is opposite the stage entrance of the Globe, where the "Follies" is playing. The wagon was backed up at intermission time (matinee). Raymond Hitchcock, leading the orchestra and playing a trombone, circled the patrol to the tune of "My Country 'Tis of Thee," encoring with a funeral dirge. "Follies" girls encouraged the demonstration from their dressing rooms.

## BEN WELCH SINGLE

Blind Comedian Intends Returning to Vaudeville

Ben Welch who was stricken blind last season while appearing in "Jiminy," is to return to vaudeville with a single act. Welch, whose eyesight has not improved of late, has been attending ball games which he follows through the aid of a companion.

## DINING ON ROOF

There will be dining again on the Century theatre roof, when the new show with Jimmy Hussey opens there, about the first week in August. Dinner will be served from 6.30 onward, on the terrace, with dancing, and again dancing after the performance. Werner has the catering privilege.

A platform to the rear of the auditorium will be utilized for the dancers. The theatre proper will be a fully equipped theatre with solid rows of seats.

The Shuberts are producing the show and running the roof.

## TWO JEAN SOTHERNS CLASH ON BALLYHOO

Agent For Wife of Army Officer Kicks on Broadway Lobby Display

The two Jean Sotherns are in a jam. Both are actresses and both played a part in the recent court-martial and conviction of Capt. Beverly Chew, sentenced to seven years for forgery, swindling and other misdeeds. One Jean Sothern is Capt. Chew's wife. She is not looking for dates for the present, being engaged in carrying an appeal against her husband's conviction to President Harding. She alleges Capt. Chew was wounded in France and is not responsible for his acts.

The other Jean Sothern is booked to appear at the Broadway theatre next week. When the date was signed B. S. Moss thought it good showmanship to fill a lobby frame with the newspaper clippings of the court-martial and put it on display. Mrs. Chew's agent, having in mind that his client might want dates later on, first protested against the display to Manager Fay of the Broadway. Mr. Fay referred him to Mr. Moss and Mr. Moss called the lobby display in.

The whole fuss started when certain testimony at the court-martial on Governor's Island was to the effect that the Captain in his wild career

lures from \$100 to \$200 a week. Mrs. Chew, however, played in "The Girl from Virginia" and "Conscience" and used the Sothern name.

The dispute has been submitted to the N. V. A. for settlement as to the professional right to the use of the name.

## RACE TRACK BETTING

Millions Wagered in Mutuels—\$10,000 Daily for Track.

Buffalo, July 20.

With the show business in the dumps and amusement people generally alleging show money is tight, the announcement of the provincial treasurer of Ontario as to the takings on the betting machines at the four Ontario spring race meetings is a revelation.

The reports made public this week show that a total of \$13,017,072 passed through the pari-mutuel machines. The betting record for the four tracks is as follows: Fort Erie, \$3,303,962; Woodbine, \$4,052,388; Thorncliffe, \$3,281,682; Dufferin, \$2,399,040.

The Metropolitan Racing Association alone turned in a profit of \$60,806, or nearly \$10,000 per day's operation.

## LADY TSEN-MEI A BRIDE

Los Angeles, July 20.

Lady Tsen-Mei, former vaudeville prima donna and at present star of "The Lotus Blossom" a feature which



EDWARD MILLER

Late feature of "Passing Show of 1919." "In a song cycle," Helen Connel at the piano.

Artistic Direction LOU SILVERS. Business Direction LEO FITZGERALD

of spending money secured from worthless checks, was accompanied by a woman known as Jean Sothern, a picture and vaudeville actress, Mrs. Chew, who has played in vaudeville and pictures, took the stand and proved conclusively that she had not been present when the crimes were committed. Part of the time she was in Washington and part of the time she was in a hospital. Obviously it was some other woman, presumably named Jean Sothern.

This situation came to the attention of the other Jean Sothern, whose real name is Esther Robinson and she exploded into the Judge Advocate's courtroom demanding to be heard. Thereafter the dignified proceedings became a sort of investigation, each actress trying to demonstrate that she was the original Jean Sothern and the other not entitled to the stage name.

On the testimony the honors appeared to be with Mrs. Chew. She declared she had done a single singing act as far back as 1912 under the contested stage name. Briefly the record of the other Jean appeared to be that she had been booked by Arthur Blondell at the old Odion, 145th street and Broadway in 1915. Previously she had used her own name, but at Blondell's suggestion she changed it to Gene Sothern and this later became Jean Sothern, under which name she played the Loew time.

Herbert Brenon testified Esther Robinson played in one of his films under the name of Jean Sothern and received for that and for other pic-

has just been produced by a company financed entirely by Chinese, has let it be known that she married before leaving New York recently. Her husband is Merritt Moore who is connected with a New York trust company.

## WINS COUNTER CLAIM

Harry Rose Awarded \$500 Against Winona White

Harry Rose of "Scandal" who was sued in the Kings County Municipal Court by Winona White, wife of Elmer White (vaudeville) on the sale of a house in Bayside, L. I. was awarded a jury verdict for \$500 in his counterclaim against the plaintiff. The trouble started when Rose refused to live up to his payments on the property. Mrs. White sued to dispossess him. It was her burden consequently to prove the reasonable value for the rent during the period Rose occupied the house, and she asked for two months' rent at \$100 per month.

Rose, through James A. Timoney, countered to the effect the details of the transaction were misrepresented to him and asked for damages, a jury rewarding him with \$500.

## Burns and Frabito

Burns and Frabito have reported. Frabito is framing a new act with Nick Basil, with Burns also to appear with a new male partner.



# SUN'S BOOKING BY MAIL SYSTEM STARTS SEASON WITH 33 1-2 WKS.

Now Giving Blanket Contracts For First Time—  
Salary Confusion Last Season—Claim Nine  
Houses Returned

Blanket routing contracts can now be issued by the Gus Sun office for the first time since the Sun Circuit withdrew from the Keith office, such contracts to be issued only from Sun's New York agency. This is but one of the results of the recent general conference of Sun bookers, which has brought about a definite booking system, with Wayne Christie in New York the chief booking executive as originally planned.

Though the three other Sun booking offices will continue to function, all will be subordinate to the New York office and all acts booked out of New York must be taken care of before bookers in the other cities can fill in on their own.

Another important change is that bookers must do business direct with the other bookers and not with agents. It was discovered at the conference the same act paid \$175 by the New York office was contracted for by the Chicago office for \$250, while another quoted at \$500 in New York was taken on at \$650. This condition came about through the bookers not being in actual touch with each other.

The general system will be that

when it split away from Keith, the circuit lost 11 houses but that all would be back on the Sun books for next season, excepting Stubenville, O., and Wheeling, W. Va., both of which signed for five years with Keith's Sun will have a house in Wheeling starting in the fall.

The Sun circuit is about 60 per cent. dark, which is somewhat more than customary for the summer. Openings are dated from Aug. 15 to Sept. 5. The New York office will add Terra Haute, Richmond and Evansville, Ind. The house in the latter city is the new Victory, a 2,500 seat theatre which opened last Saturday and which will split with Clinton.

## FRAME FOR SOUTH

Southern Agency, Inc., Sets Up Offices in Greensboro, N. C.

The new Southern Vaudeville Booking Agency, promoted by Nat S. Ferber, formerly general manager for Joe Spiegelberg of Atlanta, has established home offices in Greensboro,

## CLEVELAND'S HIP MAY SHORTLY CLOSE

Business Reported Away  
Off—New B. F. Keith's  
Opening in October

Cleveland, July 20. It is reported there was deliberation late last week whether Keith's Hippodrome, playing vaudeville, should not be ordered closed for the summer through the condition of business. While not yet decided it will cause no surprise should the order issue. It will be the first time the big house has gone dark during the summer since it went under the Keith dominion.

The local B. F. Keith's, now building at Euclid avenue and 105th street, is due to open during next October.

Louisville, July 20. The B. F. Keith big time vaudeville house here is to close for the remainder of the summer this Saturday.

## NUGENT'S PLAY

Wilmer & Vincent Producing 'Flighty'—Three-Act Comedy.

The vaudeville managers, Wilmer & Vincent, are producing at the Orpheum, Harrisburgh, Pa., for a try-out, a three-act comedy called "Flighty," written by the vaudeville author, J. C. Nugent, and his son, Elliott Nugent. The piece is aimed for Broadway.

Sidney Wilmer selected the Nugent's script out of several hundred.

## SUN'S NEW PROSPECTS

Consolidated and Midwest May Go to  
Gus

Kansas City, July 20. Gus Sun, Coney Holmes and Paul Goudron are here, conferring with the Consolidated Booking Managers' Association and the Midwest Theatrical Association, two managers' circuits which it is strongly rumored will go over as a body to the Sun books about Aug. 15. Sun will probably open an office here in that event.

## SCOTT SUCCEEDS CONWAY

Floyd B. Scott was installed in charge of the Orpheum Circuit Publicity Bureau last week, succeeding E. H. Conway, who was formerly assistant to Mark Luescher of the Hippodrome.

Mr. Conway had been in charge of the local publicity office for about a year and a half. During that time he was intermittently ill over a period of six months.

The present incumbent is the former press agent and assistant manager of the Kansas City Orpheum and was dramatic editor of the Kansas City Star.

## SAXES IN OSHKOSH

Chicago, July 20. The Saxe Brothers of Milwaukee extended their activities into Oshkosh, purchasing the interest of Roy Cummings there. Mr. Cummings has been associated with W. G. Maxcy. Maxcy retains his interests.

The theatre involved are the Grand opera house, Orpheum and Majestic. The Saxe Brothers houses when playing vaudeville, book through Jones, Link & Schafer and Marcus Loew.

## ELLA RETFORD'S ROUTE

Ella Retford has signed with the Keith Circuit to return to America next season for a complete tour of the country.

The English comedienne made a favorable impression on her trial engagement in New York last spring.

## REOPENING LABOR DAY

The Alhambra, of the B. F. Keith houses in New York, now closed, will probably reopen Labor Day.

The reopening of the Colonial, another closed Keith vaudeville theatre, will not take place until late in September.

## LOEW CLOSING TWO MORE

The Loew Circuit will close the Vendome, Nashville, and the Garden, Kansas City, Saturday. Both houses have been playing vaudeville.

## N. O. PALACE CLOSSES AUG. 7

New Orleans, July 20. The Orpheum Circuit's Palace will remain open one week longer than announced, closing Aug. 7.

## HOPE HAMPTON'S DATES

Will Appear in Eight New York  
Vaudeville Houses

Hope Hampton has been booked for personal appearances at eight Keith, Moss and Proctor houses during the next two weeks. The week of July 25, Miss Hampton will play the Regent, 58th Street, Coliseum and Harlem opera house. The following week she will appear at the Hamilton, 125th Street, Fordham and Dyckman.

The booking is in the nature of an innovation for the Keith office and it is the first time a picture star has played more than one house in a week's period. The houses are all split weeks.

The picture feature, "Love's Penalty," in which Miss Hampton is starred, will be shown conjunctively with the star's personal appearances, in the eight houses.

## STATE FAIR CUTS FREE ATTRACTIONS

Report in Syracuse Only  
Standard Events—Will  
Have "Midway"

Syracuse, July 20. Complete revision of the amusement features at the New York State Fair loomed up-state unless there is a sudden change in the attitude of members of the New York State Fair Commission. The 1921 edition here will be minus the sensational airplane attractions that have been features of the exhibitions during the last few years. It is understood there will be no Hippodrome free attractions.

The Commission believes the Grand Circuit Races (trotting) the Greatest Horse Show ever held at an Empire State Fair and the National Motor Cycle Championships together with the musical features will supply sufficient entertainment.

There will be a rejuvenated midway show.

## OVER HIP, L. A.

Coast Law Suit Has Eastern Angle

Los Angeles, July 20. The transcontinental battle with Loew-Ackerman & Harris on one side and Adolph Ramish, a local theatrical man, wages along. The local man states that he has won a point in his suit in the New York Supreme Court through an order being signed by Justice Edward Whitaker which direct Loew's Inc. to submit books for examination.

The fight started in May with a

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## LUBIN'S DECISION

Permits Agency Employe to Change  
Jobs—Doesn't Think Anyone  
Should Be Held Back

The first arbitration coming up before the Artists' Representatives Association was referred to J. H. Lubin, the general booking manager for the Loew Circuit, for a decision. The disputed point was the matter of an employe of one agency desiring to change employment to another agency with both agencies members of the Association.

Mr. Lubin decided that since the employe was seeking to advance himself and had the opportunity, there was no reason why he should not make the change. The referee is said to have given as his opinion at the same time no one who sees a chance to advance should be held back. The outing of the Association is to be held July 29 at Duer's Grove, Whitehouse, L. I. Cars and buses will leave the Loew annex building at 10.30 in the morning of that day. The usual games will be part of the program.

The Association is composed of active members from among the artists' representatives doing business through the Loew office.

Mr. Lubin is a lay member of the society, which has other lay members.

## TICKET TAKER'S ACT

Newark, N. J., July 20. George Van Horn, age 65 and ticket taker at the local Proctor's, left the front of the house to appear on the stage the last half, doing the turn he did in vaudeville 30 years ago. It had been 18 years since Van Horn professionally appeared.

Upon the conclusion of the engagement the ticket taker returned to his business post.

## ORPHEUMS, JR., OPENING DATES

Kansas City's New House  
Starts Oct. 3.—Minneapolis House Oct. 10

Two new Orpheums, Jr., playing the State-Lake brand of vaudeville, which is secondary to the Orpheum circuit's big time vaudeville bills, are to open in October.

The Orpheum, Jr. at Kansas City will make its bow Oct. 3, according to the present plan, and the new Junior Orpheum at Minneapolis will get under way one week later.

## J. B. EASLEY HURT

Hit By Police Car in Colorado Springs

Denver, July 20. J. B. Easley is in the Glickner Hospital, Colorado Springs, Colo., with both legs broken and serious body injuries. A performing horse valued at \$2,000 is dead as the result of an accident in which a Colorado Springs police car crashed into the horse and buggy belonging to Easley early Thursday morning.

Captain Freu Springer, of the police department, is not expected to live and B. M. Bright, driver of the police car, is also in a critical condition as a result of the crash.

Easley, who owns a string of performing horses which were on the vaudeville bill at a Colorado Springs theatre, was driving the star of his outfit, hitched to a buggy he used in the act, for the purpose of exercising him.

The police car was chasing two car loads of joy riders along Colorado avenue from Manitou and the chauffeur failed to see Easley in front of him in time to avoid the collision.

When the crash occurred Easley was carried for more than half a block by the impact and the horse was instantly killed.

Besides the broken legs Easley's injuries include a gaping wound in the back of the neck, torn and exposed ligaments on the right arm, bruises on the body and about the heads and shoulders and several flesh wounds, apparently caused by horse-shoes.

## FIRST TIME CLOSINGS

Wells' Houses in Norfolk and Richmond Off for Summer.

The Academy in Norfolk and Academy, Richmond, Va. (Jake Wells) playing Keith vaudeville, closed for the summer Saturday, for the first time in the history of these towns.

Owing to the booking arrangement this necessitated closing the Roanoke house also, though the latter was making money.

## State's Policy Still Up in Air

Though Loew's new State, New York, is to open Aug. 8 or 15th, Marcus Loew this week said the positive policy had not been set, repeating his statement of last week that it looked like vaudeville, at present.

## Interstate's Opening Date Aug. 21

The opening date for the new season of the Interstate Circuit in Texas as will be Aug. 21 at Fort Worth, with the show rotating along the circuit, marking the opening of the other houses on the chain.

## S. & McG.'s Karleton Opening in Oct.

Philadelphia, July 2. The opening of Sablosky & McGuirk's new Karleton theatre, seating 1,300, on the site of the former Kugler's restaurant, will probably occur in October.

## Switch Orpheum Managers

E. C. Burroughs, formerly manager of the Minneapolis Orpheum, having retired, the gap will be filled by a three-cornered switch.

George Sackett moves from Winnipeg to Minneapolis. Edward A. Furni switches from Duluth to Winnipeg, and Arthur Frudenfeld, a Chicago man, new to the Orpheum personnel, takes up the office of Furni.

## HOUSES CLOSING

Playhouse, Passaic, N. J., closed July 9.  
The Lyons, Morristown, N. J., July 9



## BETTY BOND

Opening at Selwyn theatre, New York, next week (July 25) replacing NORA BAYES with LEW FIELDS' "Snap Shots of 1921." Only a production of this great importance could have induced Miss Bond to desert her great love Vaudeville, where she was booked with a new edition of "Bonded" songs by Al Gerber. May s he prove New York's Gold Bond and Broadway's one best investment.

route sheets will be sent each day by special delivery from New York to Buffalo (W. T. Todd), who upon filling in the time available there will special the sheets to the Chicago office (Coney Holmes). The sheets will in turn be forwarded to Springfield, O. (Homer Neer) who will shoot them back to Christie in New York.

In effect this will be a booking meeting via mail. All books must be kept clear until the acts whose routes have been started in New York have been taken care of. It will not be possible for each act to play at the houses and that means the bigger turns, but the route sheets have the first call and medium turns will be given the entire time. Bookers outside New York will not be permitted to fill in their shows with acts of their own picking unless there be spots to be filled and then not more than two weeks ahead of the playing date, at which time it would be known if there were any open positions.

Sun will start the new season with 33 1/2 weeks. The New York office will book 11 1/2, with the routes started from that office sent around to the other offices. Buffalo will take care of six weeks, Chicago will also have six weeks, while Springfield will take care of 10 weeks.

It was stated at the Sun office that data was made known for Salt Lake.

N. C. The concern is said to have 20 split weeks on its books.

J. F. Pryor, of Greensboro, who controls a chain of picture and small time vaudeville houses from North Carolina to Texas, is president of the new concern and T. G. Leitch of Winston-Salem, N. C., is secretary. The small timers of these two offices will form the nucleus of the circuit, although bookings will be offered generally. Ferber is general manager.

## ORPHEUM OPENINGS

Denver Leads Off Sept. 7—Some  
Towns Not Yet Decided.

A partial list of Orpheum openings was made public this week. The first house to get under way is Denver, Sept. 7. Vancouver is last, Sept. 29. The list so far set is as follows:

Denver, Sept. 7; Portland, Ore., Sept. 11; Lincoln, Neb., Sept. 14; Winnipeg, Labor Day (Sept. 5); Edmonton and Calgary, Sept. 22; Seattle, Sept. 24; Kansas City, Sept. 28, and Vancouver, Sept. 29. No



## LOCAL NO. 310, MUSICIANS, SEEKING RECONCILIATION

**Resolution Adopted Wednesday to Move Back in Parent Body—Conservatives Spring Surprise in Meeting.**

As the result of efforts on the part of the conservative wing of Musical Mutual Protective Union, Local No. 310, until recently the New York local of the American Federation of Musicians, a resolution was adopted at a special meeting of the M. M. P. U., held Wednesday afternoon, calling for the election of a committee of five 310 men, to be delegated to call upon the A. F. of M. and open the way to a reconciliation between the New York musicians' organization and the parent body. This committee of five will endeavor to have the A. F. of M. issue a new charter to the M. M. P. U. to replace the charter revoked by President Joseph Weber, of the A. F. of M., July 7.

The radical element of 310 has controlled matters in the union for several months past, and it came as

(Continued on page 33)

### DREYFUS INDICTED

**Alleged Theatre Thief Also Arraigned to Answer Charges in Manhattan.**

Gustave Dreyfus, who, vaudeville circuit heads claim as the main operator in the recent back stage robberies, was indicted by the Bronx Grand Jury Tuesday on the testimony of employees of William Fox's Crotona, where Dreyfus was apprehended.

The alleged thief was arraigned in West Farms Court July 6 and held in \$300 bail to await the action of the Grand Jury.

Wednesday Dreyfus was arraigned in Manhattan to answer charges of suspicion of larceny in the Royal, Greeley Square and 86th Street houses. According to officials of the V. M. P. A., an investigation of the recent robbery at Proctor's, Mt. Vernon, where Leo Beers lost several suits of clothes, disclosed that the clothes had been pawned by a man who gave the name of Dreyfus.

### HILTON & NORTON QUIT

The vaudeville formation of last season, between Lew Hilton and Ned (Clothes) Norton has been dissolved, the turn separating after last week at Coney Island.

### ADA JONES IN CONCERT

Ada Jones, the phonograph singer, has been signed to head a concert company comprised of singers and musical people for the road next season. O. E. Wee will manage the company.

### SUING FOR LOANS

The action taken by Max Hart against Ned Norworth is for monies advanced to Norworth by Hart at different times in Chicago, amounting to \$125, says Hart, and not for commissions claimed due, as reported last week.

Mr. Hart last week in Baltimore took action against Johnny Dooley for an alleged debt of \$500, cash advanced to Dooley by Hart.

### REEVES ANNOUNCING BILLS IN BROOKLYN

**Selects Home Town—May Appear Again Before Burlesque Opens**

Al Reeves opened Monday at Keeney's, Brooklyn, as announcer for the vaudeville bill, following the style employed by James J. Morton.

Reeves may appear in other Brooklyn houses in a similar capacity prior to the opening of the burlesque season, he limiting his appearances to Brooklyn, due to his home being in that borough.

### WILLING TO "SLAVE" IF SKETCH IS PLAYED

**Denver Author Agrees to Bind Himself One Year To Playlet Producer**

Denver, July 20. The International News Service is carrying a story that a Denver author has offered himself into slavery for one year to the man or woman who will produce his dramatic playlet, called "The Scoop."

### CONJURERS MEET

**Wind Up With Mystic Entertainment—11th Annual Meeting**

The 11th annual convention of the National Conjurers' Association is being held in New York, lasting three days and concluding this Saturday night with a mystical entertainment at the headquarters of the association.

Several pros and semi-pros will appear as part of the show. Among the entertainers announced are Carl Rosini, Murray and Estelle, Charles Foster Fenner, Alma Cahill, Jean Irving, Fred M. Schubert (president of the society), Robert Henri Elroy.

### OAKLAND'S ORPHEUM

**Circuit Secures Site in Coast City—To Build at Once.**

The Orpheum Circuit is to build a new Orpheum in Oakland, Cal., to cost with the real estate in the neighborhood of \$1,000,000. The new house will be situated on the east side of Broadway, between 19th and 20th streets. The house is to seat 2,500 and it is expected will be ready for occupancy in about eight months. Construction work is to begin shortly. The plot on which the new theatre will be built is 125 by 150 feet.

The real estate involves an investment of approximately \$250,000. The location of the new Orpheum is within a short distance of the heart of the main business section of the city. The policy of the old Orpheum, at Clay and 12th streets, has not been decided, following the erection of the new theatre.

The Fox Film Co. is to erect a new house within a block or two of the new Orpheum between now and the holidays.



LILIAN FITZGERALD

Playing the New York Keith theatres for the summer arranged by those competent agents ROSE & CURTIS. Next week (July 25) 81st St., New York.

Just completed 81 weeks with Ed. Wynn's Carnival procured by that able representative and great manager, the only MAX HART.

BILLY GRIFFITHS pleasing the audience and me at the piano.

### LIGHTS CRUISE

**Bill Prepared for Special Show at Far Rockaway Sunday Night.**

The special show at Far Rockaway, L. I., Sunday night (July 24) of the Lights Club has been prepared. Among the artists appearing as announced are: Lew Fields, Gertrude Hoffman, Van and Schenck, Delyle Alda, Norwood and Hall, Regal and Moore, Harry Puck, Leo Carrillo, Victor Moore, McConnell and Simpson, Dooley and Sales, Cartmell and Harris, James Diamond, The Leightons, Raymond Hitchcock, McKay and Ardine, Frank Tinney, Clinton and Rooney, Prescott and Hope Eden, Leo Doherty, James Conlin, Dickinson and Deagon. Also the regular Keith bill at the house, which plays vaudeville during the week.

The performance will be given at B. S. Moss' Columbia theatre, with a guarantee of \$5,000 having been given the club for the single show. The guarantee is in reality an appreciation of the Lights Club members by Mr. Moss and other Rockaway summer residents for the willingness with which the artists of that club have in the past volunteered their services for the several entertaining affairs the Rockaways have given for charitable benefits.

The Sunday show will be the preliminary of the annual cruise of the Lights, playing several Long Island towns, without an itinerary as yet laid out.

This Saturday (July 23) the Lights will have its usual Saturday night clown evening with Walter Clinton as the Skipper of the occasion. Sunday afternoon a ball game will start on the Lights and Eltons will start on the club grounds at 3. Wednesday night (July 20) the Lights had a masquerade party. Last Saturday the club held its circus and Wild West with Fred Stone and Leo Carrillo in the lead. It was largely attended at both performances and is reviewed elsewhere in this issue.

### FREEPORT PLAYERS

**Start Long Island Tour On Commonwealth Plan**

A commonwealth organization known as Members of the Freeport Theatrical Colony opened at the Carlton, Bay Shore, L. I., Wednesday for a tour of the Long Is. and resorts. The company includes Major Wright, Dorothy Wahl, Ned Norton, Sullivan and Meyers, Holliday and Willard, Pisano and Bingham and the Siegler Twins.

The billing for the show features the Siegler Twins with Jack Dempsey's name prominently displayed, the Dempsey connection having been gained by the Siegler being proteges of the boxer. They do a boxing hit in the show.

Loew's Southern Representative on Georgia Governor's Staff.

Atlanta, July 20.

The Governor of the state has appointed Ed Schiller colonel on his staff.

Col. Schiller is the Loew Circuit's southern representative.

## "PLAY OR PAY" CONTRACTS INTERFERE WITH CLOSINGS

**Several Vaudeville Theatres, Playing to Losing Business, Holding Back Closing Dates Until Artists' Contracts Are Taken Care Of.**

The matter of play or pay contracts held by the vaudeville artists over this summer has been coming before the Vaudeville Managers' Protective Association pretty often of late. Managers-members of that organization have asked to have their liability defined, in the face of the bad business depression they are laboring under. The managers have informed the V. M. P. A. their houses would have been closed ere this were it not for the play or pay.

The managers' association has informed their members the play or pay contracts must be taken care of, either by actual playing in the theatre named in the agreement or through shifting them, with the consent of the artists, to other theatres.

In view of the present situation, however, it was reported this week a new clause may be inserted in the contract for next season, providing the manager with an out in the event he has a continual succession of losing weeks, which is occurring this season.

One of the theatres suffering from play or pay agreements, but not one of those complaining, is said to have taken a loss of over \$8,000 last week.

A western circuit that books several outside houses is reported to have received a flood of requests from its outside managements, asking how

booked in both houses can be located elsewhere. Keith's National, Louisville, is closing, also the Princess, Nashville. Keith-booked. With these two closings, the Keith southern time has seven houses remaining open over the summer with the probability all of the seven will shut, to reopen with the season.

The report persists that notwithstanding the many houses, mostly in Canada, the Pantages circuit has so far closed for this summer, that the entire circuit might have closed had it been possible for Pantages to have handled his outstanding artists' contracts.

It developed this week the Loew Circuit had inserted a "summer clause" in all of its contracts issued for after May 1. The clause reads to the effect that if the house named closes during the summer the contract is immediately voided. J. H. Lubin, the Loew general booker, said he had experienced no trouble when closing Loew houses for the hot spell, even with acts holding contracts not containing the summer clause. The acts, said Mr. Lubin, had worked willingly with the office and he had received many letters stating if their contracted time embarrassed the office bookings, to let them know and they would agree to a cancellation. Mr. Lubin said he



THE FLIRTATION WITH A KICK  
Darby—BROWN AND BARROWS—Charlie

Just finishing 40 weeks with "Back Home," by Wilbur Mack and Frank Terry.

Some of the many:

New Orleans Picayune—"The applause hit easily goes to Brown and Barrows."

Variety—"Brown and Barrows as an act are ready for the best."

Los Angeles Examiner—"Brown and Barrows were a riot of applause and laughter."

Bangor Gazette—"The applauding multitude had to be satisfied with bows and smiles."

Memphis Commercial—"The audience kept up the applause after the lights went out."

At Wildwood, N. J., for the summer, teeing off with Ed. Morton, Wm. Hunt, Dan McCormack, Ray and Bill Wolf. Waiting for Jim Harkins. Regards to friends.

Direction—Alf Wilton and Johnny Collins.

they may be relieved over the summer. One of the managers stated in his letter he at that moment had a bank balance of \$8.

One report about was that the V. M. P. A. might make a statement of the condition and ask for expression of opinions from artists holding play or pay summer contracts. At the V. M. P. A. office, however, no confirmation of this could be secured nor would anyone in the office comment on the story. It was admitted, though, the office was in daily receipt of inquiries from theatres that wanted to close but could not place their outstanding contracts.

It is said two Keith houses, Hippodrome, Cleveland, and Keith's, Syracuse, will close just as soon as acts

greatly appreciated the voluntary offer.

Tuesday it was said at the Keith office it was unlikely the Hip, Cleveland, would stop over the summer, through it having a sudden uplift of business with the opening of this week.

### MISS MILLER'S TURN

A new turn will be presented to vaudeville by Midgie Miller, who will lead it, having two boys in support.

Miss Miller has been appearing in an act with four boys lately, produced by Albert James. She disassociated herself from that act Saturday night when concluding an engagement in Philadelphia.

## INSIDE STUFF

ON VAUDEVILLE

Reports around when the death of Fred Ward in Paris was reported over here that Mr. Ward had died in want of funds were lacking for his burial, are not borne out by letters received since then, from abroad. One American in London, mentioning the American theatrical group at the Hotel Savoy at the time, stated several of them cabled money to Paris immediately upon hearing of Ward's death, but that the money was returned. The letter said Ward left London some two weeks before his death, to sign Maurice, the dancer, and that Maurice was looking after him at the end. Variety's obituary notice on Ward last week stated he was 44 years of age, whereas his age is said to have been 55, at death. Ward was a tubercular sufferer for over 20 years. When in the mountains over here (Saranac Lake) he would quickly build up, but decline

(Continued on page 34)

## SAN FRANCISCO SHOWS

### ORPHEUM, FRISCO

San Francisco, July 20.  
The Orpheum program this week more than half holdovers with familiar faces among the added acts ran off most entertainingly.

Singer's Midgets appearing for their fourth and final week during the past couple of months again had top billing and created, despite their numerous visits, the usual interest, seemingly getting as much appreciation as heretofore.

In "Memories" Tom Wise and his company including Nila Mac have an excellent playlet. It is unquestionably suited to Mr. Wise who proved himself the sure star of the bill. Miss Mac gives powerful support. The act scored heavily, making a speech essential.

Bailey and Cowan with Estelle Davis injected a lot of pep into the show next to closing. Into a song shop and modiste parlor setting the first two enter as melody stealing burglars. Bailey's exceptionally fine work on the banjo coupled with Cowan's strenuous song delivery and the personal charm of pretty Miss Davis gave the act distinct favor. They landed solidly.

Marion Weeks and Henri Barron on third sang to a hit. Miss Weeks' sweet appearance and excellent soprano and Barron's tenor of fine quality won appreciation throughout. Her doll number is a gem.

George Austin Moore was fifth, repeating quite well with the same routine minus the Swedish number. Mang and Snyder who closed last week, now open the show, and Emma Francis and Harold Kennedy repeating after a week's absence, gave some speed in second spot.

Cavanna Duo in a circus setting closed interestingly. The man does contortion and wire stunts, his talk getting laughs, with the harp playing and singing of his partner helping.

Josephs.

### PANTAGES, FRISCO

San Francisco, July 20.  
Eva Tanguay in her second week at Pantages continues to draw capacity business. Big banners adorn the theatre announcing the holdover by popular request. Miss Tanguay wore the same costumes and repeated the routine of last week.

Long Tack Sam Co., closed the show. Following the high salaried star, the Chinese troupe, the best seen here, were accorded emphatic applause. Sam himself was in fine fettle and worked with spirit.

Stein and Smith, male team, with piano and songs with nut comedy by the singer kept the house laughing during the running although the comedy and songs are along familiar lines.

Frawley and West, a mixed couple, opened the show with acrobatics. Whelan and King offered a farce entitled "Suite 10." The action takes place in a bathroom dividing the mixed couple's rooms, the situation and not the dialog being responsible for the laughs the rather incoherent act secures.

Josephs.

### HIPP, FRISCO

San Francisco, July 20.  
A good bill ushered in the split week policy inaugurated at the Hippodrome this week. The show had many features to commend it and business was good all day Sunday.

Stanley Bros., a couple of men, featuring the strong jaw work of the man holding a wire between his teeth while the other performs on the wire opened, the stunt receiving big applause. The Leach Wallin Trio here recently had a couple of girls holding both ends of the wire in their teeth.

The McMahon Sisters possess fine personalities for big girls, excellent voices and can't talk over. They were liked tremendously. Marshall and Gerner, a colored male team with songs, dancing and piano, received plenty of applause for the selection which stands out. The piano dancing by the other won deserved appreciation.

Arthur Sullivan and Co., offered an excellent comedy sketch filled with wise cracking material cleverly handled. It kept the house in continual laughter.

Marion Gibeby held her own next to closing and got away to a big hit with her Yiddish vamp at the finish. Jim and Irene Marlin offer a revue all by themselves. They carry a wealth of wardrobe and stage drapes and were a big flash closing. Both displayed big time ability in songs and dances.

Josephs.

### PRINCESS, FRISCO

San Francisco, July 20.  
With a double-feature policy and a three-act vaudeville bill coupled with a six-piece orchestra, Bert Levy's Princess in the Fillmore District is doing as good a business as one could wish for. The crowds at night tax the house to capacity while all day Sunday finds an overflowing business during the continuous performances.

Last Sunday the house accommodated close to 7,000 people.

Although in the uptown part of the city Levy figures to get the business as his programs are fully worth the admission charged which is 25 cents for all seats. The bills are changed Sundays and Tuesdays. Sunday the bill installed plays until Monday night. The following day the incoming bill opens for the remainder of the week. This is different from the policies of other San Francisco houses, and it seems to be working out satisfactorily. The regular Levy road shows play the second part of the week five days, along with one of the feature pictures of the preceding program, this being held over and a second feature picture which is added.

This week brought Charles Ray in "19 and Phyllis," Jackie Coogan in "Peck's Bad Boy" and the three vaudeville acts. The two pictures alone are more than the downtown houses offer for an admission larger than that asked at the Princess.

The vaudeville had Musical Walsh opening. He is attired as a chef and dishes out his novelty musical offering to good results. Some little electrical effects add interest and he shows well on the saxophone. His act is nicely adapted for this class of house. Fredericks, Ellsworth and Thomas, a hard working male trio, were the applause hit for their good harmony singing and some comedy suitable for this clientele. Violet and Lewis, a mixed couple, fitted well as the final act. Their work on the rings and the man's acrobatic stunts got good returns. As a prolog to the Jackie Coogan picture a juvenile sings a local written song entitled "Jackie Coogan," the authors being W. R. Dailey and Ben Bentley of the Levy offices.

### FRISCO ITEMS

San Francisco, July 20.  
E. O. Bondeson, press agent for the Curran, is seriously ill in a local hospital. During his absence from the house Hal Reed is supervising the publicity.

With the appointment of Noble Hearne as manager of the Frolic, to succeed Robert Abrams the house has announced a change for the interior. Universal owns the building.

Dick Powers representative for Sherman, Clay & Co., in New York arrived here for a rest last week.

Henry Hawes, general manager of the H. K. McGinn Co. in this city, prominent advertising concern has been promoted to vice-president in charge of the Pacific Coast department. He will remain in this city. Hawes is a world's war veteran and quite a golfer, although but 23 years of age.

Max Dill's musical comedy show which up until last Saturday played Napa exclusively is now alternating with Vallejo. Dill does not appear in the cast.

Fredrick Weiss is now on the staff of Edwin Flagg's studios.

Willis West and Hazel Boyd head a new girl revue at Joyland Park, Sacramento. Bert Levy books the company along with the regular vaudeville.

Margaret Merle's mother and father joined her in this city last week and will continue journeying along the Loew circuit with Miss Merle. Her parents are residents of Kansas City, Mo.

King and English recently with the Pantages time sail for Australia and the Ben Fuller circuit July 25.

Ed Nelson who visited here for a few weeks departed last week for the east where he will rehearse for a Shubert show.

Don Grant opens at the Alcazar next week in juvenile roles. He was formerly with the Auditorium stock, Kansas City.

Al Browne formerly manager of Witmark's San Francisco office has joined Peggy Macree which opens at the Savoy July 31. T. Daniel Frawley is the producer. Browne is to be a principal.

Some excitement prevailed on Market street and other busy sections of the city Saturday morning when over 3,000 envelopes, 50 of which contained free passes for the Orpheum, were distributed from an airplane flying high. The balance of the envelopes contained messages announcing the Singers Midgets are playing at the Orpheum.

Headed by Jimmy Rose and Lee Harrison a group of professionals including J. P. Harrison, Eleanor Whipple, Kitty Carlson and Jules Mendie are vacationing up at Kerville, Cal., on a tributary of the Kern river.

## WILL KING CO. AND PICTURES AT CASINO

### Vaudeville Discontinuing—Split Week at Hip—Diero Signs With King

San Francisco, July 20.

When the Will King company No. 2 opens at the Casino Aug. 7 the vaudeville end of the usual Casino program will be discontinued and in its place will be a feature picture policy. A similar policy of musical comedy and a picture will be at the MacArthur, Oakland, where the original King company is to be featured.

In the past the Casino has had a policy consisting of three to five vaudeville acts, a short comedy picture and the Will King Revue. The Hippodrome, Loew's other house here, which has been using the regular road shows along with pictures, will institute a split week policy that the vaudeville seekers may be accommodated.

In Oakland the Loew State, just across the street from the MacArthur, is also a split week.

King has signed Diero to a three-week contract. The accordionist will open in this city with King company No. 2 for a two weeks' stay and will then play with the Oakland company for one week.

## COAST TENT SHOWS ARE ENCOURAGED

### Licenses Reduced For Legit Attractions in Smaller Towns

San Francisco, July 20.

The handicap suffered in the past by legitimate shows playing under canvas as the result of the failing confidence in any kinds of amusements offered in the tents (fully due to hoggish and unreasonable moves by carnivals) seems to be nearing its finish. Several of the smaller towns of California are lifting bans on the legitimate tent shows. Exorbitant licenses were levied against all amusements under canvas by interior towns last year when the pressure of uncalled-for carnivals became too great to bear and city fathers decided it best to shut down all tent shows by the passing of a single ordinance.

The clean performances given by Murphy's Comedians at San Bernardino, Franks & King's No. 1 at Bakersfield and Franks & King's No. 2 company at Marysville have resulted in recent reductions of playing licenses in those towns. At Bakersfield especially the appreciation of the company was voiced by the city council which reduced the license back to the \$100 normal scale.

Until the carnivals overran the state the only opposition the legitimate tent companies felt was from the managers of the permanent theatrical houses.

### \$15,000 FOR "IRENE"

W. A. Rusco Cleans Up on Week at Orpheum, Oakland

San Francisco, July 20.

Causing somewhat of a surprise W. R. Rusco, formerly owner of the Georgia Minstrels now engaged in the bookings of road shows, leased the Oakland Orpheum last week and put in "Irene" for the seven-day stand. Business started off with a huge spurt, the play getting over \$15,000 for the week.

To Rusco the credit is due for the excellent results attained by the company. Rusco journeys into the small surrounding towns before his play is ready to open and gathers up all the publicity possible, posts his own announcements, even to the sticky pasting part, visits with the business men of whatever community he is in and attends to all the other arrangements.

This is the policy he assumed for "Irene" and it proved highly successful.

A month ago Rusco cleared up several thousand dollars when he purchased Al Jolson "Sinbad" outright for two nights in Oakland, and worked accordingly.

### Betty Bond Engaged

Betty Bond has announced her engagement to Sam Silverstein, non-professional.

## OBITUARY

### LA GRACIOSA

LA Graciosa, in private life Mrs. Clyde Gertrude Rinaldo, died July 12, at Rinaldo Villa, Buckeye Lake, O., their summer home. La Graciosa, age 35, died indirectly from the results of an operation sometime ago, for a pass bag that later became poisoned through make-up powder accidentally dropping on it. A skin graft became obligatory through that. For about three weeks before her death La Graciosa had a severe attack of hysteria or melancholia, worrying over her mother, who became insane after illness of many years. This largely contributed to the end. Interment was July 15 at Greenlawn Cemetery, Columbus, O.

La Graciosa was well known in vaudeville. She had appeared in many turns produced and presented by her husband, who survives, and will continue their latest act, "Visions in Fairyland," according to the wish of his wife.

With the death of Georges Feydeau there disappears the most famous French farce writer of the past generation. He will be long remembered as the author of "Hotel du Libre Echange" (A Night Out) and other broad comedies which had long

### "HILL" DOES \$10,000

Fox's Film Opens to Big Frisco Business

San Francisco, July 20.

"Over the Hill," Fox's feature, opened to fine business for this time of the year at the Columbia last week, getting close to \$10,000. The picture, which is to remain indefinitely, should go bigger right along. The press of San Francisco voiced exceptionally strong praises for the film.

At the Curran the "Four Horsemen" still plays to good business.

### COAST CANCELLATIONS

"Adam and Eva" and Friganza tours Called Off

San Francisco, July 20.

The scheduled coast tour of Oliver Morosco's "Adam and Eva" has been dropped and the play will not show out this way as announced. It was due at the Curran next month.

Cancellation of the proposed plans for a Trixie Friganza road show for a three weeks tour of the small California towns has also been announced.

### "PINKEY" AT CURRAN

San Francisco, July 20.

"Pinkey," Maude Fulton's latest production, scheduled for the Curran Aug. 7 and switched by its business manager, George Ebey, to the Savoy last week, has passed another booking change and will open at the Curran as per schedule.

The mediocre business done by Beattie Barriscale in "The Skirt" at the Savoy is thought to have caused the change. "Pinkey," which will have in its cast Miss Fulton herself and her husband, follows the "Four Horsemen" at the Curran.

### WARRING ON SPECS

San Francisco, July 20.

Complaining to the United States District Attorney's office that ticket scalpers are again operating in San Francisco and that they are refusing to stamp their tickets as required by Federal law in order that proper war tax may be collected, Charles E. Bray, western manager of the Orpheum circuit, has reopened the war against the scalpers.

Bray has succeeded in having the Collector of Internal Revenue make a personal investigation of the matter.

### EVA CLARK'S CONCERT

San Francisco, July 20.

Eva Clark, who recently left the Fanchon-Marco show in the east, is home again. She is vacationing at the Russian River with her husband, Charles H. Seiger, who returned with her.

A concert in which Miss Clark will be featured is being prepared by Rudy Seiger, director of the Fairmont Hotel orchestra, for that hostelry.

runs at the Palais Royal during the management of Boyer, and at the old Nouveantes, on the site of which the building where the American Consulate is situated now stands. Feydeau wrote a more serious comedy, "Le Borgeon," for the Gymnase, which had a success. He has left one play unfinished, "Cent Millions qui Tombent," commenced before his long illness. Some of his short sketches are famous, such as "On purge Bohe."

**TO MY GERTRUDE**  
In Loving Memory of My Wife:  
**LA GRACIOSA**  
Love listens, I hear the rustle of wing and feel your divinity. By your shrine I shall ever worship. Your Creed of Kindness shall ever be mine, unto the end that—  
"Kind Hearts are the Gardens,  
Kind Thoughts are the Roots,  
Kind Words are the Blossoms,  
Kind Deeds are the Fruits."  
We loved you in the flesh. We love you more in your Spirituality.  
Your Heart-Broken Husband,  
**CLYDE RINALDO.**

### EMIL TROITZSCH

Emil Troitzsch, veteran member of the cast which supported Kate Claxton in "The Two Orphans" and present at the old Brooklyn theatre fire, Dec. 5, 1876, died July 15, aged 67. His home was in Brooklyn.

### SPENCER M. CURTIS

Spencer M. Curtis, 63 years, picture and stock actor, dropped dead during the afternoon of July 13 at Long Beach, Cal., while enacting a scene before the camera. He had been for a time with W. S. Hart and later with the Balboa Co. at the Balboa studios.

### JOSEPHINE D. JEFFERSON

Josephine D. Jefferson, daughter of the late Joseph Jefferson, died July 19 at her home in Montclair, N. J., 62 years old. She was born in New York City and spent the greater part of her life here. She was never on the stage. Three brothers survive her, Thomas, living in California, and Frank and William of New York.

### NEW ACTS

Fred Cady, formerly of Rice and Cady, has joined with Leo Hoyt for a new eccentric comedy dialect act. Cady was in burlesque last season. Hoyt, formerly a principal comic in burlesque, has been in vaudeville several seasons and last season was of the trio, Hoyt, Winters and Harris.

Tony Martini and Harry Goodwin, new comedy turn written by Antonio D'Amato. The team is at present appearing in "The Shelburne Girl" cabaret revue at Brighton.

Anna Chandler and Sidney Landfield, her pianist, will appear as two acts hereafter. Landfield will first do a single and then accompany Miss Chandler in her act.

Edward Miller, for the past three seasons with the "Passing Show of 1919" will essay vaudeville as a single in the fall. Helen Consaul (Mrs. Edward Miller) will accompany him at the piano. He was with the Friars show at the Cort until Tuesday, leaving to take a six weeks' vacation.

After four years' separation Jose Termini and Joe D'Arer have reunited for vaudeville. They are musicians.

Hal Forde and Gitz-Rice are returning to vaudeville for three weeks over the summer (M. S. Bentham).

Jack Morgan, (formerly with Bert Wilcox and Co.) in a sketch with four people.

Corine (Kinny and Corine) in act with two men.

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## CHICAGO VAUDEVILLE

## MAJESTIC, CHICAGO

Chicago, July 20.

Three headliners entertained a small, but happy and sophisticated crowd, working at top speed despite the heat. Perhaps a shower in the afternoon pepped up the customers to a point where they enjoyed the show.

Frances Kennedy, a Chicago favorite, wife of a prominent local attorney, shared honors with the mystic Leona La Mar and the very chic production of Tempest and Sunshine.

Melbae and Clegg, a standard bicycle act, opened the show on wheels—and that's where it stayed, except for one place in the bill. Both are veterans and got the most out of their stunts. Bob Carleton and Julia Bullew followed in an offering which must be pretty nearly the ideal No. 2 act. The slim little girl, graceful and with a childish voice, sang sophisticated "blue" songs with a pretty lisp—and they loved her.

Phina and Co., of dusky entertainers, stopped the show. Little Katherine Brown, a child mimic, goaled 'em, while a colored dance team showed where the shimmy and the toddle came from. Frances Kennedy followed with her usual routine of exclusive songs and smart chat, putting the audience to work with her Peggy O'Neil number and they worked despite the heat. There was hardly a man who failed to whistle, or a girl who didn't hum. Leona La Mar amazed the credulous with her usual ease. She was followed by Signor Frissee, a xylophone performer who has turned his offering into an advertisement for the Edison Phonograph Company. It may be, and probably is, to his distinct advantage—but it is not good vaudeville.

Such an offering should be given free in a rented hall, or the phonograph company should pay the theatre for allowing it to appear. It so happened at this performance that playing with the phonograph was no advertisement for either the performer or the machine. Other crude spots were apparent in his act, which seems to be the "100 per cent" proposition of the two-a-day.

Tempest and Sunshine staged a return by "popular demand." It has been said before that Florence Tempest is one of the best "male" members of any mixed team. Both were entrancing, although Broadway in every song doesn't mean much a thousand miles away. George Moran and Charles Muck, "Two Black Crows," stopped the show—as usual. This act is, of its kind, one of vaudeville's classics. The show was closed by Van and Emerson, two clean-limbed athletes, who tossed each other about with apparent ease. Everyone watching them work felt cooler—by contrast. They held them in to the last grunt.

## STATE-LAKE, CHICAGO

Chicago, July 20.

Sixty thousand people pay admission to the State-Lake theatre, so there is not a performance at which the

## EUGENE COX

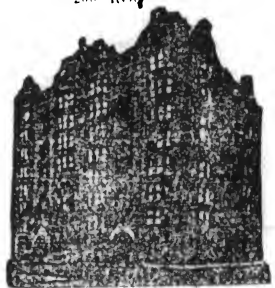
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CHICAGO

performers can say "Well I did not go so good, because there was no one out there." There is always someone at this house and most times there is always someone on the sidewalk waiting for those on the inside to vacate so they can get in.

Monday night with the thermometer registering an even century in the shade or moonlight Deso Retter opened the show with his acrobatic tumbling novelty—there was not a vacant seat in the house and plenty of air stirring despite the intense humidity outdoors. The forepart of Retter's routine is executed in a very slow fashion. Really too slow to do him any good as far as an audience is concerned despite the fact he has a good routine. However, when he does his grotesque wrestling bit using himself as the subject, getting half-nelsons, hammer locks and other holds about his neck and body he hits his stride and goes off to a very good ovation. Retter might find it to advantage were he to cut his running time to seven minutes and that could be easily done by eliminating the "stalls" between tricks.

Bob and Peggy Valentine, were injected into the "deuce" spot. The couple have all original songs and some very pert gags. The Prices, however, border on the risqué throughout and this thing it might say carries them over. Peggy has a very weak speaking voice which is not audible more than 12 rows back making it quite difficult for the audience to hear. The "Colonial" number is rather catchy but Miss Valentine's costume does not seem topical especially when shown alongside of the Colonial period costume of Valentine. The act when fair and can be qualified as a "deuce" in the smaller houses.

The Marmein Sisters and Dave Scholer gave the first tinge of class to the show. The superb dancing of the girls and the tickling of the ivories by Scholer seemed to tickle the "palate" of the audience and they concluded their offering to very solid applause.

Meyers and Hanaford in the "gray" spot had things all their way from their entrance. The house knew what was coming and the boys led it to them pretty. Just a little at a time and not too much at any time leaving them hungry so as to make way for Emma Carus and Walter Leopold.

Emma found them a little hard at first, but this did not deter her from endeavoring to bring them around. She mimicked and clowned and danced and through these efforts after about six minutes was on intimate terms with her "friends" as she calls them. Billy McDermott who was placarded for the next to shut spot had to hold his breath while Emma thanked 'em all, saying "it is not the lights out front with my name that count, but it is you. I try so hard to please you and now I will go home and have a happy sleep. Has anyone got a glass of beer that is idle?"

McDermott came on in the next to closing spot and maintained his laurels as a show stopper. He hooked them along, batin' them here and there and letting them goggle just enough of the worm each time to keep them in good humor. He just made them like him and no doubt will be with them soon again at this house.

The Choy Ling Hee Troupe managed to maintain the interest of the house in their endeavor to close the show.

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Ion and Lloyd and Rubin were not seen at this performance.

## McVICKER'S, CHICAGO

Chicago, July 20.

Celebrities while they are celebrated may be good box office attractions, but they are almost uniformly nil when it comes to entertainment. Such is the case at this house where the bill is topped by Flora Mae Hackett, winner of a \$10,000 prize in a beauty contest sponsored by the Chicago Tribune. The Hackett offering lasts three minutes and is made up of a hand-shaking monolog, interlarded with the record of the ambitions of a very pretty girl. She is pretty. Miss Hackett has appeared in the headline position in other small houses about town.

The regular bill started off with Stutz Brothers, a hand balancing and iron jaw act. They were well received. Reed and Lucey came next in novelty songs. The man worked hard and well, but the three songs he sang were so similar that having heard one the rest could have been imagined. Two Slickers offered a rube act built around a suffrage fire department in a small town. The idea has possibilities some of which are realized.

Clay and Robinson followed and stopped the show. He is one of the funniest "wops" on the stage, knows all the tricks and sings like Caruso. The girl makes the most of her material. George P. Randall and Co. presented a quadrangular triangle without much kick. The prize beauty missed the first show. Ferro and Coulter, blackface, opened their act in the classical Swor Brothers style and approximated Swor delivery throughout, with a touch of Joe Rolley to round out the offering. They were well liked.

The show closed with a miniature revue entitled "Let's Go". The audience refused to take the hint, however sticking to the end with reason. It is a well dressed, well staged, offering and numbers in its cast, a stunning brunette of the Frances White type. Buster Keaton in "The Goat" was the picture offering, proving as funny as anything that followed. Moore and Shy not seen at this show.

## RIALTO, CHICAGO

Chicago, July 20.

A general influx of outside talent into the vaudeville field has been more noticeable during this summer than ever before. With most of the headliners and regular, dependable drawing card talent laying off the question arises as to the reason for this. Particularly the picture industry has almost sent all of its silver screen "names" into the varieties. Of the many seen out west not one has stood up to the full possibility of drawing money, as most have either talked of nothing more than their studio experiences or appeared in a very small time vehicle, incapable of bringing out the star's good points, if they had any vaudeville good points. The majority are more pleasing to the eye on the screen than in person, and it can truthfully be said the larger number of these "outsiders" were not worth the war tax paid to see them. The bill here contained the name of Ben Alexander, best remembered acting the little brother with D. W. Griffith's, "Hearts of the World." In the picture little Alexander created a furore by his acting in one of the heart stirring scenes. Accordingly those who came to see him, expected a crying scene in his vaudeville turn. Alexander took up eight minutes, in which he gave two recitations in elocution fashion and did a bit showing a director at work, which was very humorous. For a lad of ten, Ben does remarkably well and has something worth while seeing. He offers more than money's worth and he leaves the stage with the feeling that he has not cheated the public. The public felt the same way and showed it through much applause. Douglas Fairbanks in "Racing for the Moon" was the feature picture. Julia Edwards followed it. Miss Edwards is a dependable show starter, and one who injects life into a bill even this early. The boy plant she carries on the stage with her offered much laughter.

Williams and Culver did not offer anything in particular. In fact, the act is nondescript, but in the main is a talking and singing act. The woman does very little and the man does not do much more. McKee and Day—two girls—who tried to give a good account of themselves and did not succeed, due to their routineing. They could not help notice that the ballad opening went best and all their novelty, poorly handled numbers shivered and died. The ivory coxer looks good, and the other miss who handles all the songs has much to learn in selling the style songs she offers. If they changed their routine it would do worlds of good. Raines and Avey whipped over

## LONDON

London, July 5.

Thomas C. Dagnell will, when the necessity arises, follow his successful revival of "Grumpy" at the Criterion with a new play by Walter Hackett. Charles Hawtrey will be the leading man.

Although "The Rebel Maid" has been withdrawn at the Empire, a victim of the present conditions, Louis Nethersole announces that its disappearance from the list of West End attractions will be only temporary. In any case his contract with the Empire company required him to leave the Leicester square building at the end of the month. The piece will be seen at another theatre in the autumn when we hope the state of things will be a little more normal and encouraging.

The Lord Chamberlain who put a censorial ban on two of the plays which were to open C. B. Cochran's new French season at the Garrick has been satisfied by the alterations made and the season will now go on. The title of one of the pieces has been altered from "Mademoiselle ma Mere" to "L'Honneur de Lestourne" and the relationship of some of the characters has been altered.

There seems to be a good deal of doubt as to the censorship of plays in Great Britain. Ireland does not come under the rule. The Censor is really the Lord Chamberlain of the King's Household, with offices at St. James' Palace. Having received your Mss. with a fee of two guineas (should the piece be turned down this is not returned, nor is the Mss.) it is read by an Examiner of Plays who reports to the Lord Chamberlain who then issues or withholds the license. In some cases the matter is referred to an advisory board. Bad language is permitted to some authors but apparently not to others, and the names of living members of the peerage must not be used for characters. The censorial ban on a play used to be good publicity but the ban is becoming so frequent that it is losing its attractiveness, it is now almost as futile as the once popular poster gag "For Adults Only." Every ounce of value is of course still got out of it but Heaven help the manager who is

snappy talk. They have the same act they showed a while ago, but it is certainly a knock-out. What an asset this team would be to a big time bill. Dellbridge and Gummer carried the class of the bill. The man appears in full dress, with the woman in evening affairs and both sing very pleasingly. The singing is savored with a few stories by the man. Ben Alexander took up his allotted time, making way for Monte and Lyons, two old-time wop entertainers. They are as important to the bill as Dempsey's strength was to him when he floored the Frenchman. "Nine O'Clock Revue" closed the show.

caught purposely inserting lines or business with a view of getting such publicity. The Lord Chamberlain is all powerful and holds sway not only over the theatres and their managers, but over the players too.

Maurice Moscovitch is the latest legitimate artist to make his appearance in vaudeville. Having tried it out successfully in the provinces he has now brought "Don Carlos" to the Palladium for the West End verdict. He appears at evening shows only.

The adaptation of "L'Inconnu" by H. A. Vachell which Marie Lohr will produce in the provinces prior to her Canadian tour, has been titled "Her Destiny."

Marie Lohr is rehearsing an adaptation by H. A. Vachell of "L'Inconnu," which she will try out in the country. This piece will be one of the attractions on her Canadian tour which, opening on September 12, will last for 20 weeks. Dion Boucicault is producing.

Arthur Boucher has acquired the rights of a strong drama "La Caduce," which is at present running in Paris. The author is Baron Henri de Rothschild, who hides his identity under the nom de pume of Andre Pascal. M. le Baron will be remembered as the author of "Croesus," a play which produced by Arthur Boucher, who also played the leading role, had an exciting though not financially successful run at the Garrick not long before the war.

The Empire and the adjoining Queens Hotel are once more much to the fore. C. Hamilton Baines, the manager of one or two unimportant provincial houses, announced that he had bought the property on behalf of a syndicate of Cardiff men, and the "Jay" press devoted much space to the announcement and the announcer's plans. Then Sir Alfred Butt had his say to the effect that there had been no such sale, although an offer had been made. Now Baines returns to his story and adds that his solicitors are issuing writs presumably against Sir Alfred or the Empire company. There the matter stands, but it is interesting to note that some little while ago the same gentleman announced that he had

(Continued on page 33)

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# UNPRECEDENTED CLOSINGS AMONG CHICAGO THEATRES

68 Picture Houses Closed—20 Playing Week-Ends  
Only—Soft Drinks, Opposition.

Chicago, July 20.

The panic is on as far as picture houses are concerned here. So bad has business been that 68 picture theatres have closed for the summer and 20 representative cinema houses are operating on Saturday and Sunday only. This is the first time in the history of the picture theatre in Chicago that houses have been compelled to close during the heated periods. In the past the houses have been playing to practical capacity all summer long.

In the loop district three picture houses and one legitimate house have installed "root-beer" stands in front of their entrances. It is asserted by the theatre managers that the "soft drink" stands are getting as much revenue daily as the box office, with practically little expense. The vaudeville and picture houses which have installed this new enterprise are McVicker's, Randolph and Orpheum. "Sport" (U. J.) Herrmann, who guides the destiny of the Cort theatre, where Taylor Holmes is appearing in "Mouth as Silk," refused to have the picture magnates outside him in the sideline enterprise, so on Monday he, too, had a root-beer stand operating in front of the house. It is a matter of conjecture whether Monday night the crowd in front of the theatre was waiting to get root-beer or tickets at the box office.

## SUMMER HOME PICTURES

Chicago, July 20.

Aaron Jones and Adolph Linick, of Jones, Linick & Schaefer, have a new summer home at Flossmore, Ill., and it is one of the show places of this part of the state.

To enable them to spend as much time as possible at the place in the shade of the trees they have placed a screen and projection booth where the members of the firm every evening screen pictures they contemplate buying. The booth used is one of the theatre type and houses two projection machines.



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DEAL WITH THE ARTIST

## SCENERY

OPERATED BY 5 SCENIC ARTISTS

15-17-19 West 20th Street, CHICAGO



## CHORUS "BENEFIT" FAKE

Promoters Arrested for Picnic That Never Happened

Chicago, July 20.

The "Unemployed Chorus Girls' Benefit" turns out to have been a fake. Solicitors are said to have cleaned up \$13,000 for a picnic dedicated ostensibly to "the cause." The picnic never materialized.

A. Grodey and Albert Borak, its chief promoters have been arrested. The police say Ella Gordon, a show-girl, in charge of the solicitors who worked the loop offices and stores, got \$35 a day, and her assistants \$20 a day.

## RAINBO GARDENS WINNER

Chicago, July 20.

The Rainbo Gardens, on the North Side, is running an easy first with the money-getters. The gardens are beautifully decorated, cool and inviting. Stunts are proving drawing cards, and at present a toddle contest is very popular. An automobile is to be given the winners.

Frank Westphal and his orchestra play the music for the dancers as well as for the show. Frieda Leonard, comedienne; Jada Trio (Chester, O'Brien and Allen), and Irving Foster, tenor, are supplying the entertainment.

The Rainbo is under the management of Fred Mann.

## TENT SHOW AND CREW

Chicago, July 20.

Suit was brought against Earl S. Mayo and Glen C. Beveridge, who own the Beveridge Players Company at Toulon, Ill., by the members of the stage crew. In his defense Beveridge stated that even though he owned the tent he did not have any interest in the show. Judge J. J. Cooke held Beveridge was liable for the money.

## BESKIN UNDER ARREST

Chicago, July 20.

Thomas Beskin, former manager of the Casino, 58 West Madison street, wanted on a charge of embezzling \$5,000, is under arrest in New Orleans, according to information received here today by I. Leserman, secretary of the Central Theatre Co., which controls the Casino.

Beskin had been in the employ of the Casino only two months when he left last April.

## VAUDEVILLE IN HARPER

Chicago, July 20.

Lew M. Goldberg's Harper theatre, situated in the finest residential part of the city, will change from a picture policy to a pop and vaudeville policy, with five acts being booked out of the Western Vaudeville Association, by Sam Tishman.

The new policy goes into effect Labor Day.

## MARRIAGES

Elsie Gilbert (Nell and Elsie Gilbert), vaudeville, to Dubert Armstrong, at Long Branch, N. J., July 18. Mr. Armstrong was of the vaudeville team of Armstrong and Schram, formerly.

Cliff Robinson, jockey, to Lillian Dawn ("Snapshots" chorus) in New York, July 14.

William Rock to Hiler Eby, Derby, Conn., July 6.

Joseph Bernard Roth, the playwright, to Stella Rutheiser, July 16, at the Hotel Gotham, New York, ceremony performed by Rev. Jules Monroe.

Owen Moore to Kathryn Perry at Greenwich, Ct., July 15.

## ENGAGEMENTS

Gretchen Eastman, "Greenwich Village Follics."  
Charlotte Walker, "The Skylark."  
Flora Sheffield, Jerome Patrick, "The Night Cap."

## BIRTHS

Mr. and Mrs. Max Hiltig, July 4, at their home, 104 Waldo avenue, Jersey City, N. J., daughter, Mr. Hiltig is with "Voice or Money."

To Mr. and Mrs. L. M. Boas, a son, July 6. Mr. Boas is general manager of the Empire Circuit of New England, with offices in Fall River.

## SPORTS

Those who like good fights are hoping that Jack Johnson, now released from the Leavenworth Federal prison, may meet Wills for the colored heavyweight championship. Johnson is around 42 now. A year in jail may have given him a condition he could not otherwise have obtained. If successful against Wills, Johnson would probably challenge Dempsey, and having once been the world's champ, Johnson could demand a hearing even if Dempsey drew the color line, though probably the reformers would step in with the white slave charge Johnson was convicted upon to prevent the bout.

Boxing will be on tap at Saratoga during the racing season. The Beach Athletic Club was granted a license by the boxing commission last week and will probably put on its opening show the first week in August. Convention Hall is, mentioned as the scene of the glove swinging. Patrick F. ("Paddy") Box is matchmaker of the club.

As a result of his appointment as Director of the Federal War Risk Insurance Bureau for New York State, Colonel Charles E. Walsh, of Albany, a member of the License Committee of the State Athletic Commission, will resign his place on the boxing board.

Jack Dempsey is reported to have made Harry Wills an offer of \$15,000 yearly, to become Dempsey's permanent trainer. Wills refused to consider it.

The outing of the F. I. L. M. Club will be held July 27 at Glenwood-

on-the-Sound. One of the features will be a "burr" game between the Motion Pictures Chambers of Commerce and the F. I. L. M. Club. President Chadwick will donate a handsome prize to the winners. The lineup of the M. P. C. of C. bunch will be: S. Schwartz, pitcher; S. Peyser, catcher; O. Miller, first base; R. Sanders, second base; Pop Wolf, third base; L. Bolognino, shortstop; L. Gordon, right field; L. Geller, left field; B. Grobe, center field; Al Harsten, utility; Morris Goodman, umpire. A trained kindergarten from the School of Ethical Culture will care for the kiddies. The affair will be held at Karatoni's Inn. Steamer Nassau will leave foot of East 30th Street, Wednesday, July 27, at 12 o'clock noon.

Harry Fox says when you pick 'em you don't win, referring to the leaping nags. Harry selected a horse on a track away from New York, where the odds are gauged through the amount paid by the mutuels. He placed \$400 on it to win, giving the money to a hand-booking commissioner. The horse won with the mutuels paying \$27.20 for \$2. Accordingly Harry should have collected around \$4,000. When calling to collect, the hand booking guy informed him he had been too late to place the bet. Fox chased him around the track.

(Continued on page 33)

## "ELI," The Jeweler

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Loop End Bldg.

Tom Powell  
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The Simon  
Agency

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The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

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## PRODUCERS' POOL IN TRANSPORTATION

### Each American Show Con- tributes \$325 For Open- Point Jumps

The transportation expenses to the opening stands of all of the American wheel shows have been pooled, through an arrangement agreed upon by the American producers. The cost of transporting the shows to their opening towns will amount to approximately \$10,000. Each American producer, regardless of whether opening in New York, Philadelphia or any nearby city, or in, say Minneapolis, will pay about \$325 into the pool, or approximately 1-34th of the total amount required to move the shows. There are 34 shows this year.

In the event it costs more to move a show than originally figured, the different American producers will pay an additional pro rata sum, based on the 1-34th ratio, into the pool.

The pooling of opening transportation expenses was followed by the old Empire Circuit or western wheel, during its existence, several years ago.

The transportation expenses to each opening stand will be allotted each individual American producer for his show or shows, from the pool.

The Columbia producers will not follow the pool idea, each producer paying individually whatever it may cost to make the opening jump.

This is the first year the pooling plan has been followed by the American.

## SHOWS AT BASTABLE

### Local Management Announces Bur- lesque and Legit Attractions

Syracuse, July 20.

Regardless of complications arising from the move of the Columbia Amusement Co. to institute the open shop in its 1921-22 productions, the Bastable here will offer the Columbia burlesque attractions the first half and the Erlanger bookings the last half of the week during the coming season.

Stephen Bastable, manager of the playhouse, made this announcement following his return from New York.

The Bastable's initial attraction will be Al G. Field Minstrels, opening the house Aug. 11. The booking is for three days. Annually the Field combination was the opening show at the Empire during the 10 years K. & E. bookings held sway there.

Mr. Bastable says the regular burlesque season at the Bastable would be inaugurated Sept. 5. The elimination of both Syracuse and Utica from the road line-up in the advertisements of the Columbia wheel caused considerable attention here. There was speculation as to the effect of the "open shop" mandate of the Columbia interests. The Erlanger attractions are unionized as regards back stage employees.

Mr. Bastable declined to discuss the union situation, but he did assert that there would be no change in the Bastable booking policy. As evidence of this Mr. Bastable announced that Nance O'Neil, one of the best known of dramatic stars, will come to the Bastable under the Erlanger standard Sept. 8-10 in "The Passion Flower." Bastable attractions are being booked as far ahead as February.

## COHEN BUILDING

George Cohen (not Geo. M. Cohen) is erecting a new theatre in Poughkeepsie which will be devoted to vaudeville. The building which will occupy a block will include an apartment house.

The Royal, Newburg, owned by Cohen, will be closed upon the completion of his new house in that city.

## HODGES CO. OPENING

The Jimmy Hodges Musical Comedy Co. opens in stock at the Academy, Scranton, Monday. The Academy has been playing dramatic stock, having had the Corse-Payton Company and the Miles Players. The house is owned by C. H. Miles.

Hedges Managing Cincinnati Empress  
Cincinnati, July 20.

Harry Hedges has been appointed manager of the local Empress (burlesque). He succeeds Moe Lessing. Hedges formerly managed the Lyric.

## 47 SHOWS FILLED

32 Columbias and 15 Americans  
Reported Equipped With  
Working Staffs

Thirty-two Columbia shows and 15 American wheel shows were set as far as electricians, property men, stage carpenters and musical directors are concerned, up to Wednesday, of this week. Six more Columbia shows remain to be equipped with back stage crews and leaders. These will be filled before the end of the week, it was stated at the headquarters of the Burlesque Producers' Association. The rest of the 34 American wheel shows will also be completely equipped with back stage crews and musical directors by the middle of next week.

Rehearsals of both wheels shows generally start about Aug. 15 to 22.

## COLUMBIA OPENINGS; 38 SHOWS LISTED

### Same Number as Last Sea- son—18 New Titles—

The opening stands of the Columbia Amusement Co. shows for next season are listed below. All of the shows, excepting one, "Tit for Tat," open Labor Day, if playing in the east, and the Sunday previous if playing on the western circuit where Sunday shows are allowed. "Tit for Tat" opens the following week, Sept. 12, at the Gayety, St. Louis, Abe Reynolds' Revue opening that house Sept. 4.

This season the Columbia numbers 38 shows, the same as last year. Of the 38 shows, 18 will carry changed titles, from those of past seasons. There will be but one new house on the Columbia circuit, Hyperion, New Haven, which will play a full week and replace the Jacques, Waterbury, Conn.

The following table gives the theatre, town and shows openings:

Columbia, New York, "Jingle Jingle."  
Gayety, Boston, "Big Wonder Show."  
Empire, Albany, "Peek-a-boo."  
Bastable, Syracuse, Al Reeves.  
Gayety, Rochester, "Odds and Ends."

Gayety, Buffalo, "Bon Ton Girls."  
Gayety, Montreal, "Sugar Plums."  
Gayety, Toronto, "Hello 1922."  
Gayety, Detroit, "Keep Smiling."  
Star and Garter, Chicago, "Town Seminals."

Gayety, St. Louis, Abe Reynolds' Revue.

Gayety, St. Louis (Sept. 12), "Tit for Tat."

Gayety, Kansas City, "Girls De Looks."

Gayety, Omaha, "Whirl of Gayety."  
Burchell, Des Moines, "Garden of Frolic."

Columbia, Chicago, "Sporting Widows."

Olympic, Cincinnati, "Folly Town."  
Lyric, Dayton, "Maids of America."

Empire, Toledo, Mollie Williams.  
Star, Cleveland, "Knick Knacks."  
Park, Youngstown, Dave Marion.

Gayety, Pittsburgh, "World of Frolic."

Gayety, Washington, "Cuddle Up."  
Palace, Baltimore, Jack Singer's.  
People's, Philadelphia, Sam Howe's Show.

Empire, Brooklyn, "Follies of Day."  
Miner's, Bronx, New York, "Flash-lights of 1921."

Hyperion, New Haven, Lew Kelly Show.

Grand, Hartford, "Step Lively Girls."

Casino, Boston, "Bits of Broadway."  
Empire, Providence, "Big Jamboree."

Perth Amboy, "Harvest Time."  
Majestic, Jersey City, Frank Finney's Revue.

Orpheum, Paterson, Billy Watson's Show.

Hurtig and Seamon's, New York, "Strolling Players."  
Casino, Philadelphia, "London Belles."

Empire, Newark, "Greenwich Village Revue."  
Casino, Brooklyn, "Twinkle Toes."

## IN AND OUT

Through Jack Wilson phoning from Atlantic City he had missed the nine o'clock morning train for New York Monday, and Kitty Gordon not reaching the Palace, New York before two o'clock that afternoon, both turns were off the Palace opening untimed bill, with Four Marx Brothers and Watson Sisters subbing for the afternoon.

## TRANSPORTATION IS CUT FOR WHEELS

### New Contracts in 23 Cities 25 Per Cent Saving Next Season

New contracts were entered into with transfer companies in 11 cities last week by George Gallagher, general manager of the American Burlesque Association, whereby transfer costs will be cut 25 per cent next season under the scale prevailing for several years past. The cities wherein transfer concerns extended the 25 per cent concession are Louisville, Cincinnati, Dayton, Akron, Cleveland, Chicago, Youngstown, Detroit, Indianapolis, Columbus and Toledo.

Joe Edmonston also effected approximately 25 per cent reductions in transfer costs for next season in Worcester, Newburgh, Poughkeepsie, Schenectady, Springfield, Boston, Fall River, Providence, Newport, Hartford, Stamford and Albany. These reductions are effective with shows of both the Columbia and American wheels.

Arthur Clamage is making a trip through the northwest with a view to arranging for similar reductions with transfer concerns in that section.

## OPEN SHOP CONTRACTS

Burlesque People Say They Have  
Been Issued Applications From  
Musicians.

At a general meeting of the Burlesque Managers and Producers' Association it was reported contracts had been issued to musicians and stage hands.

The contracts, according to the burlesque people, call for a season of 40 weeks, beginning two weeks prior to Labor Day. It was predicted all attractions on both wheels would be supplied with crews by the end of next week.

According to the same sources a rush of musician applicants was reported, following the expulsion of Musicians' Local 310 from the Federation.

## ILL AND INJURED

Mrs. R. Curtiss, mother of Ruth Curtiss, is ill in St. Bartholomew's Hospital, New York, under care of Dr. Jerome Wagner.

Mrs. H. B. Harris was reported to be convalescing nicely, contradicting the reports that she had suffered a relapse.

Tom Terries was overcome by the heat while directing a film scene at the Hotel Ambassador and fell down a flight of 20 steps. He tried to go on with the film but was unable.

Betty Lane (Murray and Lane) has undergone an operation for appendicitis at American Hospital, Chicago.

Blossom Seeley was injured in an automobile accident Tuesday evening as she was returning from the Orpheum, Brooklyn, to New York. Her car crashed with a passing touring auto and was overturned. Miss Seeley's mouth was cut and she was attended by a physician at her hotel. It was not believed she would be prevented from finishing the week at the Orpheum.

Mary Mayfield, lately operated upon, is rapidly recovering and will leave the hospital this week.

## ENGAGEMENTS

Gina Grayson, "Mr. Pim Passes By."

Fred Eric, Wallace Wildecornbe, "The Skyhook."

Joseph Santley, Ivy Sawyer, Henry Stillman, "Music Box Revue."

Lew Platt and Harry Miller, Empire Musical Company at the Empire, Glens Falls, N. Y.

Betty Dair, "Whirl of New York."  
Kate Mayhew, "Temperamentalists" (Shubert).

Whitford Kane, "Other Lives" (Klaw).

McCarthy Sisters, "Village Follies."  
Charles Ellis, "Lillom."

Arthur Ball, "B'way Whirl."

Bontrine Tremaine, "A Wise Child" (Dillingham).

Gladys Miller, John Lital, "Tangerine."

Jack Linder has purchased an interest in the State, Beacon, N. Y., and the Palace, Long Branch, N. J. The houses play six week vaudeville using five acts booked through the Linder office.

## AMERICAN SEPT. 5

Both Wheels Officially Opening Sea-  
son Same Day.

The American Burlesque Association starts its season this year Sept. 5, instead of Aug. 22, as previously reported. The Columbia shows get under way the same date.

In the western stands where Sunday shows are permitted both circuits will open the season Sept. 4. The eastern openings on both circuits generally however will take place concurrently Monday, Sept. 5 (Labor Day).

## STONE AND PILLARD ACT

Vaudeville will probably secure George O. Stone and Etta Pillard as a two-act. Some preparations looking toward that are now under way.

Mr. Stone and Miss Pillard for several years were stars of Hurtig & Seamon's burlesque shows.

## Bussey Managing

Fred A. Bussey, for many years in the legit as a company manager and agent has been appointed manager of Barney Gerard's "Follies of the Day" next season.

## Burlesque Producers Call Meeting

The Burlesque Producers Association has sent out a call for a general meeting for Monday, Aug. 2.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

The Black Sox trial in Chicago is one base ball "game" that will not bring out any vaudeville acts.

Theatrical manager says "Show business will soon return to normalcy." Does that mean also that the drug stores will go back to selling drugs?

## Vacation Notes.

Moe Mudd of Mudd, Hen and Co. is spending his vacation at Parody Villa at Corn-on-the-Cob. He reports that his encore bushes are blooming and he expects to have some choice open time next season.

Larry Birdtone, the reptile impersonator, is spending his vacation in the woods.

La Belle Corona, "Foremost Female Fashionist," has gone to Paris, Ky., to have his new wardrobe made for next season. His says his feminine types for next season will be more feminine than ever.

Mary Girth, "The Big Little Girl," wants to spend her vacation near some nice lake where she can spend her time in bathing. So far she has been unable to find a lake large enough.

The Five Happy Sighers write from their bungalow at Egg Nog Creek that they have rehearsed some very funny falls to put in their next year's dramatic offering. They add that they are rehearsing in their barn to get used to the dressing rooms on the Nic-nac Circuit.

Touch Beach is crowded with theatrical folk at the present time. The Lendme Hotel hasn't had a room empty for weeks and the I-O-U Cottage has exceeded its quota.

May Knott who expects to enter burlesque next season with a refined needle threading specialty is now getting sun burned at Hersh Sound. She figures if the sun burn sticks she can save money on make up.

Goalem and Bownmuch have put away their blackface make ups and are spending a few weeks at the home of Mrs. Had Bownmuch, the mother of Edna, who is the female member of the team. Johnny Goalem writes however he may cut the vacation short any minute, it all depending on how much longer he can put up with Mrs. Bownmuch.

Harry Misser, "That Different Juggler," is keeping himself in trim by catching the apples that fall off his apple trees at Payoff Farm, his summer home in Worm Mountains.

Spender and Waste will spend the summer at their own home this year, on account of the mortgage which fell due last winter.

According to reports from Washington beer will be as hard to get as a medicine as it is to get on any other excuse.

Now That Peace Has Been Officially Signed With Germany—Acrobats can go back to their right dialects. The Hof Braus can put up their old signs. Animal act trainers can tell their right names. There will not be so many "Swiss" and "Belgic" acts on the bills. Iron crosses will drop to two cents a dozen. Two-thousand chin pieces will be sold to burlesque comedians.

The music publishing business is only being played on the black notes.

Manager is reported to have said that composers should not be paid by managers for composing. Ah—maybe the manager thinks he is a composer himself?

If Ireland's trouble should come to an end it will hit the song writing industry a hard blow.

Summer waltz songs are as popular as ice skates this summer.

If thought suggestion was popular a winter waltz song would have a great chance right now.

At that, though suggestion seems to be very popular with people who make home brew.

It has to be.



# VARIETY

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The Orpheum, Tulsa, Okla., playing two a day, full week vaudeville, booked by the Interstate office the past season, goes back to its former three-a-day split week policy next season, beginning with the reopening in September. Seven acts were played on the big time policy. The split week bills next season will have five acts and pictures, with the Interstate furnishing the vaudeville as heretofore.

Lawrence Puck became associated with Sam Fallow, the Loew agent, this week.

"The O'Brien Girl" is set to remain at the Tremont, Boston, until Sept. 3, moving from there to the Cohan Grand, Chicago, opening Monday, Sept. 5.

Nan Halperin called off her summer vaudeville engagement booked for the Fox houses, New York, in which she was to appear with four boys. She will rest until time to rejoin the Eddie Cantor show.

The Marcus Show opens in Fort Wayne, Aug. 7. The principals will include House of David Band, Charles Abbate (featured), Bob Long, Stanley and Birnes, Runaway Four and Billy Dale.

Valeska Suratt's new act, "Jade," being staged by Chester Devonde, with four people and several sets, has been postponed from week to week, with the Palace, New York, offered for her to break in "cold."

Paul Gerard Smith, of the Chicago author's colony, has migrated to New York to begin operations in the east.

Malcolm (Buzz) Eagle, (Eagle & Goldsmith), is the last of the western agents to present himself on Broadway. He is down for a three weeks' stay. Charlie Crowl is the only other western agent left on the ground and he will leave for the windy city Saturday.

Jimmie Fallon, (Fallon and Shirley), is at Saranac Lake, N. Y., where he was ordered by his physician and will remain there for the balance of the summer, returning to New York in the fall to wake up vaudeville bookings.

Gus Knopf sailed July 14 for a four weeks' stay on the other side. He returns in August to take up his post as stage manager of the "Greenwich Village Follies." Arthur Turrelly sailed on the same boat and will also return in August.

Joe Michaels, one of the Loew agents, is leaving for a two weeks' vacation at Old Orchard, Me., this week.

Eddie O'Brien has compiled a new date book for the Murray Brothers' New York Calcium Light Plant. The book is complimentary. It includes an enlarged list of birthplaces and date of birth of leading musical comedy and dramatic folk.

Edna Courtney, with Marshall Montgomery in vaudeville for the last five years, has left the Montgomery act and will enter the legit. Montgomery will continue his ventriloquist turn with another woman assistant.

Several managers of out-of-town legit houses have been in New York recently, among them Fred E. Johnson of the Court, Wheeling; Caldwell H. Brown of the Liberty and the Weller, Zanesville; William Collier of Cedar Rapids; William Roman of Danville, Ill.; Al Bushy of Quincy, and Doc Mible of Altoona, Pa.

Special colored three-sheet posters have been made for general billing of Francis X. Bushman and Beverly Bayne during their Orpheum Circuit tour. The only other vaudeville act the Orpheum people have advertised this way is Singer's Midgets.

## MAKING BUSINESS BETTER

Little enthusiasm is now found among theatrical managers. If they are not actually of depressed sound they are at least gloomy. Pessimistic for next season, tired of last season and this summer, those that have active show interests over the hot weather.

The condition of the show business is running like other businesses. It's bad. So is everything else that buys and sells. Seashore people say the public goes but doesn't spend. They hang around the beaches or go in swimming. Parks in communities are getting a play at the gate, but concessions are suffering. People in town don't go to theatres. There are many people and many theatres. When all of the people decide to remain away from all of the theatres, there must be a reason. It's not bad shows nor performances nor pictures—it's a condition.

The summer is going to pass away like summers before have passed. Then comes next season. And how is that to open? Will the people stay away? And supposing they do? That may mean more or less to the theatre with a bank account behind it, but it means a lot to the manager who must carry himself on a slim bank-roll with the prospect of borrowing if the season doesn't open as he hopes it will.

Next season doesn't look as bad as it has been painted. If the people won't come at the opening, they should be made to come. There's a way. There may be more than one way. But the certain way, and especially in vaudeville, is to give them more than they expect or are looking for at the opening. Let the bills be a little different from those that closed last season or have run through the summer. The bills might be selected with more care than in the customary manner of season's opening shows, but they should be made imposing, on the billboards and on the stage. Vaudeville booking men everywhere should have their attention drawn to the first few bills of the new season and how important they may be. If the shows can draw at the opening they will overcome that lethargic feeling that vaudevillians believe has attacked the fans who pay.

Particularly must the vaudeville houses remaining open over the summer feel a spurt must be given to the new season. The advisability of remaining open the year around with any one theatrical policy is always open to discussion. But this vaudeville and picture policy, with its ding dong entertainment, week in and week out, cheating in summer and expecting to draw them back in the fall, after tiring them in the hot weather, must always take a big brace with the new season to recall those of the patrons who have deserted or those others, and probably in the majority, who grew wearisome of the summer bills.

When the managers reopen or what prices the managers may charge next season is entirely their own affair. But whatever their plan of operation, that extraordinary attention should be given all theatres for the season's opening should not be overlooked, whether admission is cut or openings delayed until the expected cool weather.

The legit will probably do as it has done, try out a lot of shows between now and Labor Day, gamble on what may be hits, rehearse a flock of plays that never should have been started, and then with the season weeded them out, four failures to every success. Meantime the paying public will become disgusted at a lot of no good plays, no matter where shown, and the good ones that may exist will have all the harder row because of the bad ones. Musical shows next season will not be as plentiful and that may make it better on the road, for those awful musical productions that tried to get \$3 and \$3.50 with a "turkey" last season and the season before did more to kill off theatre ticket buying than bad times, high prices or anything else. With the passing of musical shows the passing of outside money can also be figured. For the sucker money goes into musical shows, always, and the reason for that is so familiar to show people it need not be mentioned.

If the legit theatre managers and bookers could exercise the same discretion with their attractions that vaudeville and pictures are able to exercise, they might help themselves, but they can't. The road manager is helpless, he must take what is sent; the booking office seems to have many angles, and if the old Stair & Havlin methods continue to prevail in the legit with the gyping never to stop, the grab-all policy that disheartens anyone up against it and the other big and little faults and vices, then the legit will again commence to yelp before the season is three months old.

If there is one ding dong business in the theatre, it's pictures. All the brains, all the enterprise and all of the energy of picture men appear to be applied only to raising, borrowing or securing money. While the exhibitor has the best end of that business, still the exhibitor's only thought when he is making money is to get another theatre. And to get that he must have more money. One-half the thought expended on money raising given to show presentation in a picture theatre might have avoided the slump of the picture business at the box office, for, after all, pictures are cheap. But when the theatre picture program looks the same week after week, no originality, no novelty, nothing at all excepting one copying another, the picture patrons not alone sidestep seeing someone else's thoughts visualized upon the screen, but they sidestep visualizing what they are going to see before they see it. For exhibitors have a "routine" of showing pictures, and the pictures are the same, every week, with different people, different scenes, but similar direction and production, a scant scope of action that all directors appear to follow, and this keeps on, until even the kids know what to expect when walking to a picture theatre.

The ingenuity of picture people, a producer in this instance, the Universal, may be agreed upon from the sign the U has had electrically lighted at Broadway and 45th street, telling the public how much "Foolish Wives" has cost to date, running the amount in electric lights to over \$1,000,000. The U likely pays \$35,000 yearly or pro rata for that sign. Maybe it's put there for credit purposes, as it's over a bank, but if anyone believes it, they wouldn't pay to see the picture unless they heard it was a good picture. The same person who thought that sign telling scheme a good publicity stunt might think up another to make the public believe "Foolish Wives" will be a good feature, regardless of its cost.

Picture exhibitors instead of gathering at a convention to kid themselves and their leaders, might hold a convention to find out how to improve their business. The exhibitor would like to secure reduced rentals, run his theatre without competition, play to capacity and make money, but when he is with another exhibitor they talk about the producers, and when they see a renter, they cry. It wouldn't hurt them or cost them any more to talk about the box office, not the "drawing card," but what the house itself can do with a better entertainment than they are now giving, despite a \$40,000 organ and a 36-piece orchestra.

Burlesque may depend to some extent upon the unemployed. Burlesque is opening late this coming season (Sept. 5) for burlesque. The chances are in its favor for a good opening because the burlesque

theatres have been closed for the summer. At least, burlesque gives the people a rest.

Notwithstanding all of that, however, vaudeville has a chance to get a real start with good shows. Let's see.

Under the glass on a Broadway business man's desk was seen the following epigram, probably the brightest and truest line written this season:

"Don't believe there are hard times coming; it's only the soft times going."

## HOW THE SEWER KEEPS FLOWING

Many of the inside stories of carnivals which come to the editorial desk of Variety, from persons who are on the ground and get intimate views of the inner workings first-hand, emphasize the already notorious fact that carnivals these days can show only where sheriffs, mayors, county commissioners or other public officials have been "seen."

It is prima facie that no community honestly wants these pernicious pests. Hundreds of towns have barred them and many more are barring them from week to week. Why, therefore, do some towns still let them in? The whole answer can be summed up in one familiar word: Graft.

Carnivals today carry advance "fixers." These are in addition to the "squarers," who have to do with renting private property for grounds, etc. The fixers look after licenses and "protection." It is no use opening a carnival without letting in the representatives of the law, because a carnival cannot exist without gambling, indecent girl shows, paddle games and every manner of shabby swindle, not to mention the bolder ones who still "shove" three-card monte, work the shell game, bootleg and carry "degree" tents in which vice is mingled with the moonshine.

If there is not an understanding that these illegal and immoral concessions can run there is little profit in procuring a license to pitch tents. So the advance fixers take the matters up with the officials, and "ice" them. "Ice" is the accepted carnival slang for bribe-money.

The policy is strictly so much for so much. If the sheriff or constable cannot undertake to guarantee immunity for "the works" his ice will be proportionately small. If he will stand for the limit the fixed will go for a chunk—he can afford to.

Carnivals play mostly in villages. In villages it is very difficult to keep anyone from knowing everybody else's business. The Variety informants are, as a rule, newspaper men and theatre managers, and they know all that is going on in their communities. They have voluntarily supplied this office with numberless facts of the nature above set out, illuminating the modus operandi with details that seem incredible in this day and age in this enlightened country.

They prove that the basic foundation of the roving carnival is bribery and subornation for criminal privilege of fleeing, demoralizing and corrupting rural towns. They prove that the soiled money of these crooks is powerful enough in many spots to drown the united outcry of decent citizens, the earnest sermons of the clergy, the protests of the press and the consciences of sworn public officials. On its confidence in this strength, alone, a carnival starts its season, for its owners know that, were they to proceed without paid "protection" they would not be let into one town out of a dozen and could not "work" in that town if they were.

America is a country inclined to look with tolerance on grafters. There is more or less frankness throughout the nation on the disposition to regard office-holders as winners, and therefore entitled to the spoils. But it is doubtful whether even good-natured America would complacently chuckle were it brought in some forceful manner to the concentrated attention of the nation that more than a hundred of these bandit bands are organized and are operating entirely on the presumption that pillaging, prostitution and pollution can be "fixed" for little enough cash to still leave a profit.

## MARTIN BECK'S OPINIONS

Martin Beck, sitting through a vaudeville show in New York this week, arose and walked out on a single about half a minute after the start of the opening song. He met a Variety man in the rear of the house, beckoned him into the lobby, said:

"I wish you would put me on record as against nine-tenths of the 'spotlight acts' in vaudeville, including the one I just walked out on. The system of shutting off all the lights on the stage and in the house the minute a single comes on is not only one of the pronounced nuisances of the business, but is accountable only on grounds of superogation on the part of performers who call for utter darkness except the front spot.

"Singles are not alone in this, but are the principal offenders. They value themselves pretty highly if they think an entire theatre should be blotted black with the exception of that small portion in the radius of the light in which they stand. And they fool themselves badly. Most of them demand laughs and all of them expect admiration. Audiences will not laugh if they cannot see each other laugh, if they cannot chuckle with their neighbors, if they cannot feel comfortable and at home—and they cannot in a dark house. Admiration becomes important only when admirers communicate their views to those beside them.

"For big acts where various effects are required, extinction of house, foot and border lights sometimes is necessary. But at no time is such a plot justified for a single performer, especially if there is an element of comedy in the turn.

"And while I am setting out my personal ideas, I also want to say that I think performers who appear in 'street' clothes do themselves and the institution in which they work a serious injury. They should wear evening clothes if they are entertainers, and character costumes if they are type delineators. Merely being neat in business clothes does not make such clothes apropos. Actors are not themselves on the stage—they are what they are playing, not who is playing. A curious public entertainer appears formally dressed. A tramp should dress like a tramp, a sailor like a sailor. In a sketch a business man may wear business clothes; but in specialty there should be either the correct dress of polite usage or the atmospheric wear of the character suggested. Women are much less at fault in this respect than men."

"Burt" known to many show people as Eddie Mack's chief salesman, will have been on the same job for 10 years on July 25. On that day Mack will present him with an interest in the clothing business.

Walter Plimmer will open a Boston branch office Aug. 1, with E. L. Hickey in charge. Hickey formerly

was manager of Smith's opera house, Geneva, N. Y. and Lyceum, New Britain, Conn.

A Ford sedan owned by Dudley Douglas (appearing with Elsie Pifer at the 81st street theatre), was stolen from in front of the stage entrance Monday night. No trace of the car was obtainable.

## "FOLLIES" BUY OUT SPECS; MUST RETURN TO BOX OFFICE

Order Stopping "Dumping" to Cut Rates—Speculators Agreeable—Few "Buys" Left—Cut Rate Business Dull.

The cut rating of the smash revues has been stopped by the simple expedient of removing the bar to full returns by ticket agencies to the box office. The outright buy for the "Follies," as an example, provided that only 10 per cent. could be turned back to the theatre. Last week an order permitting returns of all tickets not sold by the brokers effectively stopped the "dump" into cut rates, which was one of the summer season's unusual twists.

It was further intimated to the agencies that hereafter should they attempt to dump tickets into the cut rates for any attraction where full returns are permitted, such brokers will be barred from receiving further allotment of tickets. This goes for shows of the Erlanger-Dillingham-Ziegfeld group. It is said that A. L. Erlanger after a session with Ziegfeld brought about the change which permitted full returns on the buys of the "Follies" and "Sally," also dumped during the heat wave.

The producers believed their attractions injured by tickets finding their way into cut rates. So far as the brokers are concerned they readily accepted the new order, it being a direct saving to them, for all tickets dumped are sold to the cut rates under the box office price. Recently on perhaps the hottest night of the month it is known the cut rate agency was unable to sell two "Follies" tickets dumped. The dumping is generally done around seven in the evening or a little later, some brokers being guilty of holding on to locations for high premiums and often unable to get rid of their allotments in total. The new order does not permit the last minute returns to the box offices but does allow full returns where the tickets are turned in during the day time.

"The First Year," which was hooked in as a summer buy, has been regdumped into cut rates for the last (Continued on page 28)

### ALLEGES DURESS

Seymour Felix Answers, "No Consideration" to Equity's Suit

Seymour Felix has filed answer in the Supreme Court to Frank F. Gilmore's \$1,724.32 action on a note made out by Felix to the Actors' Equity Association. Gilmore is suing as treasurer of the Association and, Felix, through Kendler & Goldstein, interposes an answer there was no consideration for the note, and that it was issued under duress.

The note is the basis of salary debts to some of the chorus and principals of the "Some Night" show which flivred in the fall, 1919. Felix endorsing a note for the indebtedness out of moral obligations, the Palace Producing Co. being the real debtor.

### HENDERSON'S CLOSING

The Alfred E. Henderson School of Oratory in the Aeolian building, New York, is closing. It has been established for 12 years. Several reasons are assigned by Mr. Henderson for the move. He is leaving for Norway over the summer, returning in October when he will specialize in individual coaching.

### LILLIAN DAWN MARRIES

Cincinnati, July 20. Lillian Dawn and Cliff Robinson were married in New York, July 14. Miss Dawn came here with her husband Monday. She is a native daughter.

Mr. Robinson is the jockey. His wife was with the "Snapshots" show in New York.

### JOS. KLAU'S IRISH PLAY

Joseph Klaw has started the production of a new Irish piece, recently brought from the other side by Dudley Digges.

The company is being selected by Digges in the Klaw office.

### ELSIE JANIS RETURNING

Announcement has been made in New York that Elsie Janis will return to America next month, sailing Aug. 17 on the Adriatic from London.

## IRENE CASTLE'S LOSS IN DILLINGHAM CASE

Judgment Against Bankrupt—Must Pay Costs To Dillingham

The Irene Castle litigations begun in January, 1918, against the Century Amusement Corporation, Florenz Ziegfeld, Jr., and Charles B. Dillingham came to a formal conclusion last week when Justice Warley M. Platzer signed an order whereby the plaintiff, although the nominal victor, emerges the loser financially. The order awards her a judgment for \$5,400 as damages for breach of a written contract against the Century Amusement Corporation (a bankrupt) and in turn obligates her to reimburse Mr. Dillingham for the costs of the suit.

Nathan Burkan, as counsel for Dillingham, in his prayer for the costs, avers Miss Castle did not bring the suit in good faith inasmuch as she well knew the Century was a defunct corporation and had sought merely to hold Dillingham by this action. The plaintiff's answering affidavit maintained she was not apprised of the Century Co. having gone into bankruptcy and that Dillingham was an officer and executive was equally liable.

The court at trial held that Dillingham and Ziegfeld were employees of the corporation. The suit was started on contract dated Aug. 16, 1917, calling for Miss Castle's appearance in a dancing specialty at the Century theatre starting Oct. 11 of the same year, at \$900 weekly.

### "SNAPSHOTS" AGAIN

Additions to Original Company—Five Names Featured.

The Selwyns and Lew Fields will reopen "Snapshots" at the Selwyn Monday as planned, the show remaining another seven weeks, being succeeded Sept. 12 by "The Circle." Betty Bond (vaudeville) will replace Nora Bayes in the line-up, but five names will be featured instead of three, as at first. They are, Fields, DeVoll Hopper, George McKay, Lulu McConnell and Delyle Alda.

While the cast remains virtually as before with the exception of Miss Bayes, several dancing acts have been added, there are some new costumes and two big scenes have been inserted. One is a delicatessen shop and is a comedy scene centered on Fields. The other is an exterior. One scene will have a battery of five specialty dancing acts. The added production cost is said to be considerable, but the show's second act is believed to have been much improved.

Miss Bayes sailed for Europe last Friday. It is understood she will appear in Shubert vaudeville upon her return. The star was offered 20 weeks in vaudeville at \$3,500 by the Shuberts. It is said she returned the contract and submitted one drawn up by her attorney. The vaudeville booking was held up for a time but last reports were that it was on. Before leaving Miss Bayes stated she had signed the Shubert contract.

### MORRIS GREEN MARRIED

A wedding Monday in New York joined in wedlock Morris Green and Coronne Painter. Mrs. Green has been in London, appearing in a production over there. Mr. Green, who is interested in the "Greenwich Village Follies" and other theatrical enterprises, recently returned from the other side.

### BILLY BAXTER TO MARRY

Billy Baxter, non-professional, but very well known among a large set of theatrical people, is announced to marry August 1, next, in New York, to Helen Huppling.

## ENGLISH COMPANY WILL BE ACTIVE

Hammerstein May Divide Time Between America And England

Arthur Hammerstein confirmed cable advices of the formation of an English corporation to produce his plays in London, upon his arrival from abroad late last week. The manager further stated that if the corporate idea worked out, he would establish a producing center in London, equal to his activities here and intended spending half his time in England.

The schedule of plays for English production is not completed. There are 12 now in view which includes a number of productions presented here, for which he owns world rights. In addition Mr. Hammerstein stated he may put on first productions in England, later bringing them to New York. Hammerstein said he was prompted to enter the producing plan in England because of the restrictive laws here that may menace amusements, his personal views on the laws (including prohibition) also figuring.

The Hammerstein English theatrical corporation will have a directorate equally divided between English theatrical men interested and Americans. It is probable, however, that an Englishman will be president.

Most of the American managers who have been abroad will have returned by the end of the week. Col. H. W. Savage and L. Lawrence Weber returned last week on the same boat with Hammerstein. Morris Gest is due back today (Friday).

## HIPPODROME POLICY MAY GO EITHER WAY

Can Play Production or Pop Vaudeville—Depends on Union

No longer mystery regarding the policy of the Hippodrome for the coming season. The Charles Dillingham management is prepared for any emergency.

It does not intend to make any definite arrangements for the putting on of a new production at an approximate cost of \$200,000 unless the stage hands' union will consent to recede from its present position of demanding an increase in the wage scale. Almost daily conferences are being held but the result continues to be a deadlock.

If the stage hands remain obdurate the management will adopt a policy of feature pictures and big variety turns, with admission at popular prices. This will require the services of but 25 stage hands as against a crew of 300 for the operation of the usual spectacle and necessitate no production investment.

All preparations have been made for the making of the annual Hippodrome spectacular production. If the unions satisfactorily adjust its demands the show can be put on in four weeks.

### MICHELENA DIVORCED

Los Angeles, July 20.

Harry Sprigler, husband of Vera Michelena, prima donna of Ziegfeld's "Follies," has been granted a divorce here on the ground of desertion.

Miss Michelena was formerly the wife of Paul Schindler, the musical director.

### BIG CENTURY SPECTACLE

Dated for Jan. 1, the Shuberts are planning for the Century the biggest spectacle yet presented there. The piece is adapted from a book as was "Ben Hur" but the Shubert play is said to be along bigger lines than the latter and to outdo in size of production that of "Mecca."

### "ANNABELLE" IN AUGUST

Florenz Ziegfeld will produce in August a musical version of "Good Gracious Annabelle," with incidental songs, but no chorus.

The piece has been entirely rewritten by the author, Clara Kummer. Billie Burke is to be starred in it.

### Vera Morrow Crawford Divorced

Kenneth T. Crawford has been granted a divorce from Vera Morrow Crawford, an opera singer, on the ground of desertion.

## NO CLEARING UP YET SEEN IN MUSICAL UNIONS SQUABBLING

Traveling Musical Shows May Dispense With Orchestras From Local 310—Leaders Generally Members Outside City—Wage Scale Expired July 1.

## GOETZ'S FAMILY ROW AFTER 37 YEARS WED

Wife and Mother Allege Cruel Treatment—Children With Mother

Buffalo, July 20.

Disclosures of the married life of Mary T. Goetz, who after 37 years of married life has started an action for separation against her husband, Edward H. Goetz, were made in Supreme Court here this week. Ray Goetz, song writer, is a son, and Dorothy, the deceased wife of Irving Berlin, daughter of the couple. Coleman D. Goetz, another song writer, is also one of the offspring.

Cruel and inhuman treatment is made the basis of the action, according to affidavits on file, and Goetz is alleged to have called his wife vile names in public places and in the presence of their children.

Mrs. Goetz is 58 and her husband 62 years old. Mrs. Goetz denies charges of extravagant expenditures of money and states that the principal cause of dissension in the Goetz household was "the cruel and unfatherly treatment," according to Ray Goetz and Coleman D. Goetz.

Ray Goetz was disowned by his father when he was 16 years old, and the parent did not even allow his name to be mentioned in the house or any one of the family to communicate with him. The youngest son, Coleman, was put into the streets by his father while Mrs. Goetz was at the death bed of her daughter, Dorothy Goetz-Berlin. "Coleman was 11 years at the time and was compelled, practically friendless and alone, to shift for himself," says the affidavit, which continues, "Mr. Goetz's feelings towards Ray have changed somewhat since 1903 from which time our son Ray has become nationally known as a composer and lyric writer for musical comedies."

Goetz is said to be a sportsman, fancier of dogs and motor boats, and a friend of Burr Nichols, the artist, and Frank Erne, former lightweight champion.

### NAZIMOVA REP

New Earl Carroll Theatre May Secure Star as Opening Attraction

The new Earl Carroll theatre now building at Seventh avenue and 50th street may get Mme. Nazimova as the first attraction. Nazimova plans a repertory company, with a program including the revival of Ibsen plays and the presentation of new plays by Hauptmann and Brieux.

Nazimova also has under consideration a play in which all the characters are women. This piece is to be directed by women if it is produced. The star is at present on the coast and will complete two feature films, prior to her planned reappearance on the stage.

### LATHAM BRINGS THREE

Fred Latham, general producer for C. B. Dillingham, arrived in New York this week from Europe, where he has been looking over productions available for this side. Included in the list of pieces selected by Latham are three English plays, which will be given immediate production attention by the Dillingham forces.

### JULIA NOT ENGAGED?

A denial has been issued by Julia Sanderson of the daily newspaper report Miss Sanderson is to marry Carle Carlton.

The story was first published in the Daily News of New York, later copied by other New York dailies. Mr. Carlton at the time stated he had no knowledge of any such engagement. None of Miss Sanderson's professional friends gave the item any credence.

Miss Sanderson is to appear under Carlton's management next season.

The squabble in musical union circles which resulted last week in the expulsion of the Musical Mutual Protective Union of New York, known as local 310, from the American Federation of Musicians, showed no signs of the solution up to the local's meeting Wednesday. Theatrical managers received no definite word from either side. Unless the situation is cleared musical attractions will probably take to the road without carrying musicians, for the Federation is in control of all the outside locals which would probably be ordered not to play with members of the expelled union. Leaders generally are members of locals outside of New York and there will be little trouble from that score.

The M. M. P. A. sounded out the managers as to engagements for next season. The managers advised the former 310 people that they would have to make it known whether they proposed to establish a new national organization, before any proposition could be considered.

That the expelled musicians would seek out of town affiliation was thought logical, with Philadelphia a possible starter. But the sentiment at last week's meeting was forcibly expressed by one of the factions in the M. M. P. A. that "we prospered for 35 years without the Federation and there is no reason why we cannot proceed without it now." If this side wins out ultimately, the New Yorkers may be entirely divorced from union circles. That element, too, pronounced the declaration that "we do not belong to the union; we are artists not laborers."

The M. M. P. A. is reported to be worth \$500,000 as an organization. This is represented in a building where meetings and executive offices are maintained and a sinking fund. It is believed this is holding many members from resigning and joining the faction which proposes to ask for a new local charter from the Federation, for by resigning any such members would relinquish any claim to the organization's property and assets. That the building might revert to the hands of a few may act as a hinder to keep the M. M. P. A. together.

The wage scale for New York expired July 1 and musicians now playing in theatres are continuing on the same basis. An agreement for next season is one of the matters that will have to be made by showmen before the rapidly approaching season begins.

New York is now physically "open shop" so far as the musical union is concerned. With the Federations local without standing, through its expulsion and wage agreements expired, there is no bar to the engaging of non-unionists nor of out of town unionists for theatrical. In the event of the expelled local remaining intact and controlling the New York situation, a tendency to lower wage scales is looked for.

### MAUGHAM'S PLAY

Minna Gombell's Corp. Will Produce It—Opening in October

Syracuse, N. Y., July 20. "Love in a Cottage" by Somerset Maugham will be the first production of Minna Gombell's Ideal Productions, Inc., just taking form in the metropolis. It is intended for presentation in New York during October, but the actual premiere, Miss Gombell promises, will be allowed to Syracuse.

Miss Gombell explains that the fundamental aim of her new \$250,000 corporation is cleaner and more wholesome plays, artistically and intelligently produced.

The leading role in the Maugham comedy will fall to Miss Gombell, who was the star of "The Indestructible Wife" in New York last fall.

The actual production of the Gombell attractions will be under the supervision of Clifford Slater Wheeler of Wheeler Productions, Inc.

### Producing Firm Dissolved

Announcement has been issued of the dissolution of the producing firm of Rosemont & Dougan.



# REPERTORY PLAYING COMPANIES MULTIPLYING FOR NEXT SEASON

**Over Dozen Now Formed—Equity Appears to Cold-Shoulder Idea—Minimum Salary With Percentage For Commonwealth Actors—Average Gross \$8,000 Weekly**

With more than a dozen repertory organizations already announced for New York next season—a number equal to the total tries of the kind for the past 25 years—this new force in the legitimate field promises to vie with the regular producers. The repertory movement is the result of fewer attractions sent on the road, because of high operation costs, with railroad fares the important element. Players finding themselves without engagements have eagerly accepted the co-operative idea, well known players joining the ranks, having in mind the successes staged by several co-operative stage organizations in the past two seasons.

The new season will start out with the Theatre Guild, Neighborhood Playhouse and Provincetown Players continuing from their successful ventures of the past several seasons. The new ones already set are the Actors' Repertory Co., the Repertory Theatre, New York Repertory (which started at the Bramhall Playhouse recently), East and West Players, Actors-Authors Co. (starting with a new play by Edward Milton Royle), Players' Fellowship (put on "The White Villa" last spring), a repertory company to be sponsored by B. Iden Payne, one controlled by Emanuel Reicher, one headed by Arnold Daly, the "Grand Guignol" (based on the Parisian idea), which company may operate under the name of the Mask Playhouse, and a company which may take possession of the 39th Street. All those named are due to start functioning in the fall.

In former days Augustin Daly, A. M. Palmer and Lester Wallack were the exponents of the repertory idea in production, which differs from stock in that the latter employs plays which won a reputation and have been released, while the repertory puts on original productions. More recently Charles Frohman with the Empire Theatre Co. and Daniel Frohman with the Lyceum Theatre Co. held the repertory limelight. The little theatre movement which appears to have passed, followed. Then came the Washington Square Players that started amateurly and then turned professional.

It is not believed any of the repertory companies will attempt to tour. Where unusual successes are put on, the road rights will be leased, something like the plan now followed by the Theatre Guild.

Some of the companies have a \$50 per week minimum salary, with all players participating in the profits. A few have the minimum salary at \$100. This is virtually guaranteed unless the ventures are a distinct loss.

## Equity Attitude

The Actors' Equity Association is in no way interested with the repertory movement. Judged from events recently the Equity even looks upon such ventures coldly. When the Repertory Theatre brought "John Ferguson" into the Belmont and trouble over stage help cropped up, the head of the company when he appealed to the Equity for assistance, was tartly told he was now a manager and not entitled to protection. He hotly retorted it was co-operative repertory company with all Equity members.

Following the episode one of the interested parties claimed that Equity was dodging the issue with the stage labor unions and that evasion of any such issue appeared preferable. It is now an open question whether the "Equity Shop" will apply to the repertory companies. This is important because of the number of plays being read. Such companies are not classed as "independent managers" as they are co-operative. Most have full Equity membership, but it is known independent players are also in some of the casts.

The way the co-operative, minimum salary plan is worked out is for the player to receive a salary equal to that earned in the last regular engagement, based on normal good business for repertory which is around

\$8,000 a week. If a player has been getting \$300 weekly, he is given \$100 weekly as a minimum and a percentage on the gross on all over \$4,000. That player would be given two per cent and on an \$8,000 week he would receive \$300, or his regular salary. He gambles with the chances of the piece getting even more than \$8,000, when he would receive extra compensation. For different salaries, different percentages attain and where the player does not get more than \$100 or the minimum salary as his regular pay, no percentage is allotted.

All the repertory companies are limited liability organizations. If the venture fails the amount of loss, through incorporating, is limited, as with other corporations. Stock has been issued in several cases and is not confined to the company itself. The fact that the players co-operate, receiving a percentage of the gross does not mean the entire takings are divided among the players. The successful ventures will pay dividends on the stock.

## MISS ALBERTSON ANGRY

**Her Friends Also Indignant Over Variety's Report Mentioning Her Name**

A story appearing in Variety, June 24, last, and mentioning Lillian Albertson, has greatly angered Miss Albertson, also her friends in and out of the profession. The story referred to Miss Albertson and her husband, A. J. Levy. In mentioning Mr. Levy was the former husband of the present Mrs. Henry Daxian, it said Miss Albertson had been named as co-respondent when the first Mrs. Levy applied for a divorce.

It is the latter statement that angered Mr. Levy and his wife (Miss Albertson), as there was not an iota of truth in it. Miss Albertson has always enjoyed the highest standing, socially and professionally, and Mr. Levy is likewise favorably known in the show business. Mr. Levy and Miss Albertson were married about 13 years ago, with one son, now 11 years old, the result of the union. It is on account of the son and his future that the parents request a published correction of this most regrettable error.

## 5 "O'BRIEN GIRL" PRINCIPALS STAY

**Have Run of Play Contracts—Advised to Quit; Seek Legal Opinion**

Boston, July 20.

The basis on which the company of "The O'Brien Girl" will continue is that five players out of the total cast of nine, will continue. The five remaining all have run of the play contracts while the others were playing on the usual two weeks' notice standard form. A representation of the Equity came here and advised the players having the run of the play agreements that they should step out at the end of the Boston run and that the contracts were no good. Legal advice to the players was the opposite.

None of the chorus has run of the play contracts. There are 25 girls and 16 men in the chorus, most of whom will be replaced when the show leaves here and opens in Chicago, prior to the New York engagement. It is understood about 15 choristers have also decided to remain with the show.

## Nance O'Neil in Road Tour

Nance O'Neil will open a road tour in "The Passion Flower" Labor Day. The star will appear until around Christmas, when she will give a new play a showing out of town.

## "FROLICKERS" AND "IDLER" PLAYING

**'All Star Idlers' on Four Weeks' Tour—'All Star Jamboree' at Cort**

The "Frollicking Friars" with their co-operative "All Star Jamboree" started a second week at the Cort to fair business, the show figuring to pick up smartly with a "break" in the long hot wave. It opened July 13.

The Saturday matinee was eliminated but an extra performance will be inserted Thursday night, starting at midnight and aimed to get the Broadway late play, with professional acts from other attractions attending. The "All Star Idlers" whose mid-night show at the Shubert last Thursday excited the critics the wrong way, has started off on a four weeks tour. Will Morrissey is the managerial leader.

It was reported this week the "Frollickers" had been approached to insert the "Jamboree" into the Palace for a week, to follow the Cort showing. The Palace plan was not made definite but if the show goes in it will replace the regular bill there, though several special turns may be added by the house booker. The first part of the jamboree is essentially vaudeville. Frank Tinney who was to have remained with Frollickers for two weeks was pulled out of the show Saturday by Arthur Hammerstein, who claimed Tinney's contract restricted public appearances. The manager did not know at the time that Tinney was not co-operating with the club men but joined the show to help out. That is true of James J. Corbett and several other Friars in the show.

The "Jamboree" is playing on percentage at the Cort, with the show to get 70 p. c. if the gross reaches \$11,000. "The Idlers" did around \$3,000 at the Shubert for the mid-night show, \$4.40 top, with the house donated by the Shuberts.

The Friars show will leave the Cort Saturday and again go on tour, with Atlantic City the first stand. The show will leave with the venture about even to date. The Jamboree made money during its week out of town but lost that in New York. It is recognized the attraction is essentially a road show so far as the draw is concerned.

The Broadway date was successful in that 12 Friars received engagements for next season on the showing made in the Jamboree.

The "Idlers" of 30 members of the Lambs opened the road tour at the Carlton, Bay Shore, L. I., Saturday night. In most instances the organization is taking the theatres played on a straight rental and in some cases the show is being sponsored by local societies.

For the Bay Shore engagement a portion of the proceeds was turned over to the South Side Hospital which is to be erected there. The committee in charge of collecting for the hospital handled a number of the tickets.

## HACKETT'S COMEDY BIG LONDON HIT

**'Ambrose Applejohn's Adventure' Scores at Criterion**

London, July 20.

"Ambrose Applejohn's Adventure," Walter Hackett's comedy, scored an undeniable success last night at the Criterion. The performance went through to an immense reception.

Charles Hawtrey as a man who dreams he is a pirate chief gave a splendid show.

The play should draw all London for many months to come.

## HILL'S MINSTRELS SET

The Gus Hill's Minstrels and Georgie Evans' Honey Boys will start its season Aug. 1, at Freehold, N. J. Charles A. Williams will again manage, with Col. William F. Reiley in advance.

The personnel has James Wally, William H. Hallett, Ben Riggs, Tom Greeley, Nick Glynn, Al Tint, Eddie Girtin, Max Gordon, Chas. Rabiner, Roland Granata, J. L. Duncan, James Quinn, Walter Mollinger, J. Francis Brennan, Eddie Gallagher, Eddie Girtin.

## ROCK BETTER

**Recovering After Losing Part of Stomach Through Operation**

William Rock is reported recovering from an operation performed upon him by Dr. Jerome Wagner at the St. Bartholomew Hospital, New York, by reason of which Rock lost part of his stomach.

It's reported Rock married Hil'ey Eby, July 6, who had been appearing with him in vaudeville. Rock's previous wife was Gladys Tilbury, an English girl whom Rock brought back here after visiting the other side a few years ago.

## MANAGERS CONFER ON SHARING TERMS

**P. M. A. Meets One-Nighters' Ass'n—Talk Over Fusion With T. M. A.**

The Producing Managers' Association in a special meeting Wednesday with representatives of the Central Managers' Association which combined with other small stand managers is now known as the Combination Managers' Association, went into the matter of the new form of sharing contract, one of the important phases of which is the adoption of a minimum stage hands clause. It is not designed to fix an arbitrary number, of stage hands to be supplied by the house for shows in general but to arrive at the minimum to be supplied for attractions having one baggage car, those having two cars and the point where additional stage help will be shared in.

The combination men met Monday that session being preparatory to Wednesday meeting and following the regular P. M. A. meeting Tuesday.

It was admitted the P. M. A. is considered the proposition of the Touring Managers' Association fusing with the P. M. A. The T. M. A. is explained, has suggested that it join with the producing managers as a body rather than as individuals and that some form of guarantee has been submitted.

The P. M. A. has appointed a committee to take the Touring Managers' matter in hand and to invent some way that the smaller managers can come into the P. M. A. Should the plan be worked out it will mean a change in the constitution and bylaws of the P. M. A. The Touring Managers are steadfast in holding out against the Equity closed shop and the prospects indicate less shows for the smaller stands than ever before.

No developments have marked the situation of the stage hands, both local and road scales expiring at the end of August but with no new basis attempted. Several managers, however, are signing up road men at the same scale as last season which indicates no increase will be asked in the road scale. A number of road men, however, have always been engaged over the union scale.

## DUGGAN A CHICAGOAN

**Famous Advanoo Man Selwyn's Chi Representative**

Walter Duggan, who last season piloted the Jane Cowl show, has been appointed Chicago representative for the Selwyns and will spend the entire season in that town, looking after the firms' shows. He may be the manager of the new Selwyn Theatre when it is completed. His first show will be Leo Carrillo in "The Love Chef," followed by the new Florence Reed play.

## EMERGENCY FUND

**T. M. A. Votes to Levy Assessments On Members**

At a meeting of the Touring Managers' Association last week it was voted to levy an assessment on each company on the road, to be held as a fund to pay back salaries and return any stranded troupes during the season.

Each company will contribute a weekly sum, which will be held intact for such purpose.

## SAID TO REPUDIATE 'MUSKETEERS' BOND

**Bonding Company Forcing Equity Into Court To Collect Salaries**

Two weeks' salary due the company of "The Three Musketeers," which the Southern Opera Co. put on for three days at the Manhattan late in the spring is still unpaid. It was announced to the company last week the Actors' Equity Association would take the case into court, on the grounds of alleged default on the bond provided by a casualty company but the case can hardly come up for hearing before November.

This is the first case where the Equity demanded a bond guaranteeing two weeks' salaries in New York. It is claimed by the players the bond matter was so carelessly handled by the Equity official that no protection appears to have been secured and only a long delay in getting salaries, with no assurance now that they will be paid.

Members of the company were invited to attend a meeting, letters being sent out by George Trimble, said to have had charge of the "Musketeers" matter. The letters stated Raymond Parker, an Equity attorney, would explain the situation. When the players assembled, Trimble was off on vacation and instead of Parker, a young man whom no one knew, stated it would be necessary to go to court, as the company from whom the bond was secured had repudiated liability for the \$5,000, which was the amount of the bond.

It appears the bonding company has taken advantage of clauses in the bond that were "overlooked." Principally, the company's basis for repudiation is that no notice was given when the management had passed the first salary date without paying the players. The show opened Friday. Saturday was played but no salaries were paid and Monday was also played, the show then stopping. The casualty people claim they should have been informed immediately when the players failed to receive pay. While the point is technical the bonding company contends it was released from liability through the passing of the notice.

The players claim that the Equity advised them to appear for Monday night's performance and that therefore Equity should be made responsible for the salaries.

There was another error in addition to the failure to uncover the notification clause in the bond, the latter provided for \$5,000 indemnity but the sum did not quite total the two weeks' salaries due. It is claimed the Equity took the management's word on that point.

## CONVENTION IN NEW YORK AUG. 15

**Matter of Work Scales to Come Up—55% Increase**

The national convention of theatre managers planned for New York, is reported dated for the middle of August. This conference is designed for the formation of the Federation of Managers, with branches in all cities having legitimate theatres. The general idea is a reduction of theatre labor costs, the managers contending the increases last season over that of 1919-20 running as high as 55 per cent. Most of this increase in theatre operation is blamed on boosted wage scales for musicians and stage hands, the managers claiming they cannot continue unless the burden is lightened.

Local scales for next season for musicians and stage hands sent into New York to be signed, are being held up pending the national managers' meeting plan. Two of the contracts submitted carry provisions that unless the scale is signed by the end of July, a penalty of 10 per cent will be made and added to the wages for the first month.

## "TRANSIT" REHEARSING

George W. Lederer's production of "Rapid Transit" goes into rehearsal next Monday. Julian Mitchell will put on the numbers and ensembles. Hal Skelly will be featured and negotiations are now on for another comedian of prominence to join the cast. Others engaged are Stella Mayhew and Arthur West.



## SHOWS IN N. Y. AND COMMENT

**"Broadway Whirl,"** Times Square (7th week). Another two weeks for this revue, the Melwyns starting new season with "Honors Are Even" early in August. This comedy successfully played out of town latter part of last season.

**"Follies,"** Globe (5th week). Playing to standing room right along. Brokers have had no necessity to "dump" into cut rates in last ten days and management had ordered practice stopped. Show getting capacity at over \$33,000 and easily leading Broadway.

**"First Year,"** Little (40th week). Responded to little better weather and went to \$10,000 last week; less buy tickets dumped. All this show needs is normal weather to continue capacity trade.

**"Just Married,"** Shubert (13th week). Will remain for rest of summer, house getting new attraction around Labor Day, when "Blossom Time" will be probable new season entrant.

**"Lightnin',"** Gaiety (149th week). Has four weeks more to go, completing three years' run, which constitutes run record that may not be equaled in America. Last week's \$9,400 leads non-musical shows.

**"Liliam,"** Fulton (14th week). Indications continue to point show for holding over into fall going. Monday night with weather little better takings were \$1,400. Last week's gross over \$9,000 show taking first summer position with "Lightnin'."

**"Mr. Pina Passes By,"** Garrick (20th week). Has surprised by length of season. House due for another attraction in August in advance of Theatre Guild's own new season schedule.

**"Nice People,"** Klaw (21st week). Arrangement with cut rates is only for portion of balcony and is for four weeks only, show then figuring on return to form with arrival of new season. Played to around \$8,500 last week, that leaving a margin of profit for house, but little for show.

**"Sally,"** New Amsterdam (31st week). Picked up around \$2,000 over the takings of previous week and went back close to \$30,000 last week. Is "Follies" only contender.

**"Scandals,"** Liberty (2d week). Capacity first week with the gross at \$24,000. This includes \$10 first night, which attracted over \$7,400. At \$3.50 scale money capacity is over \$24,000. Is nearest to "Follies" and "Sally" with the others far down.

**"Shuffle Along,"** 63d Street (9th week). Looks easy for balance of summer and may hold over. (Gross not high but profitable. Is all-colored musical show, with Wednesday midnight performance.

**"Snaphots,"** Selwyn. Will reopen next Monday (July 25), to continue until Labor Day. Nora Bayes out of cast but balance of show intact on summer basis.

**"The Bat,"** Morosco (48th week). Nearing solid year's run. Now regarded as settled attraction will run well into next season. Showed strength late last week with better weather, the gross beating \$8,000.

**"The Green Goddess,"** Booth (28th week). Is set to hold over into new season, management expecting run to extend up to fall holidays. Summer gross just about carrying attraction.

**"The Last Waltz,"** Century (11th week). Only Broadway attraction riding through on six performance basis. Roof revue postponed several times is in rehearsal and is to open next month.

**"Two Little Girls in Blue,"** Cohan (12th week). With weather bit better business showed immediate reaction, picking up \$2,100 over previous week (worst of hot wave). Gross around \$10,000 last week.

**"Whirl of New York,"** Winter Garden (6th week). Has three or four weeks more scheduled. New Garden show with Al Johnson started and due to succeed early in September. "Whirl" weakest of Garden draws.

**"Over the Hill,"** Park (41st week). Film.

**"Connecticut Yankee,"** Central (19th week). Film. Listed in cut rates.

**"Queen of Sheba,"** Lyric (15th week). Film.

**"Twice Born Woman,"** Hippodrome (5th week). Film. "Tradition" also on bill.

**"The Old Nest,"** Astor (4th week). Film. Listed in cut rates.

## ST. JAMES' STOCK

Boston House Giving Up Vaudeville Policy

Boston, July 20.  
"The O'Brien Girl" is riding the sultry weather that Boston has been furnished lately without any sign of lagging. While the capacity business does not rule as a general thing there is plenty of patronage to keep it here until the end of its Boston engagement, due in about a month.  
"The Four Horsemen," which

opened at Tremont Temple and ran there for several weeks, has been transferred to the Globe for the balance of the summer.

It is announced the Shubert theatre will open Aug. 22 with "Riff, Ring, Bang!" instead of Frank Tinney with "Tickle Me," originally announced.

When the St. James' reopens it will be as a stock house. Up to this time the theatre has played pop vaudeville.

## FOUR BIG WINNERS STILL IN CHI HOUSES

## "Up in the Clouds" Holding Up — "Passing Show" Drops Off

Again "Up In The Clouds" registered the hit of the week. The show ran within \$2,000 of the "Passing Show," and promises some surprising things before it packs its trunks. The receipts this week are as good as its runnerup, "Take It From Me," and this in its second local week.

"Up in the Clouds" (Garrick, 2nd week), \$15,000. Publicity is being well handled and newspaper ads are inviting. Number of balloons were distributed.

"Smooth as Silk" (Cort, 10th week). Whining, while others get the money.

"Four Horsemen" (LaSalle, 16th week), \$7,000. One thousand dollar increase over last week, in the face of a long Chicago run, and four good shows drawing.

"The Bat" (Princess, 20th week). Proudly showing its cards, for the week, \$12,000. Digging its initials into theatre, as well as taking up a chapter in Chicago theatrical history. "Passing Show" (Apollo, 6th week). With other shows getting better break this week than last, this show dropped to \$16,000. Just one of those things that can't be explained.

## SUED FOR ACCOUNTING

Washington, D. C., July 20.  
Lee and J. J. Shubert and Arthur Lessie Smith were named defendants in a suit filed July 15 by Rollin Bond for an accounting of the profits from two musical comedies presented at the Shubert-Garrick in the early summer. With practically an entire local cast "Sweethearts" and "The Chimes of Normandy" were presented, a week for each.

Bond charges that he was to receive one-half of the profits from the productions, his name being used as presenting the company, and he now claims that the Shuberts and Smith refuse to make an accounting of the receipts.

Smith is the son of T. Arthur Smith who conducts a concert bureau here and who was for a number of years an actor. No date has as yet been set for hearings on the case.

## 25,000 "WIDOW" FANS

The Henry Savage office placed an order this week for 25,000 fans to be used as part of an advertising campaign for the revival of "The Merry Widow," shortly to be placed in rehearsal. The fans, of a Japanese design, will have the show's name displayed and will be distributed to the women in the audience.

"The Widow" show will have its out of town break-in in Bridgeport and is expected to open at the Knickerbocker, New York the latter part of August, expected to open at the Knickerbocker, New York, the latter part of August.

## PRINCESS LEASED

The Comstock & Gest office is recruiting one company each of "Mecena," "Aphrodite" and "Chin Chow." It is anticipated an intimate musical piece will be placed in the Princess later in the season by the firm, the house having been rented by an independent producer for eight weeks, starting in August, for a dramatic production entitled "The Mask of Hamlet."

## New Leading Woman for "Ghost"

"The Ghost Between" with Arthur Byron as its star will reopen in Boston the latter part of August. A new leading woman is to be selected to play the role created by Laura Walker.

## "Night Cap" Starts Rehearsals

Max Marcin has placed in rehearsal "The Night Cap," written by himself and Guy Bolton, which is scheduled for the 30th street theatre in August.

## RUMSEY'S EMPIRE

Kalck. Players Closing, But Manager Retains Syracuse House

Syracuse, N. Y., July 20.

After the longest repertoire season in the history of Syracuse, the Knickerbocker Players will close at the Empire Saturday. Howard Rumsey announced he would not relinquish his lease on the Empire which otherwise would be without a lessee for the full season due to the abandonment of that playhouse by the Erlanger interests last spring. Rumsey stated he will reopen the Empire under his personal direction Sept. 4. The policy to be followed in the fall and winter has not yet been decided upon but it is understood it will be a departure from the ordinary repertoire program.

## "WISE CHILD" STARTS

But Ann Mada Has Marriage, As Reason For Not Reporting

C. B. Dillingham's "Wise Child" a comedy with music by Rida Johnson Young was placed in rehearsal this week, with Vivienne Segal as the featured player. The piece was originally known as "Vonnice."

Ann Mason, who had been engaged to play one of the principal parts in "The Wise Child," informed the Dillingham office this week she could not report for rehearsals, due to her marriage Monday to Paul Gordon with whom she is playing leads in stock in Denver.

## ACTRESS' CAR IN CRASH

Albany, July 20.

Sarah Mischke of this city, who is passing her vacation at Glens Falls with her father, the Rev. Charles A. Mischke, suffered injuries to her right arm last Thursday night in a collision on the Bolton road between the Mischke automobile and a car owned by Frances Starr and driven by her chauffeur, Jack Ballinger.

When the cars came together Miss Mischke, her sister, Ida Mischke, and their brother were thrown from their machine, which is used for commercial purposes. The car was driven by Bethel Vaughn.

Sarah Mischke's arm was badly cut and an artery was severed. Her sister and brother only suffered from shock.

Miss Starr was not in her car.

## "IMITATIONS" IN 3 ACTS

Al Lewis will have Joseph Bernard Rethy's one-act sketch, "Imitations," elaborated into a three-act play which Sam H. Harris will sponsor in the late fall. William Anthony McGuire, author of Harris' new "Six Cylinder Love" production, will collaborate on the elaborated version. The playlet was originally published in "Young's Magazine" last winter.

Another Young published playlet by the same author, "Love Is Blind," is now being readied for vaudeville by Lewis & Gordon. It is a four-people Mexican comedietta.

## SAILING TO STAGE

"The Sign on the Door" to be produced by A. H. Woods at the Playhouse, London, Sept. 1, will be staged abroad by Channing Pollock, the play's author.

Mr. Pollock will sail from New York next week. A film made of the stage hit is on Broadway this week with Norma Talmaidge the star. Woods and Pollock divided \$75,000, paid them by Joe Schenck for the picture rights.

## 116TH ST. YIDDISH STOCK

The Mt. Morris theatre has been taken over by Max Gabel and will be turned into a Yiddish stock house, known as Gabel's 116th St. The company, which will be headed by Gabel and Jennie Goldstein, will not open for several weeks.

The Mt. Morris has been playing pictures for some time. It at one time played American burlesque shows and also has been used for pop vaudeville.

## "MME. MILO" SHELVED

"Mme. Milo," a farce written by Frederick and Fannie Hatton, which was recently tried out in Atlantic City by the Shuberts, has been shelved by the producers. The authors are contemplating rewriting it for production under different management.

The original production, which lasted but one week, had Grace Valentine and Stuart Baird in the leading roles.

## BROADWAY REVIEWS

## LIGHTS' CIRCUS

One of the annual summer high points of the Lights' Club at Freeport, L. I., is the circus and Wild West. It was held last Saturday, marking the second time for the affair. Last summer the show was given under canvas in Freeport, Saturday it was held on the grounds adjoining the clubhouse which stands on the shore of the Great South Bay, about a mile from the village.

Fred Stone is the prime figure of the Lights' Circus. He inaugurated the event. Saturday Mr. Stone, with Leo Carrillo, ran off the show as well as taking part in it. Two performances were given, afternoon and night, with a \$2.20 top. The afternoon show did about \$500, the night performance drew around \$1,200, and a concert in the clubhouse after the night show, for which tickets at 50 cents were sold, got \$350. Besides, E. F. Albee and John J. Murdoch made donations. Both attended the afternoon performance. Mr. Albee presented the circus with \$1,000 and Mr. Murdoch gave \$500. In addition Mr. Albee was reported to have told the show promoters he would have liked to co-operate with them in the getting up of the performance and suggested that if requested next summer his aid would be gladly given. There was also a report the Keith Circuit head fatigued a combined Lights and N. V. A. field entertainment might be held in New York City to decided profit. It looks as though that was sound advice, for the "names" among the performers alone would command metropolitan attention.

The grounds were enclosed by a short canvas wall. Inside were circus tiers of seats and railed-off ring-side boxes. A large attendance of children at both shows greatly enjoyed several of the features. The afternoon performance was given in a broiling sun but more show was then seen, as at night misjudgment on lighting the enclosure made necessary a few eliminations. Among these was the sharpshooting by Stone. At night also the Long Island mosquito was right on the job. One of the Lights comics drew a heavy laugh as he walked around the railing carrying a big stick of wood and calling out.

## ERLANGER TAKES TITLE

A. L. Erlanger has now taken title to the southwest corner of Broadway and 46th street on which are situated the Gaiety and Fulton theatres. The deal involves \$3,000,000, of which he paid \$700,000 in cash, is obligated for a further payment of \$300,000 in September—the remaining \$2,000,000 being a first mortgage.

## Oscar Shaw Changes Shows

Oscar Shaw will retire from "Two Little Girls in Blue," at the Cohan, next week and will be replaced by Jack Squires, who succeeded Shaw in "Very Good Eddie."

Shaw joins the Charles Dillingham production of Anne Caldwell and Jerome Kern's "Good Morning Jerry," about to go into rehearsal.

## "FANCY THAT" WRITERS

Ballard McDonald has been engaged to write the lyrics for "Fancy That," replacing George Spink. The piece is scheduled to open Nov. 11, with George McKay and Lillian Fitzgerald featured. Jimmy Hanley is writing the music and George Stoddard the book.

## Show for All Colored People

J. Rosamond Johnson has completed the book, lyrics and music of a new musical revue, in conjunction with his brother, James Johnson. The latter was formerly Consul to Venezuela. The show is scheduled for production with an all colored cast about Jan. 1, 1922.

## GUILD'S "AMBUSH"

The Theatre Guild has started preparations on a dramatic piece entitled "Ambush." The play will be produced in September. It will follow the Guild production of "Don Juan," which will be the first new production to be made by the organization for the coming season.

## OPERA LASTED 2 WEEKS

Los Angeles, July 20.

The season of the California Opera Company at the Mason O. H., originally scheduled for four weeks, closed Saturday after two weeks. The organization failed to cover expenses.

## "World" Rates Up

The Morning and Evening World both gave their theatrical advertising rates a boost of 10 cents a line last week.

"Mosquito exterminators, 5 cents." A street parade through Freeport was held Saturday morning.

Messrs. Stone and Carrillo were the most active in the Wild West proceedings, and one of the Stone children, Dorothy Stone, put her horse through some high school exercises as an added attraction. Mrs. Stone (Aileen Crater) and the Stones' other two children, healthy looking youngsters in cowboy drees, watched both shows. A number of others who attended the matinee remained over at night, with the club giving a dance after the concert.

Prominent in the Wild West division were Cuba Crutchfield, Lou Chaney and Frank Shields, Mr. Shields giving an individual exhibition of lariat work, assisted by his son. Messrs. Crutchfield and Chaney appeared in several numbers and in the ensembles were the "Cowboys and Girls of Freeport," on horses, the latter including Mrs. Leo (Edith) Carrillo, who can ride almost as well as her husband. Stone's prowess as a rider and marksman is well known but how much Stone knows and can do, off the stage, cannot be appreciated until he is seen in a performance of this character. From his varied accomplishments Fred Stone has never wasted a moment, apparently, and his children seem to be aptly following their father. Leo Carrillo, too, has been putting his summer vacations to good use. He is an agile and graceful rider and did several neat little riding tricks during the performances. In the afternoon, Leo, taking a jump off the saddle to the ground and back while his horse was in motion, couldn't get back at the first try, but repeated with success and to applause.

Perhaps the most amusing turn of the day was the burlesque lift act done by Regal and Moore, who followed the straight hand-to-hand work performed by the Belleclair Brothers. An act that hugely pleased the children was the boxing bout of the Siegler Brothers, two little kids, brothers, who do a regular turn but through their youth are seldom seen around New York. They were at the camps of both the July 2 champs during the training period and (Continued on page 28)

## FROLICKING FRIARS

At the Cort July 13 a portion of the "lay-off" of the Friars, gotten together by William Halligan and Edward Dowling, opened an "All Star Jamboree" for what is hoped to be a summer run. The program stated it was "the first and maybe the last" "jamboree" given by "A Hundred Frolicking Friars."

There are 50 persons concerned, including eight paid chorus men, late of "Irene." The latter are paid salary, with the club members appearing on a co-operative or commonwealth basis, the club itself not being concerned with profits, losses nor responsibilities. The show had been on tour for a week, the frolickers then voting to try it on Broadway, coming with around \$2,000 in bank. The Cort re-lighted with the usual sharing terms attaining for low gross, but the frolickers have an excellent percentage arrangement if the gross tops \$11,000, the sharing being 70:30 for that pace.

The "jamboree" is good, fast entertainment, the show being patterned along the lines of the great Friars Frolic at the Manhattan last month, which was the crack club show of a generation. The many stars that worked to such fine results in the Frolic are missed. It was agreed by all hands that the Frolic was worth the \$10 charged. At \$2.50 top (it was \$3 on tour) the "jamboree" figures very satisfactory.

There are several Friars who stepped into the show to help the lay-offs for a time and who are not participating in profits or accepting any money. They include Frank Tinney, James J. Corbett and Eddie Miller. The latter whose voice was at its best was a smash in the "grand opening" minstrel first part, singing "Song of Songs."

Corbett was the third and last of the interlocutors, with the bit between him and Tinney working to sure laughter. One of the fresh ones worked up by the pair was Tinney's sorrow that Jim wasn't in the ring with Carpenter instead of Dempsey, because "I had a lot of money bet on that Frenchman." Tinney was the final entrant of a triple set of end men, Dowling taking the opposite end, saying he has had a wonderful season—eight weeks.

Joseph Smiley and Frank Monroe were interlocutors preceding Corbett. Lew Brice listed as a single end man got across for a hit with a comedy specialty, his being the only costume (eccentric) in the first part. Brice's number was "Crazy Daisy," which he followed with a dance, the circle emphasizing the number by lyrically advising him to "stick to dancing" in chorus. Dave Ferguson and Bert Hanlon formed another set of end men, Ferguson having a drunk bit (Continued on page 28)

# OUT OF TOWN REVIEWS

## FACE VALUE

Atlantic City, July 20.

It would seem quite impossible to find Leo Dietrichstein long without the role of the lover as his chief characteristic, though the recent "Toto" quite nearly belied that standing belief.

Monday at the Globe "Face Value," before much better named "That Homely Henriques," had its debut. Aside from Mr. Dietrichstein and the others of a splendid cast, the most impressive question remains "Has the static play come to stay?" This play from the Italian is all of that classicism and perhaps more, and Mr. Dietrichstein in his suave, even manner carries it over.

This new vehicle is not another "Marquis Priola" neither is it reminder of his Belasco trio of lover roles, nor is it an event of great importance in the Dietrichstein biography. If anything it is reminiscent of his own handiwork of some few years back.

The story deals with Henriques, noted for his homeliness. He is a caretaker, an almost equally careful philosopher and a friendly student of human nature. The moral is apparently intended to be pointed to the quality of mental cleverness rather than facial attractiveness. The play proves this point by Henriques outwitting his everlastingly lover friend in his efforts to despoil the house of their mutual friend and physician.

In reality the play gets little of anywhere except to portray the character of Henriques and through Miss Underwood as the physician's wife, Lenore Phillips as the ward and Lee Millar as the constant woman chaser do their parts with an almost unconscious perfection their art is seemingly but a fitting background for Dietrichstein.

He it is whose fiery auburn wig blanches his face in homeliness and maintains a satisfying confidence in that manner of speech which is ever of Dietrichstein. There is calm, satisfaction in the business-like love making of this chief figure. It is varied only by an occasional bit of true love-making, a realistic light drunk scene and a firmness of character often upmost.

The play was written in the Italian and in the translation has been transplanted to New York with much accent on the participation of several foreign characters. Thus its principal parts all bear some strain of foreign nationality in their appearance, which without a consultation of the program makes the American locale seem rather inconspicuous.

Scheuer.

## A NIGHT OF LOVE

Atlantic City, July 20.

Edgar MacGregor revamped a type of farcical comedy Sunday which has not been particularly evident in these parts for at least that period of time known as the post-war period.

"A Night of Love" at the Woods' brought back the superficial story and the overly emphasized type of acting characteristic of such pieces as "Fair and Warmer" and similar offerings. The play would have been little without this unnatural spirit of gaiety and flourish and bravado and to its manner of telling was due the entire effectiveness and the laughter.

Straight from musical comedy Ads Meade emerged for the leading part. Denying the thrills of the youthful dance step, Miss Meade appeared as the fairly mature bride of three summers who does it all over again. She gave one song without accompaniment, just to prove that she was still in natural trim, but otherwise most capably handled a straight role within the tenor of the spirit pervading the acting.

Carle Fox, Elise Bartlett and Russell Fillmore carried on similar purposes in very excellent manners that aided and abetted the purpose of the author, one Samuel Ruskin Golding, hitherto little known to us.

The play is satirical of divorce. In a light hearted manner it deals with a couple who became dissatisfied with their life, engaged a divorce specialist and seven months later remarried. A few hours after remarriage they find their mistake, dispose of the extra couple with the aid of a policeman and settle down together. There are some complications to their return to domesticity, most of which are not straightened out when the final curtain arrives.

In acting the play tends more to the musical comedy type of expression rather than merely handling spoken lines in a straight part. "A Night of Love" is a play that will doubtless have its greatest appeal to road audiences.

Scheuer.

## THE DETOUR

Atlantic City, July 20.

"The Detour" at the Globe, last week is not melodrama—at least not of the obvious type, but the restrained, hopeless, helpless sort of tragedy Minnie Dupree can do so well.

The story is simple, as simple as the life of the four characters about whom the action of the play revolves. Helen Hardy, who in her

youth gave up her dreams of accomplishing big things, to marry a man whose horizon and ambitions were bounded by the fields from which he derived a meagre existence, transfers her hopes to her daughter's future. Kate, the daughter, paints a bit, and for years her mother has scrimped and saved that Kate might go to the city to develop her talent.

When the time comes for Kate to go, her father, who has known nothing of the plan or of the money which is to pay for her training, demands that she stay at home and give him the money, or that her mother go with her, if she is determined to leave.

The solution leaves everybody pretty well satisfied, except the mother who, as Tom Lane says, "has lost anything but a dream"—and after the "detour" they all return to the road they had originally started on, but had turned off of for a brief moment.

It is homely, with the dullness and drabness of a "Main Street"; but there is the fascinating element of reality about it.

Miss Dupree as the starved little woman with her precious dreams, and Augustin Duncan as her practical husband are so natural one is almost unaware of their artistry. In the second act, her defiance of her husband is excellently done—in fact, everything she does deserve just that adjective.

The play is staged with care for detail. Owen Davis wrote it.

Scheuer.

## SIX CYLINDER LOVE

Long Branch, N. J., July 20.

Richard Burton, Donald Meek, Geraldine Burton (his wife), Eleanor Gordon, Phyllis Burton (his daughter).

Mary, (the Burton maid), Fay Walker, Margaret Rogers, Jane Anderson, Bertram Rogers, Calvin Thomas, Harold Winston, Kenneth Hill, Gilbert Sterling, Ernest Tux, Marilyn Sterling, June Walker, William Donroy, Ralph Sippely, George Stapleton, Berton Churchill, Tom Jenkins, Harry Hamill, Tom Johnson, Howard Hull, Gibson.

Sam H. Harris presents by arrangement with Lewis & Gordon, the story by William Anthony McGuire. It is built on the saying the purchase price of an automobile is the cheapest part of it.

In this play the buying of a second hand Roamer caused Mr. and Mrs. Gilbert Sterling, married but a few weeks, the loss of their home and his position. Through the acquisition of the car their friends multiplied tremendously, also their bills for Country Clubs and road house dinners, "hooch" and cigars.

To cope with this new order Sterling has to raise a second mortgage on his home. While negotiating the loan he temporarily helps himself to some money belonging to his firm to tide him over until the mortgage is arranged, expecting to return it by the first of the month.

In the meantime his employer discovers the shortage and calls on the Sterlings at their home to meet them as they are leaving to go to the Country Club with a car full of friends for dinner. He asks the party to excuse Sterling, denounces him as a thief and expresses his surprise and regret, saying he had had a great fondness for him and had been about to retire and place Sterling in charge of the firm. He leaves, saying he may or may not take extreme measures.

As he leaves Richard Burton, of whom Sterling bought the car, calls to warn Sterling to beware of the Roamer as it "broke" him through attracting "leaches and spongers" whom he dubs "devoted guests."

As Burton is leaving, the "devoted guests" enter in time to meet him; they greet him coolly and after he leaves, refer to him as a "good old wagon, but done gone broke down."

This enrages Sterling as he awakes to the insincerity of his so-called friends and he tells them what he thinks in no mild manner, refuses to go to dinner and invites them to leave, he then tells his wife of the trouble he is in. He also tells her a few truths about herself and her neglect of him and the house since the purchase of the car.

While he is talking a detective enters, shows his badge and awaits significantly. Mrs. Sterling weeps and pleads with the detective not to take her husband away.

A surprise finish is given to the act by the detective answering, "I don't want him, I want you, here's a summons for speeding." Curtain.

The last act has the Sterlings in a flat, he is working for \$35 per week and she is doing the cooking. They have paid back the money taken by him at the rate of \$10 a week, all but \$1,000. They still have the car, but cannot sell it. They are desolate because the \$1,000 is due the following day. The janitor of the building arrives to fix a window-box. He overhears them talking about the car and offers to buy it. They sell it to him and get the \$1,000. When Mr. Stapleton calls to remind them, Sterling gives him the check. Stapleton then tells him to be at the office at 9

o'clock the next morning, as he guesses Sterling has had a very good lesson.

The first act played very slowly, the dialog is commonplace and some of the comedy reminiscent. Toward the middle of the second act the action picks up considerably and lets down again in the third. Ernest Truxer as Gilbert Sterling has more opportunity for pathos than comedy. June Walker is very attractive as Mrs. Sterling, but seemed much too sympathetic for the selfish, thoughtless wife. Berton Churchill made a small bit stand out.

The show was staged by Sam Forrest. Two or three unique twists, otherwise not out of the ordinary. The scenery is simple and "homey," and made you feel you wanted to rush to the nearest real estate office and put a dollar down.

The women of the cast with the exception of Jane Anderson were badly gowned, detracting from their looks to quite an extent.

The show opened here for the last half, playing a try-out period.

## SPITE CORNER

Atlantic City, July 20.

When an author has been generally commended for writing "the best play of the year," he naturally must expect a critical consideration of his next offering, beyond that granted to the play that brought him from the oblivion of failure and musical comedy libretto.

Such was the critical opinion sought by Frank Craven last week at the premiere performance of "Spite Corner" billed as a "play of naturalness." After the commonplace life and successful materialization which has been offered in "The First Year" little better could be expected. Mr. Craven seemed to have found his niche in playwriting with that vehicle and the question remained "Can be duplicated or repeat his former success?"

It seemed the opinion last evening among all classes of audience that Mr. Craven had succeeded thusly with evident fervor.

"Spite Corner" is a play of the same type as "The First Year." It tells of life in a small town where intimacy bespeaks family feuds and quarrelsome life, where folks have their grudges and everyone knows of them.

Typical old fashioned ideas in dress and manner pervade the townsfolk in their various phases of good heartedness and self integrity. Such a "comedy" is difficult to write, because of its even tenor and the very homely appeal of folks like ourselves. Mr. Craven has succeeded better than anyone of our generation, not excepting Winchell Smith who inclines to overwrite where Mr. Craven keeps to the even domestic actuality of his people.

The chief performance lies in the hands of Roberta Arnold.

There was especial depth and power to her visualization of the lonesome girl with her memories in the otherwise empty attic of the last act. Jason Richards, without great differentiation to his role, gave the young man much of interest. Eva Condon, Marie Day, Frank Burbuck, Mattie Keene, Stephen Maly, George Spelvin, and John Keefe. Another part—that of a city modiste was acceptably offered by Katherine Alexander.

Scheuer.

## ARTIST'S LIFE

Indianapolis, July 20.

Mary Norvall, Marjorie Vonnegut, John Currier, Tom Powers, Chester Smith, Edw. Noel, A Messenger Boy, Robert Masters, Madame Norvall, Peggy Wood (Emma Norvall), McKay Morris, Francoise, Robert McGroarty, Bernard, Aldrich Bowker, Clara Gerten, Judith Lowry, Madame Polani, Grace Kiechle, Polani, M. Luigi, Mile. Fraina, Julia McMahon, Lablache, Oscar Davidson, Frederico, George Somers, Clarence, Elizabeth Patterson.

Peggy Wood and Samuel Merwin have written a play in "Artist's Life," produced for the first time at the Murat by the Stuart Walker Company which is great business for Miss Wood. With the authoress, Tom Powers, McKay Morris, Marjorie Vonnegut and Edwin Noel in the cast the piece turned out to be one of the best of the theatrical births which Mr. Walker has sponsored in Indianapolis.

Built along somewhat frequently used lines "Artist's Life" is carried smoothly from a prolog through three acts to an epilog. The transition from prolog to the first act and the last act to the epilog is particularly free from bumps. Structurally it is all right, and Mr. Walker has done well with the materials he had. Play and players were well above the average seen on first nights in this part of the middle west.

Although the method of telling it is not new the writers have picked out an unsung and what struck the first night audience as intensely interesting phase of theatrical life for their story. It is a tale of the struggles of a young American singer in the days of Johann Strauss, the composer. More of the romance than the machinery of back stage life is shown. The romance as handled by Miss Wood and Mr. Merwin gives Miss Wood some

fine opportunities. She sings at times, a fine touch.

The prolog opens on the front porch of Madame Norvall's simple little cottage in some quiet American town. Mary Norvall, niece of Madame Norvall, tells her lover, Chester Smith, of her chance to go to Paris to study for grand opera. Chester counsels marriage and the home town without success until the aunt is told of Mary's plans. The aunt has her unpublished memoir brought out and asks Chester and Mary to read them. Madame Norvall, whose life never has been fully unfolded to Mary, becomes so affected she retires. Chester reads into the curtain.

The three acts develop the memoirs of Madame Norvall, who situated exactly as Mary now is, had gone to Paris while very young. She falls in with the then brilliant and young Johann Strauss and a company of distinguished artists on the night of her arrival in Paris and fairly leaps to fame a few months later, in the second act. Miss Wood as Emma Norvall, overwhelmed with happiness at being thrown with the people she has longed some day to know, in the first act, and poised for her flight to instantaneous popularity in her dressing room the night of her first singing in Paris brought the folks to their seat edges. Again, after she has sung and brought Paris to her feet, Miss Wood upholds her splendor. She is told that Strauss, who has proposed to her, is married and has had affairs with Fraina, a cat of a dancer, and Clara Gerten, a singer who had coached the young American. She is crushed when John Currier, the boy whom she had refused to heed, even after she arrived in France, where he was attempting to paint, came into the green room. Instead of applause for her triumph John asks her to abandon her career for the sake of her moral welfare and, hardening like a rapier she rises to sweep out, proclaiming: "When God gives you wings, you have to use them."

She goes to Italy, fights for five years, returns to Paris and upon another night of triumph is stricken with deafness in the middle of a number. Carried into her dressing room all excepting a violinist who has loved her from afar, and her maid, Clarice, desert. To complete the wreck Currier, now an American banker, in Paris for a visit, comes to her and before learning of her ruin tells her of his wife and four babies. She confesses the love she always has held for him, but American family ties hold in a thrilling moment.

John departs and Emma accepts a ring from the faithful violinist, knowing that a family tradition coupled with it predicts happiness to him who wears it and death to him who gives it up. The final act glides into the epilog with Chester reading the final page of the memoirs which tell of the violinist's death a year after his marriage to Emma. Things fall into the proper slots when Currier comes along, tells of the death of his wife ten years before, at last wins the fading Emma and plans to send Chester and Mary to Europe to study together after they, too, are married.

The show is Miss Woods', but that does not lessen honors for Miss Vonnegut, Mr. Morris, Mr. Powers, Judith Lowry, Aldrich Bowker and Elizabeth Patterson. Broadway ought not to object if the cast, just as it is, were moved in.

The name may be changed to something with more pulling power, it is said.

M. Luigi, mentioned above, is Mr. Merwin.

Powder.

## FAST AND LOOSE

Albany, July 20.

"Fast and Loose," the comedy by Bartholomae and I. E. Kaplan, which has been bought by the Selwyns for a New York presentation in the fall, will have to undergo considerable cutting before it can be shown to Broadway. The play was given its premiere by the Fassett Players, the local stock, at Harmanus Bleeker Hall last week.

The play is in three acts. It concerns the wrangles of two married couples. The Williams' get along nobly and find the married life one of happiness, but while they are enjoying their life their friends, the Westons, find the after effects of the trip to the altar anything but happy and have come to grief; are on the verge of divorce. The Williams' attempt to bring happiness into their friends' lives, but their good intentions only get them in so deep that they, too, get at odds and for a time seem to be headed in the direction of the divorce court.

Dick Weston is found in the room with Pearl Williams at a summer hotel in the Catskills, where the women had gone, leaving the men behind in town. Pearl, after being away a week, is yearning for her Bob and wires him to come on. At the same time Dick gets a wire supposedly from his wife, saying she was dying. The telegram was sent by Pearl in order to effect a reconciliation between them. Dick loses no time in leaving. Pearl had left word with the maid she was expecting her husband and to allow him to come to her room no matter how late he arrived. Dick comes on the scene first and Pearl showers him with kisses—in the darkness. When

she turns up the lamp and discovers her blunder, she has to go through and forces Dick to play the husband.

Meantime, Bob had sent a wire to Henrietta, Dick's wife, saying her husband was sick and urging her to come back at once. Bob and Henrietta meet at the station in Hillcrest and each asks the other about their life partners. They go to the hotel and find them—in the room, Pearl wearing a negligee. They are incensed. The maid scores heavily and bats 1,000. The telegrams that pass between the couples were worded in the language of robbers and the sheriff, thinking them a band of clever crooks, places them under arrest.

The real fun begins here with the mail proving to be the actual M.

The constables bring the couples to their home in the city. The police are notified and Detective Duffy comes to the houses, vouchers for the prisoners' respectability and informed the sheriff the gang wanted for the robbery were arrested two days ago. The sheriff mourns what would have been his second "catch" in ten years. The detective is an old friend of Magnolia, the maid in the town house, and the author had provided some good comedy for them. It's too bad that the authors haven't provided a little arm-stuff for Duffy and Magnolia in the finale. Central Park would have nothing on the Williams' fist if they did.

The first and second acts are too long, particularly the opening one, which ran for an hour Monday night. The play was not touched last week because the company was already rehearsing for this week's attraction, "Wedding Bells." The authors are satisfied the piece is too long in its present state and will give it a clipping before the New York presentation.

Julia Morton, as the maid in the resort hotel and William Amstell, as Officer Duffy, were the hits. Miss Morton was a riot and Amstell, sporting a real Irish brogue, got the house in the last act with his enthusiastic greeting of Magnolia, the Williams' maid. Helen St. Lager, (a new-comer to the Fassett Players) as Henrietta and Walter Connolly, as her husband, acted capably. Connolly is one of the most popular members of the company. Beth Merrill, as Pearl, and Malcolm Fassett, as her husband, panned.

Nedda Harrigan, as Magnolia, proved quite a comedienne and evoked many laughs. Pierre Watkins, as the sheriff, handled his part nicely and Eric Drossler, as his deputy, also did well.

The authors attended the opening. Philip Klein, son of the late Charles Klein, is said to be financially interested in the play. Denman Maley will play the leading role in New York.

"Fast and Loose" will be given at one of the Selwyn theatres in New York in October, it is understood.

## DISTRICT ATTORNEY

Buffalo, July 20.

Of Annie Nathan Mayer, the theatrical public has the right to expect worthy, even if not great, things. "The District Attorney," which the Bonstelle stock company for its first showing at the majestic last week, proved to be neither. It is a somewhat cumbersome melodrama dealing with the machinations of the "vice ring" against a woman district attorney. It smacks strongly of the hey-day period of the American drama when a spade was a "murdering hellish plow." In its essential features it is as tawdry and out of style as Mrs. Meyer's last season's hat.

The somewhat thin story is spread over three arbitrary acts. With some effort the thing might have been condensed into a fairly presentable play-let.

The play was extremely well produced and more than adequately acted. Two characters played by William Shelley and Claude Kimball were well done. Miss Bonstelle handled the leading role creditably. The piece was admirably mounted.

The premiere was somewhat of a social function, local club women turning out en masse. Mrs. Meyer made a speech. For that she may be forgiven. One hesitates to venture the same prediction for her play.

## STOCKS

The Jane Hasting Stock has opened a summer engagement at Waugh's opera house, St. Albans, Vt.

The Merkle-Harder stock in Rayonne, N. J., closed Saturday. The same company will reopen Aug. 15 in Pottsville, Pa.

Summer grand opera opened Monday at Carlin's Arena, Baltimore. It is reported to have gone over very well at the first performance.

Harold Holstein, general manager of the Toledo Theatre company, came to New York this week for the purpose of recruiting his stock company for the coming season.

The Joe Golden stock, in Trenton, N. J., closed Saturday. The summer stock at the Garrick, Washington D. C., closed Saturday.



**"PARLOR, BEDROOM and BATH"**

(7).  
Farce.  
39 Mins.; Four (Parlor).  
Proctor's, Mt. Vernon, N. Y.

A condensation of the Broadway farceful comedy hit as originally produced by A. H. Woods, now presented in vaudeville under a royalty arrangement by May Tully and Rosalie Muckenfuss. While the attempt to reduce the farce to the vaudeville size has reached so far around 40 minutes, it is yet much too long. It may be that this attempt will be no more successful than other tries to condense regular plays into vaudeville sketches. Where it is dialog mostly, as farces are, the revised versions always seem long, draggy and inactive on the vaudeville stage, which has had its own comedies, farces and other playlets that play rapidly and are made a complete short story, usually within 20 minutes.

The "Parlor, Bedroom and Bath" tale must necessarily be planted at the start. It appears to take overly time. Then more dialog and even more, with the comedy laughs while frequently heard, especially during the kissing scene, until the net looks as though it requires too much space for the actual value given. In short the playlet is too long for its results. If that is remediable, then "Parlor, Bedroom and Bath," through its title, may be worth something to vaudeville, for at present the title is the skit's best.

The principal roles of the original as played by John Cumberland and Florence Moore are taken in the playlet by Sager Midgeley and Ede Ann Luke. Their playing, whether following the mannerisms of the creators or not, easily passes. Miss Luke seems to have taken liberally of the ways of Miss Moore, with her nuttisms, asides and likely interpolations in the book, but Miss Luke looks well, acts in the spirit and when appearing in pajamas, carries the action swiftly forward. Mr. Midgeley is the same as of Midgeley and Carlisle from old time vaudeville. He has but to play his own stage role without the kiddish twang to put it over. That role of the shy husband who wants to run wild is very much overdrawn, but it is farce and suffices, or must have had, for the piece on Broadway had an extraordinary run. As the what might be called professional vamp, Miss Luke leads him to the aggressive point, until he is hugging and kissing every skirt in sight. The wives are Ellis Baker and Billie Berg, while the other male roles are taken by Frederick Clayton, Daniel J. Goodman and William Weakley. The cast is exceptional for a vaudeville playlet.

It is nearly three years since Miss Tully engaged in production work, and while the production of this skit may be supplied by house sets, the clinging to the original has been studiously rehearsed. Though at that there still remains the question of more condensing, enough to make this farce through in 20 minutes, which seems impossible. To those who saw the original there may be some curiosity prompted through the miniature revival. As a vaudeville act by itself without regard to its parentage or title, it's not there.

*Sime.*

**IRONIN and HART.**

Songs.  
15 Mins.; One.  
Jefferson.

A man and woman with the man at the piano and both sharing in the songs equally. They open with one of those introductory things of which not one word could be understood and gave a poor opening impression which they overcame later. They stick to the published songs and put them over with plenty of pep and action and the lyrics across very well. They run almost entirely to the comedy numbers but there is a little too much sameness in the routine. They are at least doing the style of songs that they can handle the best.

It is one of those acts that will depend entirely upon the songs they have. With good numbers they will do well and if their songs are not so good, will do accordingly.

The girl is a good looking blonde, lively without getting boisterous. Her make up is too heavy and for this time of the year at least she is dressing badly. A black evening gown with brilliant doesn't fit exactly with the sport clothes worn by her partner. One of those light flimsy dresses would be more in keeping at this time of the year. Her stockings also are bad. They may have been a very heavy silk but they look almost like cotton from the front.

The couple pleased the Jefferson audience.

**CECIL LEAN and CLEO MAYFIELD.**

"Rehearsing" (Songs).  
27 Mins.; Full Stage.  
Brighton.

Cecil Lean and Cleo Mayfield have a neat little vehicle in "Rehearsing." It's rather a novelty in construction. The pair really are playing a skit, but instead of going through the lines and business in the conventional way, each reads from a manuscript, including the stage directions, the same as if a rehearsal was in progress. While the skit is primarily built to introduce several double song numbers and a solo or two by Mr. Lean, it holds home likeable light comedy as well.

The couple carry their own orchestra director, but he has but little dialog, aside from a few lines at the opening, just sufficient to plant the idea that a rehearsal is going on. A double comedy number with a baby carriage, ancient a pair of newlyweds, that sounds as if it might have been part of the score of a musical show, a single, "When a Woman's Fat," by Mr. Lean, a corking topical, with sparkling lyrics and a double character song, introducing several costume changes and featured with travesty, held up the singing end of the act splendidly. The patter that has been identified with Mr. Lean for several years, for the finish.

Always a finished performer, Mr. Lean, as formerly, is just his natural, unaffected self. Miss Mayfield also lends valuable aid in the doubles and during the skit proper, playing and singing in an easy personable manner that reveals the finished artist. Closing the first half the act landed solidly.

*Bell.*

**SMITH and BARKER.**

Comedy Sketch.  
18 Mins.; Full Stage

Although billed as Smith and Barker, there are three people in the act, all principals, light comedians, ingenue and woman playing role of millionaire. Young doctor (light comedian) is having a hard struggle. His wife (ingenue) encourages him to fight it out, but the doc decides he will go out and get a job as a grocery errand boy, rather than keep on living on his slender income as an M. D. Dialog discloses doc has only made \$11 in first four months of practice. Couple are put to terrific economies, finding it impossible to make ends meet with the doc selling his medical books.

Just when things look darkest, woman arrives at doc's house and announces she is a patient. She is a hypochondriac, imagining she has every illness she has ever heard of. Doc is frank, however, and informs woman she is physically sound and refuses to treat her. Woman finally tells doc she was just trying him out, looking for an honest physician to fill \$10,000-a-year job at hospital she controls.

There are laughs galore in the act, which although rather crudely constructed and played in the farcical way, contains an idea that might be expanded into a full fledged play. The three players are capable, handling their respective roles in a manner far above the usual small time sketch playing standards. A corking comedy turn for the pop houses with the sort of comedy situations and lines that simply can't fail.

*Bell.*

**JIM and BETTY PAGE**

Talk and Songs.  
14 Mins.; One

A well appearing, brunette with crisp manner making a good foil for the man's comedy. They were more successful with their song numbers at the close than with the comedy material, which lacked freshness and sounded familiar.

Change by the girl the man offered to ascend is a balloon recalled similar matter pertaining to a duo including a near aviator. During a change by the girl the man offered a comedy lyric and after additional chatter they finished with a ballad, harmony results with the chorus drawing a measure of response that won an encore number. They fit well enough on second.

**PEEL and CORWIN.**

Songs.  
One.

America Roof.

Two men made up as cowboys, with their outfits looking very new. They sing pops and ballads and could hardly fail on small time. One has a lyric tenor and the other a heavy baritone. The turn shows attention given in the numbers and style of delivery, that being a little different from the usual.

The cowboy suits do as much as anything else, especially for small time where they are gullible.

*Sime.*

**ROGERS, BENNETT and TRAPS.**

Songs and Drum.  
Three and One.  
American Roof.

All there is to the act of Rogers, Bennett and Traps came right at the ending of it. That was Traps and that was enough, in fact enough for two acts anywhere in any house. If it had not been for Traps, the turn as previously played by Rogers and Bennett would have been about the shortest on record and still not with the best.

A woman starts singing and is interrupted by a man in blackface blowing a whistle in one of the entrances. She demands to know why, there is some conversation and the man disappears. The woman sings a song and he returns just as she finishes, in white face and a different suit. It's quite a quick change and the only noticeable item of the act up to then. Another song and they both disappear, with what there is of an act apparently over.

Answering the applause the man announces a four-year-old boy, the youngest drummer in the world, and a snare drum on uprights is set upon the stage. A little kid in sailor suit, chewing gum and expectorating, nonchalantly walks to the drum and with the orchestra following him, gives an exhibition of drumming that paralyzed the roof audience and would do the same to any audience wherever he may be allowed to drum, and he should be allowed anywhere. The kid's a wonder with the sticks, has perfect rhythm that is necessary to a boy of his age in order to drum well or make it sound well. The kid is a picture as he stands on the stage, hitting the cymbal, playing on the rim and doing a little trick or two, looking at the audience while drumming with the utmost sang froid. He had to take three encores, for the last starting off a march without the orchestra, to perfect time, and waiting an instant for the band below to come in with him as that music cue was reached.

A nice looking boy in his neat sailor suit, this turn can go anywhere with him, but it's all wrong to have the kid in a three-act. A boy of four who can drum in this manner should be heavily featured as a single wherever he plays, publicity gotten out of and for him, and in medium sized towns, if he is allowed, the kid could easily be a headline and a certain drawing card. Every father in the towns will have a battle with his youthful if he doesn't buy the son a drum before the kid's engagement is closed.

This boy Traps is the best novelty vaudeville could purchase, secure or buy, for he can't be duplicated excepting by pure accident. Rhythm in a boy as young can not be taught—it's a gift.

*Sime.*

**BESSER and GOLDEN.**

Songs and Talk.  
14 Minutes; One.

58th St.

Comedian and straight man combination with both in naval attire, the straight as an officer with his partner a gob. The early talk is based upon what the gob should and should not do while in the navy, the straight man hitting his partner upon the back every time he uses the word "cook" which is announced as out of order in navy parlance. The hitting provides the comedy of the early part of the offering.

As a dividing point in the turn the straight handles a published number, his partner returning for a series of crossfire gags. At this point the turn weakens, due largely to several of the gags having outlived their usefulness. A double published number is used for the finish. It sets them off in good style with the turn in its general makeup a satisfactory offering for the three-a-day.

**BROWN, EVANS and EARLE.**

Singing and Dancing.  
14 Minutes; One.

Broadway.

Two young men in mohair suits of black and a nice looking girl with an agreeable voice, but no special talent for dancing. Young men enter for a snatch of song and go into flash flirtation talk with girl, entering from the opposite side. No merit to the talk. Girl off and boys do imitations of Pat Rooney and Doyle and Dixon. Good dancing bit. Girl changes from party dress to man's evening clothes and sings "Wibbly Wobbly" number indifferently.

One of the boys has an inconsequential moment of comic song that doesn't get them anywhere and girl returns in skirts for a whirlwind dancing finish, fast enough to evoke a scattering of applause. On No. 2 which is about the speed of the present arrangement.

*Bush.*

**HORACE GOLDEN and CO.**

Magis.  
14 Mins.; Full Stage (Special Scenery)  
Jefferson.

Horace Golden has gotten entirely away from the style of magic act he formerly did. Several years ago the magician was noted for the amount of work that he could squeeze into the regulation vaudeville running time. Now he is doing just two bits. He opens with a moving picture bit, in which he carries on a conversation with a woman in the picture, handling both ends of the talking and going from the stage into the picture and out again with the woman finally walking from the screen on to the stage. This is very neatly worked. The audience was interested and entertained. It is a clever bit of work. A similar idea was done by Jack Gardner as a vaudeville act a few years back.

Golden's closing and main trick is the sawing in half of a woman. This is an illusion in which he uses two male assistants and the woman, besides having a couple of men from the audience act as a committee. The illusion did not work well Monday night. It worked slowly and seemed to drag. The assistants apparently were not familiar with their part. It is a good illusion and one that should make talk amongst those who like to know how these things are done but whether it is enough to build an entire vaudeville act from is a question. Golden is a finished performer as a magician and it seems he should be able to frame up a few minutes of the fast stuff between the picture and the illusion to make a real vaudeville turn. He will have to do something of this sort if he wishes to hold spots on the big time bills.

**FRANK J. SYDNEY and Co.**

Jumping and Acrobatics.  
10 Mins.; Full Stage.

Frank J. Sydney offers a series of leaping stunts, some standing and others with the aid of a spring-board. Forward somersaults are included with some of the more difficult leaps. Wicker chairs and tables are utilized as hurdles, with various formations, such as, leaping over six chairs successively, the chairs being on the ground. Another trick has Sydney jumping over his assistant, a woman, who is seated on a chair, which in turn is placed on top of a table. Forward somersault with this one. Sydney, who is a capable acrobat as well as a leaper of ability; also does a trick or two on a safety bicycle, extinguishing two lighted candles by leaping the bike over them, the candles being placed in holders on the floor. He also jumps rope on the bike. A dog is used for comedy. Sydney playing a mandolin while the dog howls. Average opening act for the pop houses that should develop with playing.

*Bell.*

**HARRY PRICE.**

Quick Sketches.  
10 Minutes; One.

Broadway.

Harry Price is a swift worker and has several novel twists to his work. He seems satisfied to make a light opening number and serves nicely in that spot. He walks on and with a few strokes draws an Indian's head. A colored landscape is next and then a comic cartoon of a typical wry faced Reformer. Back to the first drawing board to do a baby, which cries until it has been supplied with a crayon bottle. Then to the surfaced prohibitionist, who is made smiling by the addition of a foaming "schooner."

Two heads of girl and young man are swiftly drawn in black, and the finish is changing them to plump old folks while the orchestra plays "Darling I Am Growing Older." Good for a sentimental hand. Price attempts only simple comedy in his crayon work, and does not say a word. Neat light specialty for early spot.

*Rush.*

**THE GREAT JOHNSON**

Contortionist and Trapeze  
11 Mins.; Three

58th St.

Johnson wears full length tights with a soft collar and bat tie attached to enhance the appearance. He works with precision in performing familiar contortionistic stunts, going through them neatly and smilingly, as a result of which no danger of shuddering the women ever crops up, as is the tendency when some of these boneless performers wind themselves up into knots.

Johnson concludes his routine with a little work on the trapeze, closing with a corkcrew iron-jaw spin while in a tied-up pose. Good getaway, opening the show Ditto spot on the pop houses.

**"TEN FEET" (5).**

Songs and Dances.  
15 Mins.; Three (Special Drops).  
America Roof.

"Ten Feet" is a Cantor-Yates production, with its title begotten from the opening when 10 feet in white appear against a dark background, just under the raised drop. It's an opening used some years ago in a Wayburn act.

After that though it's just singing and dancing, the girl leader, a brunette, doing both. The four boys with her are dancing most of the time. It gives the turn considerable action, action growing very lively when all five go in for fast stepping toward the finish. The girl gets the most out of this with Russian stuff.

The act carries special drops that could not be shown on the roof. They were said to give it appearance in the downstairs theatre and that might be imagined from the dressing, evidently blending with the backgrounds.

As a small time entertainment "Ten Feet" gets there easily, through its action mostly but the girl deserves credit, for she is a worker who should improve to the point of creating a regular demand for herself.

*Sime.*

**LOUIS and FRED A BERKOFF.**

Dances.  
7 Mins.; Full Stage (Special Hang-lags).

A young couple, probably sister and brother, well schooled in the Continental style of dancing. Minus any ostentation they whirled through a routine rapidly and skillfully.

The first number, a double, with both showing class. The boy alone, high speed turning in the air and spinning on one foot, gave the impression of being a human top. The girl made her specialty stand out, dancing to a Hungarian melody, performing cleverly with back kicking then to full hock steps. Louis again alone with Russian work, showed some of his own steps, winning a big hand. The fast finale had them doing double hock work.

The dressing was simple and effective, especially for summer showing. Freda showing but two simple frocks, and being bare-kneed throughout. The boy will command attention anywhere, and as an act, it's big time, either opening or closing.

*Ibce.*

**WILLIAMS and WEST.**

Songs and Talk.  
12 Mins.; One.

City.

Barney Williams of this mixed two-act has long been associated with comedy roles in sketches. The present turn in "one" is in the nature of a departure for him. It is opened by Williams with a comedy speech. He announces himself as president of the Woman Haters' Union, with interruptions occurring with the appearance of Miss West, which brings forth cross fire talk and numbers.

The girl uses as a recitative song a number telling of the various stages of life, followed by a comedy number by Williams, after which more dialog with a double number as the finish. Williams displays sufficient comedy ability to hold up the turn along these lines. The act has no great strength vocally but should be able to gather the laughs in the average small time houses for which it has evidently been framed.

**WARREN and O'BRIEN.**

Talk and Dancing.  
14 Mins.; One.

Two young chaps open with a double song followed by a double dance. The song passes and serves to get them on. Acrobatic and straight dancing, double and single arrangements broken up with clowning and gags, constitute the balance of the turn. The acrobatics are the strong feature.

One of the comedy high lights was a double cart-wheel with arms locked about each other, preceded by an announcement in "dialect" and ludicrous efforts to get the trick started.

With the soft pedal on the cross-fire, the boys are ready for an early spot on the best of the bills.

*Con.*

**BARTLETT, SMITH and SHERRY.**

Songs and Talk.  
15 Mins.; One.

Groesby Sq.

Three men, two in straight street clothes and the third, a droll squat comedian, handling the low comedy. The trio is primarily a harmonizing combination relieved by a little funny work in the guise of doggerel lyrics and business.

Just one of those pop house frame-ups that mean nothing in analysis but peculiarly suited for small time audiences.



### Receipt for No. 3.

# FOREIGN REVIEWS

## THE CO-OPTIMISTS

London, July 5.

This entertainment, presented by a little band of West End "stars" whose optimism has led them to defy the sun and the almost tropical weather in a commonwealth endeavor, is the best show of its kind seen in London since the great days of Pellissier's Folies.

The whole show is replete with bonhomie and the joy of life and this feeling obviously existing among the players gets over the footlights and makes the most jaded audience sit up.

Laddie Cliff, Dave Burnaby, Melville Gideon, Gilbert Childs, Stanley Holloway, Betty Chester, Elsa MacFarlane, Babs Valerie, and Phyllis Monkman are all "names" and they work together splendidly, help in each other's choruses, work each other's effects, in short do everything or anything to bring success not only to the individual but to the party.

From the opening chorus during which the company acknowledges that every member considers him or herself the greatest thing that ever happened, the program goes with a swing. Among the many good things are Gilbert Childs' ditty about the Roast Beef of Old England and what it has done for us; the semi-farce by Betty Chester and "very full" Royalty Theatre company, this being a burlesque of one of Laddie Cliff's own big spectacular revue finales in which humble domestic utensils take the place of valuable "props" and the week's laundry has to masquerade as the gorgeous scenery generally seen; "Operatic Golf," in which the male members of the crowd have much to say, sing, and dance about the most ancient game; "The Junior Turf" (wasn't the "Junior Turf" however, a cabin's shelter and not a coffee-stall?) to which Cliff and Gilbert Childs appear as two hard-working and raucous voiced coffee-stall keepers; "Fool Dog Gerald," a burlesque of the Wyndham melodrama with drugging, fights, and all the fun so beloved of the Lyceum gallery, and "Choosing the Test Team," this last, however, while being topical is the weakest thing in the show.

Other good items, the majority being far in advance of most vaudeville acts are contributed by Betty Chester who gives a fine rendering of an exceptionally powerful song, "Sea Fever," Stanley Holloway, in finely rendered baritone numbers, Cliff in negro melodies and dances, Melville Gideon with his own compositions at the piano, and Childs, vainly trying to put a baritone number over while the rest of the company search on the stage and in the auditorium for a shilling Burnaby is alleged to have lost.

The only dull moments in "A Midsummer Night's Scream" are those occupied by the intermission.

The Co-Optimists deserve every success in their venture and it is not surprising to learn that, while other managers are bemoaning their fate, they broke all records for the theatre on the first Saturday of their run. The costumes and scenery, simple but doubly effective on that account, were designed by Hugh Willoughby.

Gore.

## GRAND GUIGNOL

Paris, June 20.

A new bill has been put on at this theatre.

"La Sonate Polonoise" by Marc Daubrine, is a drama describing a cruel officer who contrives that a noble lady shall give the signal for the execution of her husband. He prevails on her to play the sonata, which is the prearranged sign for a prisoner to be put to death. When the horrified woman learns it is her beloved husband she puts an end to the sarcastic officer.

"Un Reveillon au Pere Lachaise," by Pierre Veber and M. De Gorsse, we have already seen. The keeper of a cemetery gives a Christmas party, when the guests are startled; their merry-making has resuscitated Count Laperriere, who is able to return home to find the countess celebrating his demise with a friend. The count returns to the party in the keeper's lodge, as more congenial society. The countess next day seeks the aid of the police, but the authorities will do nothing, as no action can be taken against a person officially deceased. Very amusing, but glum.

Jean Bastia has supplied a funny sketch in "La Suite a demain." A popular novelist is on the point of having his hero guillotined. Numerous readers appeal to him to change the sequel and save the hero's life. The author mentally declines, until a girl he has long courted pays him a visit. Her object is only to ask him to change the end of his novel. In revenge the author dashes off his last chapter and has the hero executed. This is a most amusing study of people who fervently follow the "To be continued in our next" adventure.

The drama of the program is "Une Fille," by Jean d'Astorg. A police inspector recognizes in a woman brought before him one night his

former wife, who has become a street-walker and now accused of having murdered a man. During the investigation their son is announced, a young fellow of 20. The father forbids him to enter, while the mother trembles. She swears she is innocent, but the inspector pursues the inquiry. Finally the miserable woman is shot by a detective as she tries to escape, her identity never having been revealed. The horror is forced, with many faults in criminal investigation, even in France. Still, it is an absorbing effort.

Kendrew.

## MAITRESSE IMAGINAIRE

Paris, June 20.

The new 3-act comedy of Felix Gaudern and Claude Gevel, produced at the Renaissance, is not so naughty as anticipated when the name of Gaudern was first mentioned as collaborator in the new program. It is a nice little vaudeville, adroitly constructed, albeit the last act is a little inferior to its predecessors.

Simone considers her fiancé far too timid, and she complains to friends when they congregate on the seashore of a French oyster city. The mother of Robert realizes the situation is ridiculous, and to spread the news she confidentially confides to close acquaintances that her son is madly in love with the actress, Maud Harriott.

Robert, as a matter of fact, is not a simple kind of fellow, and when by chance he accidentally meets Maud he considers he has to live up to the reputation invented by his mother. Maud becomes interested in the young man, his timidity being a novelty for her, and invites him to supper. However, he remains cold, and it is only by a subterfuge that she causes him to pass the night in her flat.

Next day Robert and Maud appear happy, and during breakfast recall souvenirs of their delicious adventure. The actress finds the timid chap is by no means contemptible, while he declares she is adorable. They arrange to elope, but are prevented by the unexpected arrival of Maud's divorced husband, who preaches reason, and convinces his former wife she is spoiling the life of her young lover by whisking him away from Simone, who has become jealous, and is ready to accept her betrothed as a desirable man of the world.

"The Imaginary Mistress" (the title of this smart comedy) has become a reality, and during that operation, revealed tactfully to the audience in appropriate dialog, we are entertained by one of the sweetest love stories rendered in a broad farce, not precisely moral but humane all the same.

"La Maitresse Imaginaire" should be a success in spite of the hot weather.

## LE BONHEUR A CINQ SOUS

Paris, June 17.

This three-act comedy by Camille Dreyfus, from the novel of Rene Boylesse, has been produced at the Comedie Montaigne. The title refers to a magazine guaranteed to bring happiness to its readers for five cents (pre-war prices), though the author invites us to avoid popularity if we seek to be happy.

Jerome is an obscure literary hack whose wife is anxious to see famous. Why should he not have the same fame as Jack London? When the publisher of a sort of local Saturday Evening Post notices Sylvie, the embryo-author's charming spouse, Jerome considers it time to go to more secure regions. They seek the country where Jerome enjoys the charms of village existence—fishing and playing cards with the curate. He has been commissioned to write a novelette through his wife's influence, but the work means small progress until the publisher comes to claim his copy—and see Sylvie.

The serial is then announced with a boom and the author is fired with the common craving for fame. He and his wife return to the city and become the moth around the candle. "Happiness at Five Sous" is a delightful comedy, well told and suitably acted. Only the dog days may handicap its run.

Kendrew.

## J'VEUX COUCHER AVEC

Paris, June 25.

"I Want to Sleep With Nini," is the title of the new farce in three acts, by Paul Mario, produced at the Chateau. There is, of course, the usual bedroom scene. Nini is a young lady richly upheld by Jerome, son of a woman who has made a fortune in selling Boston beans. The demi-mondaine coaxes the young sap to buy her a villa, for which purpose she visits the public notary. Finally, who has a green heart, in spite of his white hair.

At this attorney's office Nini meets Andre, who happened to have been in bygone days one of her sweethearts. He is now Fandus' first clerk. There is present Horace, the second clerk, and a human oyster without any pearl, although a poet.

Andre appears to be giving the glad eye to Jacqueline, his employer's daughter, but the attorney has

refused consent to the marriage. He is consequently embarrassed to give Nini a date when she reveals a caprice for society. He finally agrees to meet the lovely creature at midnight at her home. In the second act, a bedroom in a country mansion, we meet the previously described characters, who alternately turn up with the purpose of lifting with Nini, with the inevitable exhibition of the fellows in ridiculous semi-undress.

To conclude, Andre elopes with Jacqueline, and charitable Nini as a consolation promises one of these days to grant a redemptive to the gallant notary. Whereupon he agrees to his daughter's marriage with his clerk.

The troupe of Manager Gabriel Tenot carries this broad vaudeville through with necessary ginger. It is a gay entertainment, eliciting many laughs, and essentially Parisian as a farce.

Kendrew.

## A FAMILY MAN

London, July 1.

This new play by John Galsworthy is an excellent comedy, brilliantly written, daring, yet not too embittered or cynical. Although John Galsworthy is not generally considered a commercial writer, "A Family Man" should be a big success. John Builder rules his household with a rod of iron and his weak-spirited wife has reason for her depression as have his daughters for their rebellion against his tyranny. The elder girl, Athene, kicks over the traces and leaves home, but when Builder is considering an invitation to become mayor of the town he considers a reconciliation necessary for political purposes. He goes to Athene, who is living her own life, i. e., she is the mistress of an aviator whom she has refused to marry, owing to her dread of having a home life like her mother's.

On learning the truth Builder promptly casts her off. He returns home to find his other daughter has determined to live her own life and, having been told she has a "screen face," has determined on a cinema career. He is furious, and things are not bettered when he, himself, has a moral lapse and is caught kissing the French maid-servant. It is Mrs. Builder who catches him, and she promptly packs and leaves the house.

Builder follows to bring her back and finds her with Maud, the would-be screen star. This young lady he promptly thrashes with his walking stick, thereby falling foul of the law. Police court proceedings follow, in which Maud, a young policeman, a black eye, and various other things figure largely. Maud, however, withdraws her charge of assault, and taking everything into consideration he gets out of the affair very easily. Nemesis, however, in the person of an inquisitive young reporter with a super news nose, is on his trail. The young man interviews the worried martinet, whom he leads into making all sorts of damning admissions, which are duly given the benefit of lenient type and a good position. This leads to Builder's resignation from a political office.

Eventually, however, the tangle straightens out. Norman McKinnell's performance was magnificent.

Gore.

## THE WRONG NUMBER

London, June 27.

This really good comedy had a rousing reception when produced at the Duke of Yorks by Philip Michael Faraday. The play, by two Canadian authors, Harriet Ford and Arthur O'Higgins is one of the best of its type seen in London for many a long day. Although it is free from suggestion, double entendre, or burlesque to the extent of eccentric absurdity, the laugh is always there.

"The Wrong Number" has several great claims to success among them its originality, wholesomeness and the clever "touch and go" playing of an exceptionally fine cast.

Robert Fessenden has a pretty French wife with whom he is sometimes at variance. The chief cause is his love for the country and the simple life, while she prefers the whirl and glitter of cities. They and their daughter Dorothy are on one of their trips to their country home and have as a guest, this is a bright idea, of Mrs. Fessenden's, an actor, Ronnie Oliver. They are without servants.

Fessenden phones an employment agency for a butler and a cook. The exchange puts him on a wrong number and he describes his wants to a detective agency which, respecting his delicacy in asking for servants instead of slents, send two of their staff to fill the vacant positions.

These worthies naturally enough imagine they have been sent in domestic guise to clear up some dark mystery and get busy while attempting to do the duties of the people they are supposed to represent. They get on the trail and the atmosphere of suspicion they manage to create leads to disastrous contretemps and the predicaments so beloved in comedy.

Sam Livesey and Clare Great are the life of the piece as the detectives, getting every ounce out of their parts. Yvonne Arund and C. M. Hallard are the Fessendens and both are excellent as is Frank Denton as the actor. All the other characters are well-played.

# PARIS

By E. GEORGE KENDREW

Paris, July 1.  
As if the weather were not hot enough the management of the Concert Mayol has mounted a warm production by Henri Verna and A. Foucher; music by Esteban-Marti. It is frankly advertised as an "operelette galante," but Oscar Dufrenoy has seen that it does exceed the former risky shows at this popular music hall.

Mlle. Spinelly was listed to open with Balieff and his Russian troupe of the Bat theatre, Moscow, at the Femina, but reasons of health are stated to have prevented her debut. However, she was seen at the dress rehearsal of the Theatre de Paris revue the same night, so our anxiety was calmed, and duly appeared with the Russian a few days later.

According to present plans Sarah Bernhardt and Sacha Guitry will be the chief protagonists of the latter's new play, "Adam and Eve," to be created at the Theatre Sarah Bernhardt next season.

After "The Two Orphans," the popular melo, at the Porte St. Martin, we are promised "Sapho," with Jean Coquelin, Louis Gauthier and Berthe Bady; at the Theatre Michel a revival of "La Danseuse Epurdee," with Albert Brasseur and the creators at the Mathurins.

The Chatelet has closed for the summer to open July 30. You need not ask the new show; it is Jules Verne's "Around the World in 80 Days."

"The Moulin Rouge," destroyed by fire in February, 1915, is to be rebuilt at the cost of the lessees, Peter Corrin, Hartmann and Dentechem, the cost being to a large extent covered by insurance. This was the outcome of the lawsuit brought by Joseph Oler for the cancellation of their lease, which has several years to run, on the grounds the tenants were responsible for the outbreak of the fire. In the ruins there was found a store, placed in a costumes room by Faber, the manager, and Oler, the landlord, maintained the conflagration originated in that part of the building.

Leon Volterra, director of the Casino de Paris, was recently married and then crowned his ventures by winning the grand steeplechase of Anteuil. The name of his horse is Roi Belge, which he purchased by a fluke a few weeks previously.

Velma Louis Sutton of Nebraska, who appeared in opera at Philadelphia last year, has arrived in Paris to pursue her musical studies.

Mayo Wadler, young American violinist, made his Paris debut last week at the Salle Gaveau with success.

M. le Bargy returned to the Comedie Francaise June 21 in "Le Duel" after many years' absence due to a squabble with the direction, now fortunately patched up. The popular actor was enthusiastically received by the habitués of the house.

"Une Petite Femme dans le Train," three-act farce by Leo Marches, produced by the summer management of Potiniere, is not sufficiently magnetic to attract capacity even at this little theatre. It is the usual story of adultery. A woman is humming and allows it to be understood she visited friends in the country. The evening press announces a terrible railway accident. It is the train the woman is supposed to have taken, and her husband goes to seek her body. A later edition denies the news of the catastrophe, which leads to a mixing of falsehoods, all unraveled at the end. Germaine Ruscic, Jane Raymond, Charles Lorrain and Galipaux play this nonsense. Why do French playwrights take pleasure in depicting their women folk in such shady tints? France is a moral nation and we must not judge the people by its stage production, any more than by its matches or tram-car monopolies.

Some managers appeal to a base public by suggestive titles. Two examples this week: "Les Satyres de Ma Soeur," farce in three acts, by

the company being one of the best seen recently in the West End.

"The Wrong Number" has a further and very firm claim to distinction, being the vehicle chosen by P. M. Faraday to break away from the time honored custom of "packing" the first night house, in other words providing an unpaid but reliable clique of aristocratic friends and hangers on who can always be relied upon to applaud at the right moment. Success followed his experiment and the most energetic crowd of "dead heads" could hardly have given the piece a bigger or more hearty reception than did the audience, all of whom, with the exception of the press had paid their good money to see the show.

Gore.

Jean Kolb, and George Lignereux, presented at the Dejazet June 24, and "Le Coucheur de la Pompadour," three-act operetta by H. Varna and Armand Foucher, at the Concert Mayol.

Fernand Pradines, French composer, died at Tonouse, France. He wrote songs for the famous Paulins.

Guy Crowwell Smith, associated with Balmer Cushing, has established offices in Paris, to represent the "Big Four," under the trade name of the United Artists' Corporation. Their first release here will be "Polyanna."

The action of Robert de Simone, editor of "Scenario," against M. Renouprez has been settled in favor of the defendant, the courts ruling that as the alleged slander was uttered at a trade show the complaint of public defamation could not be considered. The judgment would seem to establish in France the privilege of libel provided it be within the body of a picture trade show.

The press presentation by L. Gaudmont of "L'Orphelin," a serial in 12 parts, produced by L. Feuillade, was a big success. The new thriller is to be released in October. The cast is the same as "Two Little Urchins," while the story is mainly laid in the South of France, Algeria and Tunis. It is a yarn of the substitution of a lost daughter by a band of crooks after the father's fortune, who introduce into his home an adventuress as his child.

The Eclipse Film Co. has commenced the new production, "Les Jeux de l'Ombre et de la Lumiere" ("The Stakes of Shadow and Light") by Pierre Maudru, with Mlle. Christine Vernon as principal.

Gaudmont's next reel, now in hand, is "Chichinette et Cie," adopted from the novel of Pierre Custot, being produced by Desfontaines.

A Berlin organ states the American stars, Daly, Elliott and Eddinger, are going to Germany to play in a number of pictures in order "to economize the cost of production."

## "Hunky Dory" Ends

London, July 20.

"Hunky Dory" concluded its run at the Apollo July 16.

(Continued on page 23)

## LA VICTOIRE

Paris, January 5.

A stage society known as the Compagnie des Jeunes Comedians Francais offered a matinee last week at the Odeon, presenting a new play by a new Belgian author, Horace Van Offel. It lacks simplicity. Entitled "The Victory" he introduces Ruedens, a boat builder in a small way, whose dock-yard is about to close for the want of orders, German competition having ruined his business. His competitors are better equipped, old Ruedens not moving with the times, but contented to dream of the past.

There are two sons, Roland, who has emigrated to America to seek a fortune, and Alfred, a rascal whose extravagance has contributed to the ruin of the firm. Roland returns, accompanied by his wife, a former bar tender. His American training quickly reveals the main causes of his father's bad business and he sets out to repair the evil. He obtains fresh material, machine tools, and is able to secure the order for a sailing ship intended for a North pole expedition.

However, he has to neglect his wife, giving his whole energy to the boat building, and she becomes a prey for Alfred. In vain she begs her husband to return to America, but Roland imagines she, like the others, has no confidence in his success. Thus on the day the big ship is launched, the woman is found drowned, in the embrace of Alfred.

Stiffing his grief the young man continues with the preparations for the launching of the boat which has brought prosperity to his father's ruined firm. There is a jollification in the yard to mark the event, while Roland secretly weeps. His domestic happiness is shattered for the benefit of his business.

This story is not convincing and might have been handled to better effect.

To terminate the program there was offered an amusing act, "Margot, ferme la porte," by Emile Rodiere. A barber has recently married Margot; one day he orders his wife to shut the door. The tone displeases the young wife and she sulks, until a customer arrives with whom she flirts by way of revenge. The barber, noticing the manœuvre, kicks the intruder into the street, finally closing the door himself. As usual the woman reached her ends. This trifling is old in diverting dialogue.

Kendrew.



## PALACE

Continued from page 17)

too much tepid breadpudding in what should be a snack of angel cake. The direction throughout is humpty dumpty, the beautiful girl's costumes are not striking, and number after number closes without a titter or a flutter. Cut it down, Ona.

Boyce Combe, No. 2, had himself well started, but did not hold up to the speed. He began his vaudeville career hereabouts two seasons ago with a crack pianist who stood out; as predicted, he couldn't hold him. He now has a commonplace accompanist, who works with the whole orchestra drowning him when he has the stage alone. Mr. Combe does several talking songs familiar to his repertoire, and when he exists on his sneezing bit—which he does superbly—he is over. The pianist lets the act down while he is off, and Combe, returning in a shabby genteel, fails to pull it back through three or four lengthy verses about one Bertie, a typical music hall ditty, but not strong enough for his finish. Combe is perfectly tailored, and closing in character takes away from his strength there, too. He should reverse and do the sneeze for the finish, massing his assets for strength where it is most valuable.

Dolly Kay worked her fast songs up to a wow and a stopper. She jockeyed with her accompanist, Phil Phillips, for a tie-up, and manipulated the old stuff about as well as anybody does, except that she pushed it once too often, and the audience fooled her and quit. She didn't really need to spar, as her hit was healthy and legitimate from the start and was vigorous enough to have pleased almost any performer at the finish. Harry Watson followed for laughs with his household articles, the Battling Kid Dugan and the phone booth scenes, as familiar now as a team looking for a route.

Kitty Gordon belted the audience right in both eyes with a gown of orange iridescent that was a gasp. She was in fine fettle and extraordinary voice and her act ran all class and speed and quality. When it seemed she had gone the distance in wardrobe, she reappeared for her finish in a Paris affair of coral that outdid the other. She was a distinct and distinguished hit, and her support was swept along with the star to a triumph. Eddie Moran replaced Marvel, who was temporarily incapacitated, and went over decisively.

Jack Wilson worked in black after being seen here the last several times in white. Whether it was the cork or the Palace, Wilson got his stuff home with what seemed more than even his usual punch. The laughs were riots. An Artistic Treat, one of the most beautiful posing acts in the business, staged and dressed and operated with artistry as well as superior good taste and showmanship, held in the audience solidly and lived to close a show here with an act all silent except the applause bang.

Last.

## FIFTH AVE.

The well-known team of Rainy and Cooler, which hasn't played much eastern time this summer, headlined here and drew in the tubers. If that wasn't the cause of the capacity house, what could have been? Surely not this first-half bill. There wasn't one solid wallop in it, no "names" and no surprises.

A couple of youngsters gleaned what honors there were. Junior and Terris (Junior being Max Hoffman, Jr., son of Max and Gertrude Hoffman), scored the top legitimate enthusiasm. They ought to be spanked, at that, for running 20 minutes with a 12-minute act, but they took up all that slack and waste and still outdistanced their field. Blood will tell. Junior has versatility, class and budding showmanship, and one element which still transcends all these—anywhere—and that is breeding. This youthful thoroughbred of the theatre displays it through the awkwardness of inexperience. And it registers ringingly.

Miss Terris (Norina) also conveys a spirit foreign to vaudeville, and, therefore, markedly welcome in it. She has been scrutinizingly trained and intelligently taught. As a mimic she is at her best in the Marilyn Miller number. The Doris Keane imitation is not badly done, but is a poor selection even if a good imitation; in contrast, Grace La Rue's "Dancer in a French Cafe" is great, even when it misses its mark half way. The closing classical (not oriental) dance is the high spot, and it earned the pair a solid send-off.

Junior might leave the day at Coney Island to his brilliant mother—it is not for him yet. The chatter with the orchestra can go in the same store-room. The title, "In Gay New York," named after his song and the traffic cop bit, very breezy, is a misnomer. The act is neither gay nor New York. It is fresh, talented, aristocratic and an exceedingly pleasant change of fare. Out west,

where such things are most eagerly appreciated, the young folks will open their eyes at their success.

Two other young ones on the bill, early, were not so lucky. Alice and May McCarthy, likeable kids with a uke, juvenile harmonica, unimportant stepping and insufficient development to make them a place as yet in the ranks of the big-timers, were faintly applauded and only indulgently accepted.

Sam Liebert revived the masterly Addison Burkhardt act in which Vera Gordon made her English-speaking debut some five years ago. Her successor is of the same school but not of the same mold. The ingenue is affected and monotonous. Liebert is the sturdy whiskered comic of the Aaron Hoffman-created vaudeville family. Save for an overflow of dramatics he holds up the piece according to the traditions of such pieces, which have had their vogue but will never return into foremost popularity, as the type has faded away, at least from the ken of average theatre-goers. Liebert can progress—he proved it in "When Greek Meets Greek." But Yiddish sketches of yesterday, like heavyweight champions, cannot come back.

Furman and Nash, standard Tuxedoed rathskellerers (10 years ago they would have billed themselves as "Two Boys and a Piano") were a typical Fifth Avenue (Theatre) success. A Dixie ballad and patter for a start; a Wop double with barbers, stilettoes, macaroni, and all other Italian table d'hôte ingredients; then a mother song in a purple spot with hat in hand, followed by a couple of published sure-fires add a skillful juggling of lights for recall bows, and this act passed down the avenue of two-man get-overs, where thousands have trodden before and thousands will follow—gone but not remembered.

Jean Graneze, a girl with a melodious and mellifluous lyric soprano, joined by two plants from front, went merrily. The laughs were light, but the man's glorious voice as well as the girl's got the three-act over. This trio sells good vaudeville. The plants should work from a box instead of aisle seats, though, as the comedy is lost otherwise. Lane and Hendricks got laughs in Lane's relentless mugging and clever clowning. The material smells of mothballs and sounds like a blind handful grabbed from the rag-bag of rag-tag discarded by the whole N. V. A. Lane is the male Kate Elinore of the Lane and Moran act. John Le Clair opened, the veteran showman of enduring generations still smooth and entertaining. Leon, illusionist, working with much flourish to fair attention, closed.

Last.

## RIVERSIDE

The summer season here is claimed to be normal. That does not mean big business, but that it has been as good thus far this summer as last. The house has had one really bad break. That was two weeks ago when the heat wave withered everything along Broadway. Monday night the lower floor was about half capacity which appears to be the summer pace. Monday afternoon considerable switching was resorted to when a burly call sent the Four Marx Brothers in "On The Mezzanine Floor" doubling down to the Palace to fill the matinee hole left when Kitty Gordon and Jack Wilson, slipped up in making the jump from Atlantic City and did not go on until the night show.

The bill was certainly in season but it had strong features, topped off of course with the always refreshing comedy of the Marx quartet. If there was any discomfort as to weather, and it may be said the house was quite tenable, the brothers made the assemblage forget it during the entire 45 minutes of their stay. Julius' clowning is so good that every new little bit he slips in is recognized. Early he kidded with the flute, burlesquing a warbler going through her paces. When the musician in the pit left him suspended 3,000 feet under the register, it was production of the first big laugh. A melody used when the act was recently at the Palace is out, but the turn eased into an ensemble finale without it being missed.

The first act was off to a late start which put the finish of the Marx act close to 11.15. The Burns Brothers on for closing would doubtless have been stranded but Julius Marx hopped in with them, stayed through the entire routine and the Burns were therefore favored for virtually the entire attendance, for their well worked out equilibristic routine. Julius' stunts with the acrobats brought laughter. One of his brothers yanked him under the drop but he quickly returned, stretched himself on the floor, tried a stunt with the top-mounted, with a near wrestling bout the result.

Harry Holman and Co. with "Hard Boiled Hampton" provided a corking finish for the first section. Here is a playlet that is a comedy cameo. There is so much good fun and the catch in the throat near the close to well timed, that the turn probably rates ahead of anything else of its kind in contemporary vaudeville. Mr. Holman has worked up the telephone bit from one laugh to half a dozen, having something different to pull every time the phone bell rings. The act is set for many seasons, it

having the true value of being able to repeat successfully within the prescribed limits.

Joe Bennett, formerly of Richards and Bennett singled for a hit on fourth. The dark stage opening proved as effective as in the two act, while Bennett's work alone was a surprise. His exceptional light-footedness, used for comedy purposes more than straight dance results, was always worth a laugh. The chatter between times is bright enough for it is amusing. Bennett was called on for a double encore, the demand after the "house on the hill" chair bit bringing him out for a few added steps.

The Lovenberg Sisters and Sime Neary worked up to most generous reward mostly through the efforts of Neary. The latter's lariat work marked a conflict, there being similar manipulation in the opening number. His falsetto got something as did the sisters' tap dancing. Their pony bit at the close was fair but again Neary came to the front effectively.

Mabelle Sherman with Lucille Jarrot at the piano opened intermission. Miss Sherman has an excellent modiste and she displayed two very becoming frocks. The song routine is away from the published idea, which makes it different but the spot was too far down for the weight of the offering.

Ann Ford (who has a singing voice resembling that of Ivy Sawyer), and George Goodridge proffered Blanche Merrill's "You Can't Believe Them" on second when it was fairly well greeted. Dalas Walker, who says she is a real "cowgirl" opened, with bits of dancing, singing and lariat stunts. Miss Walker talked too low at times but did succeed as a novelty in the position. The bill was of act acts, one off through the length of the Marx revue.

"Aesop's Fables" pictured with the "Topics of the Day" and shown in cartoon style was billed as an additional attraction and claimed to be "the greatest comedy film ever shown to the public." This week's contribution was illustrative of the waste of quarrelling, with labor and capital in mind.

## 81st ST.

The rain and heat Tuesday evening had a decided effect upon business, bringing forth an attendance that was considerably lighter than customary during the warm spell. With a strong bill on paper, equally powerful in the running, and the personal appearance of Hope Hampton in connection with her feature picture, "Love's Penalty," it should provide a sufficient draw to bring the week's business to the top of any during the summer.

Marguerite and Alvarez, a mixed team on the trapeze, opened the show, confining their efforts to seven minutes during which they displayed snappy tricks. Alvarez is working in a business suit which in addition to its warmth, appears somewhat out of place for an act of this order, especially the wearing of the coat. The audience paid considerable attention to this couple and displayed appreciation. Maxie, a colored boy, No. 2, provided some expert dancing but was somewhat lost with his talk. This boy can take his place with the heat of the jazz dancers but appears limited with his present material, although having a pleasing personality. Maxie would be sure fire with a dancing specialty in "Shuffle Along."

Elsie Pileer and Dudley Douglas, No. 3, provided a flash on the strength of Miss Pileer's gowns which follow the French idea originally introduced by her when she first appeared under the direction of her brother Harry. Douglas as a number leader is showing improvement and carries the turn along during the time his partner is making changes in clever style. The callopie effect used by Miss Pileer with her voice provided a comedy bit that brought forth several laughs.

William Gaxton and Co. in "The Junior Partner" had no trouble in gathering laughs with this comedy vehicle of value. Gaxton with his clowning brought out the remainder of the cast rounding out the picture in a well balanced manner.

Craig Campbell with Hector MacCarthy at the piano presented a song cycle of value, appealing strongly to the high class clientele of the house. Campbell opened with a selection from "Romeo and Juliet," following with a novelty number with "Goodbye Forever" as the finish. The applause denoted a thorough liking for this chap.

The Cameron Sisters closed the vaudeville portion of the bill with their neatly arranged dancing routine. Gaxton appeared at the termination of their offering for a clowning bit that brought forth immense returns.

## BRIGHTON

This week's Brighton show was one of those entertainments that looked much better on the eight-sheet than it played. Of the eight acts, five used the stage piano. Five turns out of eight thumping the baby grand isn't variety. As if to accentuate the lack of contrast, the three acts comprising the second half, Bernard and Townes, Williams and Wolfus and J. Rosamond Johnson and Co. each used the piano consecutively.

A theatre party occupied the whole

house Monday night, making it a sell out for the Brighton. As usual with theatre parties, it was an in and out sort of audience, catching fly stuff and missing it in equal proportions. The biggest applause winner of the night was the Cates Brothers turn, third. But that was because Cates Brothers had sense enough to leave 'em when the leaving was good. It's a hard shoe dancing turn with a mat, excellent stepping and the rest of the trimmings. The novelty opening on a dark stage started them off flying, and they kept up the pace right through until the "Yankee Doodle" double tapping finish.

Another act that received heavy applause through their offering were Bernard and Townes, opening the second half. Had the piano and singing duo been contented to quit after the brief dancing bit done by Mr. Bernard, they would have retired a riot. They came back just once to often, however, and closed, following a superfluous encore, to a patterning reward.

Cecil Lean and Cleo Mayfield (New Acts) headlined. Kate Elinore and Sam Williams, and Williams and Wolfus, split the bottom. Miss Elinore worked the ermine muff for the customary laughing returns and Mr. Williams registered his regulation with his piano-logged numbers. Just why Sam Williams is including an imitation of Eddie Leonard is a mystery. Miss Elinore is making numerous costume changes in the present turn, all of a comedy nature and each funnier than the preceding outfit. The pair got all the laughs in sight.

Martha Pryor, second, was on a bit too early to do herself justice as the house took a long time to settle down. All of Miss Pryor's vocal numbers got something however and she breezed by comfortably. Williams and Wolfus, back in town after a long period in the west, next to closing, pulled a hefty laughing average but there was a few quiet spots where the fun seemed to lag a bit. The opening with the orchestra director and the breakaway piano stand out as two of the funniest low comedy bits seen around in vaudeville in many years.

John S. Blondy and Sister opened with acrobatics and dancing, the latter by the Sister. They passed nicely. J. Rosamond Johnson and Co. closed. The spot was a che turn but they managed to struggle through, with honors.

Weather cool at the beach Monday night.

Bell.

## BROADWAY

A typical modern vaudeville bill for the class and type of house—the sort of entertainment the bookers seem to be trying for. It is interesting, has variety and a lot of costuming, but it is lacking in the style of robust humor that used to characterize the two-day.

Probably on volume of applause the Seven Bracks, with their astonishing, clean tumbling risley work, and Carson and Willard, with nothing more startling than a group of parodies, took down the honors. The rest of the bill was received mildly with an occasional laugh—mostly at the crudest kind of humor—and a few bursts of honest-to-goodness applause.

Harry Price, quick sketch man (New Acts) opened. Brown, Evans and Earle, two men dancers and a woman singer (New Acts) did fairly well. No. 2, especially with the dancing.

Eddie Carr and Co. with a sketch (although it is only a talking arrangement for Carr, without story or character) had the first try for comedy. Some of Carr's slip salices are amusing in the role of the fresh young man applying for a job, but the finish in "one," a rough and tumble burlesque wedding scene between the office boy (they call the affair "The Office Boy") is frank hoke, the sort of thing that might have been lifted as a burlesque bit. However, the crowd was hungry for anything to giggle at and accepted the comic for full value. At that he is a smooth, effective worker, certainly worthy of better material than his present vehicle.

Page and Gray, man and woman, have a catch-as-catch-can offering of mediocre talk punctuated with puns and matter in atrocious taste. The comic could put over a book characterization if he had the lines, but dainty bon mots about his need for perfume and some other matter along the same line are not savory. The girl has an agreeable voice and makes an attractive picture in two very pretty gowns. She also fills in an interval with a solo on a French horn. She laughed at her partner's funniness more than the audience did.

The Seven Bracks make up a troupe of whirlwind tumblers. The risley work is particularly good, with half a dozen feats that are novel. The style and the make-up of the routine is reminiscent of the Boganny troupe, which was a revelation in much the same sort of work on this side ten years or so ago. One of the combinations is this: The risley under-stander tosses the heaviest of the mounters through a somersault into a position like a pick-a-back on the back of one of the other men, standing five feet away. Then he throws

four more men into the first mounter's lap. One of the same sort of feats was tossing a mounter to a sitting balance on the feet of the second risley man worker and then throwing two other men into his lap. The seven men fill the stage with action for ten minutes without pause or rest. Some of the fast flips are beautifully done. The costuming is neat black and white.

Carson and Willard have substituted a novel comedy talking arrangement for their former "Dutch" dialect matter. One works straight, announcing the comedian as "Prof. Something-or-Other, who is about to lecture. The comedian is a red-nosed grotesque in misfit cutaway coat and moth-eaten silk hat. He lectures in baroque fashion on topical matters such as prohibition, cost of living and the like, with good laughing points. The pair go into a sort of "House That Jack Built" jangle and finish with the parodies. There seems something in the parody thing. Monday night the audience wouldn't let the team go until they had gone through five parodied tunes. And the odd thing about them was that they were all framed out of the same material that served a score of years ago, such as the wife who undressed and spread her false teeth, glass eye, etc., all around the place. This went with the air of "All Over Now."

Spoor and Parsons closed with their nightly and graceful acrobatic dancing turn, a quiet frameup for a closer, but one that held 'em in very well.

Rush.

## JEFFERSON

Business was a little better than expected Monday night. There was a fair house downstairs and a scattering on the second floor. It is just a good three-day program, lacking a lash in the body of the bill. Strangely enough the acts individually went very well.

Buddy Walker probably got more applause than any of the others because of some friends in front and also his ability to milk. Buddy does a little of everything. He sings, dances, recites, whistles, tells stories and writes songs. The latter he doesn't do on the stage. Monday night he only told about it. If Buddy will pick out one or two of these things which he does best and work on those exclusively the result will be better. He shouldn't be forced into thinking he is doing a good act by the applause received here. The first thing to be abandoned is the dancing. It's done as an encore and is poor. The stories are old and if stories are to remain new ones should be secured. Buddy Walker is capable of doing an act that would gain recognition but it will need strict attention to knitting and the self-conscious air which his manner of working now gives.

Duval and Little, formerly Duval and Simon, doing the same act entertained nicely without starting a riot. The little girl who replaces Miss Simon is pretty and cute and makes up in appearance what she loses in playing, although there is not much difference in the act through the change of girls. Duval is a quiet natural light comedian who handles laughs skillfully and puts over his material in a little different manner. He should do well in a light comedy role in a show. The couple came in for their share of the applause and laughs.

Wylie and Hartman, the second man and woman team, also went well. The couple have changed around their specialty some, doing away with the woman's single getting to their laughs faster this way, although there is one bit which was funny that has been eliminated. A pair of those tan bull dog toed shoes are now worn by the woman at the opening instead of the overshoes and they give a very funny appearance to the otherwise perfect evening dress. This team is moving in the right direction and are surely headed for a regular berth in the two-day houses.

Alvin and Alvin, a two-man straight acrobatic act featuring perch work opened the show. They need a sensational trick to make them stand out. As it is they work quickly and neatly and pass pleasantly.

"Shadowland" closed the show without losing any of the assemblage. Hersey Golden and Cronin and Hart (New Acts).

Jean Southern, in person, is the way the billing reads in front of the theatre. Kid stuff is what she runs to mostly. Jean Southern if she has a big film reputation is doing an act that is good enough to carry her over the circuit once but if she must depend entirely upon her vaudeville offering for big time bookings, she needs some new numbers. There is no particular voice or dancing ability but she is winsome and lively and a good showman. A leader who plays the violin is carried. A speech was demanded and Miss Southern asked the audience not to confuse her with the Jean Southern mentioned in the papers as connected with a robbery case.

## 23RD ST.

Nothing snobbish about the 23rd St. They go in for comfort and common sense, rather than putting on "dog" down in the Chelsea village opera. Tuesday night was a welcomer, but it didn't bother the male customers in the balcony and gallery.



sections, said male contingent having removed their jackets, beating the humidity somewhat at least, and presenting a far more tidy appearance in shirtwaist garb even if there were a few suspenders visible, than many an uptown audience has on a hot night, sitting and roasting with wilted collars and dinner jackets spoiling the evening for their wearers.

Business was better than fair, considering the heat, a shower just before show time driving in quite a few. The six act show held an average measure of entertainment, but two single men on a six act bill, both talking, is one too many to make for a properly varied program. Two turns also used the baby grand. Probably that's modern vaudeville, constant repetition having made it O. K. But it isn't good show bending, not withstanding.

Alfred Luman and Co. (New Acts) opened with a funny act, following a Porter Keaton comedy line that left a good deal for the vaudeville section. William S. Hart's second act, it's quite a story at the 23rd St. being familiar enough having played around the neighborhood houses so frequently during the last few years. Mr. Hart uses an Italian dialect and mannerisms in a political stump speech, the same as Sam Bernart, C. H. Gordon, Senator Frank Bell and others have on various dialects and characters, all the way from "Dutch" to blackface. Hart's talk got plenty of laughs, the greater part being up to the minute and even the elder boys nicely bitted and moderated. The harmonic encore earned its usual tidy applause returns.

The Quixey Four, a male quartet, singers and musicians, whooped things up in the third frame. Quartets are none too abundant in vaudeville nowadays, and these four claps harmonize pleasantly putting their numbers over easily minus the customary racket that goes with cabaret trunks of this type. A couple of regulation banjos, a cello banjo and saxophone are produced for the finale. The men are but average musicians, but their team work makes them appear to excellent advantage. The house couldn't get enough of the instrumental stuff, and applauded lustily for extra encores, until the lights were doused. Many an act would have made that applause an excuse for a speech. But the boys were satisfied to let it go at that, and to their credit, didn't jockey. Herron and Grannon, and Billy Shone (New Acts), were fourth and next to closing, respectively.

"Melodies and Steps," a four girl combination, with singing, dancing, and instrumental music closed. Two of the girls are sisters apparently, doing several neat dancing doubles that scored. One of the remaining four is a jazz singer and the other plays the piano accompaniments, with a short session with the sax at the finish. The house liked everything the girls did. The act has not been playing over long and should build up as it goes along. It's a very pleasing turn for the pop houses as it stands. The feature picture was Stella Hammerstein in "The Girl From Napa-where." *Bel.*

### GREELEY SQ.

All coats off is good form at Loew's Greeley Square when the weather is oppressive, a comfortable informality that may have had something to do with the good showing Tuesday night when the house was a whole lot better than half filled. With all doors open the house was airy and the coolest place in the neighborhood.

Entirely somebody is conspiring against reviews. At 8 o'clock Lee Mason and Co. was on with a singing turn and the vaudeville section appeared to be under way. But at the close of the turn lights were off and a short feature, Buster Keaton in "The Haunted House," occupied nearly an hour. Then the vaudeville bill was taken up again and went to the finish, after which the regular full length feature (Pauline Frederick in "Roads of Destiny") completed the bill.

The bill was rather short on laughing material. Out of all six acts there was not a real rough and ready comedy number in the show. Bert Wilcox and Co. in a sketch "Weary Wives" made an attempt to supply the guffaws, but was a long way from filling the bill. Its comedy is much too quiet for the Greeley Square type of audience which likes its comedy, of the robust order, knockabout stuff by preference. A polite satirical sketch dealing with a genteel mix-up of two couples with a handsome heart breaker making love to one of the wives and the other wife trying to vamp every man in sight may create an amusing situation, but the Sixth Avenue crowd set their standards of fun from the custard pie school of film comedy and they like their fun emphatic with plenty of roughhouse.

Wilson and Wilson (New Acts) a blackface pair on No. 2 did better. They begin with a noisy accompaniment of bass drum and go into a conversational row with a wealth of lines like "I'll hit you so hard I'll separate you from your habits" and the like. One changes from band member uniform of blue and gold lace to the frock coat and faded top hat of a dandy preacher and there is hymn singing with general assault and battery with the hymn books. This sort of stuff was much more to the liking of the audience. The two acts furnish a complete illustration

of small time audiences likes and dislikes. The Wilcox sketch has five people and an attractive set. Probably represents a considerable sum on the salary list. But Wilson and Wilson did more to bolster up a rather weak bill than the costlier sketch.

Probably the applause hit of the evening was Willie Smith. Willie is a young man in Tuxedo who does a straight specialty cleanly and with out side issues. He walks on and goes straight into a "blues" number. He has a fine baritone voice for room shouting. His second number is also a song number, with a couple of kicks in the lyrics. For his third number and finish he announces an imitation of "my sister singing a popular ballad." He walks off and from the wing begins "Broadway Rose" in an astonishingly clear soprano voice, coming down center near the end to warble the finish in a series of high notes that brought a thundering burst of applause. Willie took six legiti-

mate bows. He has a good straight-away specialty and doesn't gum it up with talk or any other kind of extraneous matter. He just does the thing he knows best how to do. Let's it go at that. May his kind increase and flourish.

Valda and Co., personable young woman dancer and a piano player, demonstrate how much showmanship and good staging can do to bolster up a turn which without these incidentals might be mediocre. Miss Valda is but a medium sort of dancer. Her Spanish number was the only one of the four dances that had any life, but the turn got by in the closing spot thanks to its drapes and manner of presentation. After each dance the drapes at the back part and a miniature dressing room is disclosed where the dancer is seen making her changes. The stage settings are slightly and the piano accompanist is a particularly nice looking young man with more than ordinary skill on the

keyboard. The dancer's four costume changes are exceedingly pretty. *Rush.*

### AMERICAN ROOF

If Eighth Avenue has gone back on summer vaudeville, conditions must be bad. The American Roof seems to say so, from its attendance. Every summer up there the fans have been complaining and the bills of past summers have been no worse than they are at present, or it was the first half, a nine-act program without comedy.

All the turns but one or two were new to New York. Where they came from no one knew and no one appeared to care where they are going. Few will be in the metropolitan area in cold weather.

The hit of the bill came in the early

part, in the turn of Rogers Bennett and Traps (New Acts). A four-year-old boy drummer in it tied up the show, probably the biggest applause hit the roof ever held and that from the small assemblage present. Other turns under New Acts are "Ten Feet," the only pretentious thing on the bill, and Peel and Corwin, two men singers, wearing cowboy outfits.

Another act had Lambert and Fish. The man called the woman Minnie Fish. No one knew what it was all about. The man did not stuff at the piano and away from it, likely following his own creations of material and they were many. Miss Fish came out after the act should have been over and started to sing parlor soprano. Some more nut stuff and Miss Fish appeared against a special drop in "two." The act was funny only in its arrangement and working ideas.

Umberto Brothers opened the show, with Eddie Barto, No. 2, in dance imitations, the customary, doing so

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well it sounded as though many of his friends were out front.

Besides were Lacoste and Bonave in a sketch and maybe one or two others.

If Jake Lubin is sleeping well this summer, that's his luck. *Sime.*

### 58TH ST.

This Proctor house has cut its vaudeville to five acts for the summer, padding out the show with a two reel comedy and the customary feature picture. Frank J. Sidney and Co. opened. Sidney goes through fast jumping tricks, using chairs and tables. Considerable ability is demonstrated in this direction with the act catching on from the start. Sidney topping it off in expert style with a bicycle trick.

Besser and Golden (New Acts) No. 2 found the going easy with a comedy vehicle. A Buster Keaton comedy

"The Haunted House" was introduced at this point, with Newell and Most No. 3. This boy and girl combination with a pleasingly routinized offering had little trouble in holding a fast pace. A bit of the dialog could be eliminated, the couple appearing to be able to put over a number in a satisfying manner, more of which would be more productive than the talk. The audience appeared greatly in favor of this couple.

Blackface Eddie Ross with gags and banjo playing gathered in one of the hits of the bill. Ross' material is refreshing and has a stamp of originality, one lone exception to this being the story about the twins.

Gus Edwards' Newsboys and Girls closed the show. The Edwards' act although not as flashy as the majority of his offerings brings forth some juveniles of ability. Katherine Arnold, the only girl of the turn is the hardest worker and deserving of credit for it. Her Frances White impersonation is carried too long although done

creditably. The turn furnished a satisfactory climax for a short bill well up to the standard for this house.

Monday night's business was comparatively light with the house exceptionally cool, considering outdoor conditions.

### VICTORIA

This house under its Loew management is a fine example of how a popular priced vaudeville and picture house can and should be run. It is the only small time house in New York that has that atmosphere about it so seldom found outside of a big time theatre. It extends from the front of the house to the conduct of the stage.

It rained Tuesday night at just about the time when it shouldn't have and it hurt the attendance some, although business was not at all bad. The manner of handling the people as they came in with umbrellas dripping and

in some cases clothing, also, was a pleasure to behold.

The show is just a light summer arrangement without an especial kick. It played through indifferently without anyone doing badly or particularly well.

Wolford and Stevens a two-man dancing team who were seen a week or two ago in one of the bigger houses No. 4 opened the show and fared about as well as anything on the bill. The act is not properly framed. The dress suits should be discarded at once for the boys are not the types for the evening clothes. Comedy makeup for the fat boy should be adopted with less singing and a new routine of talk. The dancing is good, the comedian being quite stout the stepping comes rather unexpectedly from him and the point should be built up. The team has possibilities and should develop.

Evelyn Cunningham is filling in between seasons from back-sque. She is a nice looking girl with a good idea

of how a number should be put over, but like all these fill-in acts, has not given enough attention to her selections of numbers. The audience was kind to her because they liked her personally more than for what she did. Miss Cunningham is very good in burlesque and she could do equally well in vaudeville with the proper material.

Homer Miles and Co. held the audience with their 10-minutes of talk which is saying a great deal for this time of the year. The hot weather is almost sure death to all sketches, especially those that do not aim for comedy. This is a semi-dramatic affair that falls down because the woman who is the central figure does not rise to the heights demanded. Homer Miles plays a roughneck Irishman who has made his pile but refuses to be made into a gentleman by his socially ambitious wife. A second marriage is introduced who has the outward marks of a gentleman but when the story proves him a cad and the husband a real man, the wife is satisfied to have her husband as he is without the parlor tricks. Homer Miles himself is the only one in the cast that gives a performance that is worth while.

Fred Berrens and his self playing piano entertained and held attention although he was placed where a good comedy turn would have done the show a lot more good. This style of act is hard to place on a five-act program, if the whole bill is to be considered. It is much better suited to the seven and eight act bills. The audience called him back for a bow and were satisfied.

Lunette Sisters closed the show. The girls have dressed up their teeth specially very nice indeed. The special scenery and the dressing make the act a nice flash and the work carries enough of a thrill in it to catch a little gasp. The act is in better shape at present than ever before and compares favorably with any of the similar offerings.

### LINCOLN SQ.

Despite the inclement weather a goodly crowd was present at the Lincoln Square Tuesday evening. They were regaled with five acts and a feature picture and generously applauded everything. What there was of vaudeville was excellent quality, judging from three-a-day standards.

Poila, a pleasant-faced Frenchman with a sweet smile, started the entertainment off pleasantly. He plays on couch horns and other brass instruments, juggling them on his lips without holding them, imitates a trombone on a cornet, balances a six foot horn on his lips, plays it while accompanying himself on the piano, and so on. A couple of army decorations on his gray uniform indicates he has done service at the front. His announcement in broken English were humorously received but not ridiculed.

Boyd and King perform before a special drop. Mr. King starts off the festivities with a medley at the piano, introducing Miss Boyd. The drop parts in the centre, disclosing her, palpably underdressed—very much so. She comes forth with a stuff in her hand, a la Grace Hazard, transforms it into a clothes tree, discards her cloth revealing herself in Italian costume for a "wop" song; strips to Celtic garb for Irish ditty with brief Irish reel, strips once more for kid number in short dress after which to tights with spangled corsege. During all this King accompanies her on the piano, asking after each song: "Can you do another?" and at the conclusion of the one in tights, this is good for a laugh. She does another ditty, draping the back section of the costume to the front. Miss Boyd has a good figure and puts her numbers over in good shape.

York and Maybelle, woman straight and nut male, stopped the show. Most of their material is of ancient vintage, but the man is genuinely funny in a cheap way that is certain to "get" any small time audience. The machinery of his comedy in burlesque female attire would seem to be apparent to an infant in arms, but it is evidently isn't for it resulted in a volume of applause that delayed the coming of the next act.

Next to closing was Bert Walton in the classiest kind of a three a day performance. It is well worked out, along the English song scene idea, minus the scenery with which British entertainers usually surround such offerings. It comprises a monolog with musical accompaniment, in which he talks a series of popular ditties in recitative form, adroitly stringing together for sequence of plot revolving around his being "thrown down" by his sweetheart, culminating with a woman and a man seated in opposite upper boxes. These plants act and sing to him conversationally, it developing the woman is the girl of whom he talked and vocalized, while the man claims to be another victim of her vampiric wishes. Walton "reads" his lines with a good sense of value and emphasizes distinctly. Acts of his caliber are welcomed with open arms by bookers of popular crowd circuits and would be certain to please the attendance.

"Three Wild on Girl" came in unison and one song, "Gonna Marry" won. It is a real cheap act, with plenty of "read" and means any semblance of variety.

The feature picture was Pauline Frederick in "Roads of Destiny." *Jolo.*



# BILLS NEXT WEEK (July 25)

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 for the first time.

## B. F. KEITH

**Palace Theatre Building New York City**  
**NEW YORK CITY**  
Keith's Palace  
\*Lean & Mayfield  
Herman Timberg  
Wm Gaxton Co  
Ned Norworth Co  
Cameron Sio Co  
Bernard & Garry  
Horne Golden  
Watson Sio  
Wilson Aubrey 3  
Keith's Riverside  
\*Fanchon & Marco  
\*Jim Duffy Co  
Keegan &  
O'Rourke  
Rolla & Royce  
Mae Herman  
Flo Lewis  
(Others to fill)  
Keith's Royal  
4 Marx Bros  
Cantwell &  
Walker  
Maude Earl Co  
\*McDonald &  
Norburn  
Lallog 2  
Watson Sio  
(Others to fill)  
Moss' Coliseum  
Margaret Young  
The Frabellon  
\*Harriet & Gorman  
Newell & Most  
Knapp & Cornelia  
(One to fill)  
Ed Jann Rev  
Frank Farran  
Wells Virginia &  
W  
\*Parlor Bedroom  
& B  
Frank Johnson Co  
Brooks & Parsons  
Keith's Fordham  
Ston Stanley Co  
Morris & Morris  
Frank Farran  
Frank Johnson Co  
\*Parlor Bedroom  
& B  
(One to fill)  
Pvalaska Sulfatt  
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Carson & Willard  
Roy Harrah Co  
Cutty & Nelson  
(One to fill)  
Keith's Hamilton  
Norton & Melotte  
Cutty & Nelson  
Kiddo Carr Co  
\*Tom Loney Bros  
Carson & Willard  
Althea Lucas Co  
2d half  
Knapp & Cornelia  
Morris & Morris  
\*Kay Nelson  
\*Ben Weist  
\*Baron & Fontaine  
(One to fill)  
Keith's Jefferson  
Al K Hall Co  
Wells Virginia &  
W  
Dexter & Hall  
\*Baron & Fontaine  
Margaret &  
Alvarez  
Henrietta Byron  
(Two to fill)  
Stan Stanley Co  
Margaret Ford  
Brown Evans & E  
Norton & Melotte  
\*Carroll & Gorman  
\*Dave & Lillian  
\*Tom Loney Bros  
(One to fill)  
Moss' Regent  
Fraser & Bunce  
Amaranth Sio  
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\*Alvarez  
Sherman & Ross  
Pianetti & Walker  
Keith's 81st St  
Harry J Conley Co  
Kraus & White  
Lillian Fitzgerald  
Ford & Goodrich  
Devine & Statzer  
2d Caninos  
Keith's H. O. H.  
2d half (21-24)  
Jim McWilliams  
Dunne & Hanson  
Devine & Statzer  
Jo Jo & Harrison  
Junior & Terria  
\*Melodios & Steps  
(Others to fill)  
2d half (21-24)  
Toto  
Eape & Dutton  
(Others to fill)

BOB

CARRIE

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(Others to fill)  
1st half (25-27)  
Jean Granece  
H & A Seymour  
Royal Gascolines  
(Others to fill)  
2d half (28-31)  
J R Johnson Co  
Wilcox LaCroux C  
Hayataka Bros  
(Others to fill)  
**ATLANTA GA**  
Lyrie  
Harbette  
Eising & Kilgard  
Jimmy Fox Co  
Ryan and Ryan  
Loretta & Bears  
(Others to fill)  
Lewis & Meyers  
Marlow &  
Thurston  
Bobby James Co  
Galar Quartet  
Ben Beyer  
1 Hendersons  
Walton 2  
(Others to fill)  
**MOBILE ALA**  
Lyrie  
(New Orleans  
split)  
1st half  
Kennedy &  
Hayataka Bros  
Countess Verona  
Delmore & Curtis  
Jones & Cavanagh  
Thelma De Hona  
**MT VERNON N Y**  
Proctor's  
2d half (21-24)  
Stan Stanley Co  
Horace Golden Co  
McDevitt Kelly &  
Wilton Sio  
(Others to fill)  
\*The Heynes  
\*Carrol & Gorman

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Keith's Palace  
Sausks & Sylvers  
Rappi  
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Connelly & Francis  
Kervill  
Elva Lloyd  
Bennett Sio Co  
**CLEVELAND**  
Hippodrome  
Lola Grille Co  
Emina Carus Co  
Dora Hilton Co  
Joe E Bernard  
Bob Randall  
Ernest Ball  
Rae Ball & Bro

**NEW ORLEANS**  
Palace  
(Mobile split)  
1st half  
F & M Hartour  
J & M Harkins  
**DETROIT**  
Temple  
Ford & Gitz Rice  
Myers & Hanford  
Scanlon Denno  
Iro & S  
Joe O'Neils  
The Paynes  
DePerron Trio  
Casey & Warren  
Morty Lippard  
**HOLYOKE MASS**  
Mountain Park  
Logo  
E & M Ernie  
Gage  
Jack George  
Adams &  
Thompson  
2d half  
"Dress Rehearsal"  
Huxley & Merrett  
Melodios & Steps  
(Two to fill)  
**JERSEY CITY N J**  
B F Keith's  
2d half (21-24)  
Johnson Baker &  
J  
Jean Granece Co  
Kennedy Martin  
May & May  
Billy's Ghost  
(Others to fill)  
1st half (25-27)  
Verna  
\*Aberan &  
\*Peterson  
**CHICAGO**  
Moore & Mary  
Jayne  
Billy Beard  
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2d half

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(Two to fill)  
2d half  
Adams &  
Thompson  
Collins & Pillard  
King Bros  
(Others to fill)  
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C  
Perrone & Oliver  
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Paul George  
Frank Wilcox  
**WASHINGTON**  
B F Keith's  
Brent Hayes  
Sully & Houghton  
Olcott & M Ann  
E Barrymore Co  
Jack McDowd  
Patricia & Delroy  
Blue Devils  
**BRIDGEPORT**  
Fell's  
Prince & Bell  
Trick Proposal  
(Others to fill)  
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split)  
1st half  
La Vere & Collins  
Helen Moretti  
Musical Bits  
Furman & Nash  
Casting Campbells  
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PA  
Fell's  
(Scranton split)  
F & A Smith  
Sik & Satta  
Dorson  
"Sweethearts"  
**WORCESTER**  
Fell's  
E & M Howard  
(Others to fill)  
2d half  
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(Others to fill)

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Burrell Bros  
2d half  
Wardel La Coste  
Lund Berth  
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De Bell & Waters  
Corinne Co  
Evelyn  
Humberto Bros  
E Cunningham  
Overholt & Young  
Foster & Seamen  
Ruth Fifer Co  
2d half  
Faber Bros  
Fred Rogers  
6 Royal Hussars  
Murphy & Hewitt  
Gypsy 3  
Orpheum  
Sutter & Dell  
Lillian Boardman  
**National**  
Humberto Bros  
E Cunningham  
Overholt & Young  
Foster & Seamen  
Ruth Fifer Co  
2d half  
Faber Bros  
Fred Rogers  
6 Royal Hussars  
Murphy & Hewitt  
Gypsy 3  
Orpheum  
Sutter & Dell  
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Mme Rialto  
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Will Mahoney  
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& Chums  
(Two to fill)  
2d half  
\*Harry Hayden Co  
J & B Page  
"Nelson & Madison  
Redford  
Winchester  
Togo  
(Two to fill)  
**BRIDGEPORT**  
Fell's  
Prince & Bell  
Trick Proposal  
(Others to fill)  
**SCRANTON PA**  
(Wilkes-Barre  
split)  
1st half  
La Vere & Collins  
Helen Moretti  
Musical Bits  
Furman & Nash  
Casting Campbells  
**WILKES-BARRE**  
PA  
Fell's  
(Scranton split)  
F & A Smith  
Sik & Satta  
Dorson  
"Sweethearts"  
**WORCESTER**  
Fell's  
E & M Howard  
(Others to fill)  
2d half  
Tom McRae Co  
(Others to fill)

**YORK and KING**  
Fishing in the Ozarks  
Present "THE OLD FAMILY TIN TYPE"  
—BOOKED SOLID ON KEITH'S TIME.

**LOS ANGELES**  
Hippodrome  
Montambo & Nap  
Jack Goldie  
Kibel & Kane  
Weston & Eline  
Rose Revue  
2d half  
J & J Gibson  
Patrice & Sullivan  
M Munson Co  
Criterion 4  
"Patches"  
**MEMPHIS**  
Low  
Dave Kandler  
Berrie & Bonnie  
"Messenger Boy"  
Williams & West  
Gaby Bros  
2d half  
Dancing Cronias  
Teller Sio  
Tripp 3

**JIMMY DUNEDIN**  
Booking For B. F. Keith  
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Roxas Building Suite 401  
NEW YORK

**BOSTON**  
Orpheum  
Adolph  
White & Gladden  
Mammy  
Pep-O-Mint Rev  
Dunaway & Merrill  
2d half  
Clayton & Clayton  
Geo Stanley & Sio  
Townsend Wilbur  
Co  
Dave Manley  
4 Fantinos  
**MODERNO CAL**  
Strand  
(24-25)  
Mykoff & Vanly  
Bobby & Earl  
"Fallen Stars"  
Wm Dick  
Apollo Trio  
(29-30)  
Mankin  
Reeder & Arm-  
strong  
Morris & Towne  
Mumford &  
Stanley  
Virginia Belles  
**MONTREAL**  
Loew  
DeOnzas  
Burton & Shea  
Dae & Neville  
Winchill &  
McCorrick  
Fred Laitene Co  
**NEW ORLEANS**  
Crecentes  
Ed Hastings  
L. D. Carberry  
Cush & West  
Taylor Macy & H  
Flying Russells  
2d half  
Dave Kandler  
Berrie & Bonnie  
"Messenger Boy"

**CHICAGO**  
McVickers  
Hal Stryker  
Galloway &  
Garette  
Violet & Lois  
Barrett & Cuneen  
Fortune Queen  
(One to fill)  
**DALLAS TEX**  
Jefferson  
Francis & Wilson  
Dorson & Bard Co  
Stark & Hayes

**Billy Glason**  
Now summering at the Highlands, N. J.  
Phone 1463 Highlands.

Phesay & Powell  
Barold's Dogs  
2d half  
Donnabelle &  
Wilson  
Knowles & Hurst  
Dance Party  
Gene Morgan  
Roder & Dean  
**FRENO CAL**  
Hippodrome  
Palmeros Crows  
Margaret Morte  
Fred Schwartz Co  
Johnson Bros & J

Official Dentist to the N. V. A.  
**DR. JULIAN SIEGEL**  
1493 Broadway (Patnam Bldg.) New York

**OKLAHOMA CITY**  
Liberty  
Donald & Donald  
Hill & Rose  
Phillips & Eby  
Jack Symonds  
Ed Glinras Co  
2d half  
Lamb & Goodrich  
Bert Adler  
Lyrie & Emerson  
Wright Wayton &  
L Ziegler Co  
**OTTAWA CAN**  
Loew  
Canaris & Clee  
Ed Hill  
J Flynn's Co  
Frank Ward  
Williams & Daisy  
**PROVIDENCE RI**  
Emory  
G Stanley & Sio  
Townsend Wilbur  
Co  
Dave Manley  
4 Fantinos  
2d half  
Adolph  
Mammy  
Pep-O-Mint Rev  
Dunaway & Merrill

**SACRAMENTO**  
State  
Los Perettos  
Houlah Pearl  
Brown & Elaine  
Freddie Silvers &  
F  
E Howatt's &  
O'Neill Sh  
**LO BEACH CAL**  
State  
Santry & Norton  
Joe Parama  
Guilford & Brown  
"Breakfast for 3"  
Lewis & Thornton  
Leach Wallin 3  
2d half  
(Same Los Ange-  
les 1st half)  
**LONDON CAN**  
Loew  
Weston & Marlon  
Brady &  
Mahoney  
O & E Parks  
2d half  
Play & Castleton  
Nita Johnson  
Eldridge Barlow  
& E

**"JINGLES"**  
Says: I am spending the summer at the  
Lake with  
**FAYE and THOMAS**  
while BURT CORTELYOU does our  
worrying.

Walsh & Bentley  
Danny  
Walter Kaufman  
"Week From To-  
day"  
**SAN ANTONIO**  
Loew  
Dancing  
Dubrowns  
Kneeland &  
Powers  
G S Gordon Co  
Herman & Briscoe  
The Nonillions  
2d half  
The Rickards  
Chas Reeder  
Dena Cooper Co  
Worth & Willing  
Beagry & Claus  
**SAN DIEGO CAL**  
Spreckles  
(28-31)  
Santry & Norton  
Joe Parama  
Guilford & Brown  
"Breakfast for 3"  
Lewis & Thornton  
Leach Wallin 3

**MANUEL ROMAIN**  
TRIO  
The Minstrel and Phonograph Singer  
Thomas ROMAIN Raymond  
Eag Singers and Dancers  
381 Highland Ave., Semerville, Miss.

**SAN FRANCISCO**  
Hippodrome  
Cooper & Riddell  
Eva Tinsley  
Harry Sykes  
Mac & Hill  
Vincent &  
Franklin  
McConnell &  
Austin  
2d half  
Two Devers  
Dell & Kay  
**WINDSOR, CAN.**  
Loew  
Play & Castleton  
Nita Johnson  
Eldridge, Barlow  
& E  
2d half  
Weston & Marlon  
Brady & Mahoney  
O & E Parks  
**MINNEAPOLIS**  
Pantages  
Rising Generation  
Harris Tins  
Agnes Johns  
Rose and Moon

Jack Clarence J.  
Nolan Lee  
**Stern, Marks & Haymond**

AUTHORS and COMPOSERS  
of Material and Songs that are HITS  
1058 B'way (51st St.) N. Y. Circle 9249

Stately & Birbeck  
Lis Morse  
**EDMONTON CAN**  
Pantages  
The Cromwells  
Burns & Laraine  
S & M Laurel  
Jan Ruben  
White Black & U  
Long Track Sam  
**OGDEN, UTAH**  
Pantages  
(28-30)  
Ambler Bros  
Leonard & Willard  
Tracey Palmer & T  
Thornton & Flynn  
Tugo Lutgens  
Rigdon Dancers  
Chandon's  
Little Nap  
Perry & Peppins  
"Prediction"  
Dancing Davey  
"Day Little Home"

**MARCELLA SHIELDS**  
With JACK KANE  
ACT WRITTEN and PRODUCED by  
CHANDOS SWEET  
1493 Broadway Suite 401 Bryant 5999

## NEWS OF THE MUSIC MEN

Ben Ali Haggin, the artist and Ziegfeld art director, has been sued in the Third District Municipal Court by Harry Akst, Irving Berlin's musical secretary, songwriter and music director. The suit is for \$400 and concerns Akst's latter professional phase, that of musical conductor. The plaintiff is seeking to recover the amount for services rendered with three other musicians May 27 last at a Haggin dinner function at the artist's studio on East 19th street. This is the second time Haggin has been sued by Akst, the judgment award in the plaintiff's favor the first time being for \$450 on similar grounds. Kendler & Goldstein are acting for Akst, as they did in the previous suit.

Al Dodson, formerly with Harrison Music Co., is now in charge of the band and orchestra department of the Chicago office for Berlin.

Irving Ullman, formerly with the New York office of the Broadway, is now in charge of this company's Chicago office. He replaced Roy Thornton, who returned East.

Eddie Lewis, Chicago manager for Harry Von Tilzer, left for a four weeks' vacation to New York.

A default judgment for \$1,521.08 has been entered in the City Court by James B. Gibson on an assigned claim of the Orient Music Roll Co. of Bridgeport, Conn., against the Harrison Music Co., Inc., of 1658 Broadway. The Harrison is a newcomer to the ranks of the metropolitan music publishers, having moved its offices from Detroit. The claim is for goods sold and delivered totalling \$7,114.10 on which credit for \$5,619.98 was allowed. The \$1,494.12 balance was involved in this action which the Harrison never defended.

L. Wolfe Gilbert has purchased right, title and interest in "Waiting for the Robert E. Lee" and "Hitchy Koo." Gilbert, who was the lyric author of both songs, bought them for sentimental reasons and because he anticipates a revival in the numbers.

The Chamberlain Co., music publishers, is a recently formed firm in Detroit. Its executive personnel has H. C. Berg, Albert C. Schosch, H. Alf Kelley.

The Q. R. S. Music Roll Company has recently announced a new factory in Toronto to handle its Canadian and British business. Thomas M. Fletcher, the president, states the new factory will turn out a million rolls a year and because of the Canadian incorporation will reap the advantage of preferential duties in dealing with the British possessions, to estimated savings of \$50,000.

Selma Bloom is associated with Witmark & Sons in the band and orchestra department.

The Broadway Music Corporation has consummated a lease for the fifth, sixth and part of the seventh floors of the new Robertson-Cole building, on 48th street and 7th avenue, which adds further proof to the impression that for some reason or other the music publishers seem to further think "tin pan alley" is due to move further uptownwards. Berlin, Inc. recently leased the old Churchill site (upstairs) on 49th street and Broadway and will move into their new quarters following renovations. The Roseland building, 51st street, looked upon as too far out of the beaten path, now seems to be located in the heart of it.

Handy Brothers have moved from West 46th street one block uptown, leaving only four publishers on the 46th street alley. With the Broadway company deserting 45th street that leaves only Jack Mills there and he is contemplating changing headquarters shortly. Harniss over near 6th avenue is a production music publisher thus making West 46th street the southern limit as far as the pop music men are concerned.

Remick has taken over "Why, Dear," written by Harry Cohen, from the EMI & EMI Music Co., Los Angeles.

Harry Hume is now in charge of Berlin's San Francisco branch, succeeding Phil Furman, resigned. Hume was formerly in charge in Los Angeles.

Negotiations whereby non-members of the Music Publishers' Protective Association will affiliate with it are nearing completion. A meeting of these publishers, comprising chiefly the classic and standard music men, was held last Friday and they practically agreed to join. They will meet E. C. Mills of the M. P. P. A. at a conference late this week to come to final arrangements. Several hitches are still in existence because of the differences in methods both classes of publishers maintain in conducting business, such as the free distribution of orchestration by the popular publisher, whereas Fischer, Schirmer, Ricordi, et al. sell theirs.

At a recent conference held at the Claridge the American Society of Authors, Composers and Publishers and the Music Publishers' Protective

Association formulated a campaign to combat the new copyright amendment introduced in Congress by Senator Lamport last week. Nathan Lankin, J. C. Rosenthal and E. C. Mills, the respective executive chairmen of both organizations, contemplate leaving for Washington, D. C., to confer with the Committee on Patents and convince them of the inequity of the new amendment which provides that any purchaser of a printed or published copyrighted work can perform it for profit.

The Committee on Patents will not reach the new amendment for formal consideration before the fall, but both societies are sending representatives to the capital to squash any possible serious consideration of an amendment which obviously affords no protection to a copyright owner.

The bill was introduced "by request" and is known to be sponsored by the picture interests who object to paying a tax to the American Society for the public performance of its music for profit.

Milton Ager, last with Feist, has signed a contract with Harms to write production stuff exclusively.

George Piantadosi, until recently professional manager for Fred Fisher, Inc., is now connected with Shapiro, Bernstein & Co. Mr. Fisher himself will look after the professional work for his firm, assisted by George Joy.

Berlin, Inc., through A. L. Libman, has leased the old Churchill quarters on 49th street and Broadway, to be remodeled into professional studios and offices. The Berlin company has outgrown its present suite at 1587 Broadway (old N. V. A. club), being compelled to hire a separate suite in the Komax Building to house its stenographic force.

The Riviera Music Co. of Chicago announces it will publish henceforth only classical and semi-classical music and give up the popular music business.

Irving Mills, of the Jack Mills staff, will represent the firm in Atlantic City for the summer season.

Recent additions to the staff of the Richmond Co. include Frank Wright in Frisco; Harry Pearl, manager in Detroit; Frank Bucher, in Philadelphia; Archie Fletcher, in Atlantic City.

The newly formed music publishing company recently organized is Lee White, Inc., and not Lee David, Inc., as previously reported. Mr. David still is associated with the B. D. Nice Co., with whom he has been the past two seasons as staff writer and composer. Lee White was formerly a vaudevillian.

Irving A. Weiss has replaced Max Fischer, the Frisco orchestra man, as leader at the Ritz-Carlton. Weiss also officiates at the Plaza intermittently, substituting for Joseph C. Smith, who recently left for Europe. Coupled with the fact Weiss is conducting the Harry Carroll-Carlton production, "They're Off," in vaudeville, he is quite a busy young man in keeping up with his schedule.

William Horowitz, formerly New England representative for the Broadway, is now stationed in the New York office.

A deal was recently completed whereby the Forster Music Co. of Chicago was assigned the copyrights of all of James C. MacDermid's songs, as well as all future compositions. Mr. MacDermid is an established composer of standard and classical songs which have been used in concert and opera by a great variety of artists.

Suit is on file in the County Clerk's office by the Manchester Romper Co., Inc., against Garnette Sabinson, known as Garnet Sabin, and Muriel Brady, known as Muriel Ostriche, both doing business as the Muriel Ostriche Productions, to recover a balance of \$7,372.03 on various small loans made them between May 17, 1920, and Jan. 5, 1921. These loans, 32 in number, aggregated \$11,018.31. Allowing \$3,646.28 which was returned to the plaintiff there is an unpaid balance of the seven thousand odd dollars.

The Arrangers' Guild of America, the recently organized mutual protective association of music arrangers connected with the metropolitan publishing companies, has decided to hold its charter open until July 13, so as to permit all possible members to join as charter members by that date. The Guild has established offices in the Astor building and will affiliate with the American Federation of Musicians. Eddie Gordon is the secretary. The association has been formed for the purpose of eradicating certain existing evils in the profession as well as for the purpose of maintaining the set standards of musical arrangers.

Harry Ruby and Bert Kalmar will do a regular vaudeville two act in the fall, playing in and around New York mostly.

Ted S. Barron has been appointed head of the band and orchestra department for the Broadway Music Corporation, in New York.

## PARIS

(Continued from page 18)

Catherine Hayes, the American actress, has arrived here to spend the summer in France.

Alice Hale Douglas, the secretary of the Anglo-American stage society here, was married July 5 to Sherwin Finch Kelly, engineer, who also devoted attention to the theatrical group, which gave three performances of American and English plays at the Theatre Albert I at the end of June.

Georges Plateau is now in the French capital and may probably remain some months to fulfil an engagement. His brother, R. Plateau, has resumed the direction of the Cigale, which hall, however, is let for the summer for the run of the operetta, "La Galante Epreuve."

The Federation du Spectacle has assumed the role of caterer, presenting classical tragedies on Sunday afternoons at the al fresco theatre of Champigny, near Paris. The enterprise is meeting with a certain success.

The annual competition for prizes at the Conservatoire is now in full swing and much talent revealed. The local cafes will now be able to advertise more "First prize violinist," in their quartets.

## CABARET

The bell-hop bootleggers of Los Angeles proved themselves in the "iron skull" class last week. They had it all framed mentally what they were going to knock the visiting Elks off for a quart of "hooch." They had stocked up to the ends of their bank rolls with the stuff that makes one want to climb telegraph poles and they were going to ask \$15 and \$17.50 a quart for the alk and brown sugar juice. But they flopped. The Elks came and they brought their own. There was more good liquor in each of the various lodge headquarters in the hotels than could be found in a film star's cellar. About Wednesday the boys in one of the downtown hotels, which was by far the liveliest of the lot, were going around begging the visitors to take the stuff off their hands at \$5 a quart with few takers. A slight estimate of how wide open the town was during the week may be gathered from the fact that a Louisville contingent on the first night that they arrived held open house in the lobby of the hotel that was their headquarters. They placed a 50-gallon cask in the lobby, hammered in the spigot and attached two tin cups with chains, the word being passed to "help yourself," and there was a grand rush for the works. Six per cent suits were on tap all over the town. Federal officers, however, getting busy after about the third day made the dispensers a little shy on handing it out to everybody.

In a raid last week on Griswold's Tavern, a few miles south of Glens Falls, N. Y., during which between \$7,000 and \$10,000 worth of high grade Scotch, Canadian and rye whiskey was seized, the state police believe that they have located the headquarters for booze runners working along the line from Canada to New York. The troopers allege that thousands of dollars worth of the precious fluid has been transferred to points throughout the state from the Tavern. They say that it has been used as a distributing center for a year and a half. The Tavern, known to every horseman and sportsman in the country, was presumably stocked up with liquor for the races at Saratoga the coming month. Fearing that an attempt would be made to steal the liquor from the three troopers who made the raid, a reinforcement party of eleven was sent out to accompany the cargo to the barracks at Troy. Three troopers' trucks and two tonning cars were necessary to transport it to headquarters. Thomas Monahan, proprietor of Griswold's, is out on \$1,000 bail, pending a hearing on the charge of violating the Mullen Gage act.

An application to revoke the license of the Tonit Stool Inn, Cincinnati, has been made by Mrs. H. Helwitz, who says that the jazz music in the resort is a "bedlam of noise" instead.

Chateau Laurier at City Island

## INSIDE STUFF

ON LEGIT

A new night resort has been found by playing professionals, during the summer. Previously the night places had been a cabaret or delicatessen. Now it is the swimming pool at Madison Square Garden. Any night at 11:30 or thereafter the show people may be found swimming in the pool.

The new Music Box theatre, with Sam H. Harris, Irving Berlin and Jos. M. Schenck the interested parties, will represent an investment when completed of \$1,100,000, instead of the \$450,000 originally figured upon. The theatre's interior is being sumptuously finished off. Orchestra chairs costing \$20 each will be there. The Music Box is to open with a very pretentious revue, written by Berlin.

One of the Broadway managers caught in the Wall street squeeze finally washed up on all of his stock holdings, taking a loss of \$300,000 by doing so. At one time the manager was in for nearly double that amount.

That "The Follies" is not drawing to the balcony of the Globe, where the scale is \$4.40, isn't spreading a pleasurable feeling around the Ziegfeld headquarters. The stories say Ziegfeld was advised not to try the \$5.50 scale this summer, but insisted upon it. While the impression spread Ziegfeld made it \$5.50 at the Globe to bring the gross to the former amount as done at the New Amsterdam, it is also said Ziegfeld insisted upon a \$5.50 top at the Amsterdam, one of the reasons why A. L. Erlanger protested against withdrawing "Sally" in its successful run at that house. Erlanger said "Sally" was in there on a good box office scale that should not be disturbed, while he did not think much of the \$5.50 scheme.

No one appears anxious to see "The Follies" at \$4.40 and sit in the balcony, though if they do it is necessary to pay over \$4.40 since the specs also have the balcony seats. If one wants to sit down front for the show the specs as of old are asking and getting \$10 per seat. The specs even want to charge a little above the usual premium for the balcony seats, to make up their losses as the "Follies" buy is an outright one. To sit in the balcony and watch the Ziegfeld show it is probably necessary to pay \$6 or \$12 for a pair. People who can pay \$12 for two seats won't sit in any balcony.

Right on top of the "Follies" dilemma, White's "Scandals" comes into the Liberty, and at \$3.50 is cleaning up, getting all the return visitors and creating a theatrical commotion for the moment. The White Show scale was set with malice aforethought, the aforethought being directed at the Globe's prices.

What will happen to the "Follies" after the first eight weeks, when the buy by the specs runs out, is not foretold. It won't be a shock if the Ziegfeld attraction plays out its eight weeks and then moves on, for with the present scale, it's most unlikely the ticket offices will tackle another outright buy for that show.

As though Flo Ziegfeld must have it all in one season, he is now preparing against his will and inclination another roof production for the Amsterdam. Ziegfeld thought he was through with the roof. One day Ned Wayburn called on Erlanger and told him he wanted the roof for a new entertainment scheme. The next day Ziegfeld sent for Wayburn, but Wayburn kept away, as he has a suit for some \$35,000 pending against Ziegfeld. And the next day Ziegfeld announced he would again produce on the roof.

Mimi Aguglia, the Italian star, is much put out over the judgment secured against her by T. O'C. Sloane, Jr., for \$285.70. Mimi has appealed to the court to reopen the case on the ground of faulty summons. She says the first she heard of the suit was when handed an execution of judgment and that she was never notified by summons or any other way.

Sloane is a "high art" photographer. At his suggestion he posed Mimi for some test pictures. Though she didn't think much of them, she consented to again visit Sloane's studio, he promising some artistic results. When she asked for proofs, Sloane replied he never made any nor did he ever touch up a plate.

Russian farces were under discussion recently, one of the interested parties having recently returned from Trotsky land, where she had been sent to look for material. From all accounts, the popular fancy that French farces are naughty is fallacious. The Russian brand as offered in Petrograd leave the Paris bunch laps behind. One of the "plays" set within a notorious house, is presented on a revolving stage, the scenes showing what goes on in five different rooms. There is an ingenious comedy situation throughout, but while Paris might take a chance with the piece, it will never land on this side of the water.

The line-up of attractions for the new legitimate season has "Sonny," a Selwyn piece with music, opening at the Cort, while diagonally across the street in the 48th Street will be Marc Klaw's "Sonny." Not only is the similarity of names close, but both shows are listed to open the same night.

A booking switch may insert "Sonny" into the Apollo, with the Selwyns choosing another attraction for the Cort. Confusion that may arise over the likeness in titles and proximity in theatres is the probable cause for the intended change.

(New York) quite likely holds one record at present among all of the road houses of the metropolitan area. That is a nightly turnaway. There have been occasions where a road house in the summertime has drawn an overflow on Saturday or Sunday night in the hot weather, but the Chateau seems to be doing it every night. Quite a common sight in the lobby of the Chateau is a crowd of from 30 to 50 people waiting for tables. Bill Werner, the Chateau's manager, and his following may be blamed for the rush, or the reasonably priced shore dinner could have something to do with it, but the fact remains and confirms the early prediction that under Mr. Werner's personal supervision, this best situated of all the New York road places would be restored to the popularity map.

Ben Gross has taken over Joe Ward's interest in the Cafe De Paris, Atlantic City, N. J.

Maurice and Leonora Hagles, who have gained much attention in London by their dancing, will have a dual start in bootlegging along the Canadian border, starting in the fall. They have been engaged to

appear in Dillingham's "Good Morning, Dearie," and will also dance at the Club Maurice, a cafe named after the dancer. The engagements were contracted through Davidow & LeMaire.

William Raymond Sill has changed his plans regarding taking over a hotel on Long Island Sound which was to have been called "Sills-on-the-Sound," the former publicity champ saying the season was too far delayed to get the place ready. Instead, he has taken over Rieger's Murray Hill Hotel at Broadway and 13th Street, Flushing, L. I. The hotel, located on the main motor car artery of Long Island's North Shore and it will open Friday.

The place will be known as Sill's Hotel. There are lunch and dining rooms, with 14 guests' rooms in addition to private dining rooms. Sill's is 30 minutes from Broadway by motor, five minutes from the Murray Hill station of the Long Island line and two miles from Bayside center.

Every week brings forth a new don by their dancing, will have a dual start in bootlegging along the Canadian border. The latest was pulled fall. They have been engaged to

(Continued on page 24)



## THE FOX-TROT UNUSUAL

## JABBERWOCKY

KENDIS & BROCKMAN,  
BROWN, EASTWOOD  
AND WESLYN



Down in funny Jabberwocky town  
Down where everything is upside down  
(from Alice in Wonderland)

M. WITMARK & SONS - NEW YORK

## CABARET

(Continued from page 23)

by a man from Montreal who had his wife and 18-months-old child with him in a Cadillac car for camouflage. His actions aroused the suspicions of the county officials at Malone and they chased him. The runner deliberately crashed his car into a tree in an effort to destroy the "evidence." Two hundred nineteen quarts were spilled in the crash, but the remainder of the contents, 2,100 quarts, was "saved." The bootlegger and his wife were arrested for violating the Mullen-Gage act in transporting liquor. An additional charge of bringing an alien into the United States without registration was preferred against him. The car was seized.

Social producers should have been upstate last week to search some of the scenes in the liquor war. Gunplay and all the other elements that go to

make up a first class thriller were in evidence. A deputy sheriff was shot and instantly killed at Utica while trying to catch two or three bootleggers with a load of wet goods. The deputy attempted to stop the car, but was riddled with bullets by the driver. One of the officials' assistants, however, "got" the assassin, who was a young fellow. The others abandoned the machine and escaped. State troopers staged a series of sensational raids in ten different counties, sweeping down on a number of towns and seizing huge quantities of booze, ranging all the way from beer to champagne. Hotels, restaurants and shops were the "gold mines." Officials of all the northern counties were unusually active in the search and seizure campaign, making it warm for hotel and store keepers.

Jack Jarrett has returned to New York after dancing for two and one-half years on the European Continent and England. While abroad Jarrett's dancing partner was Gladys Devonne, an English girl. They received as high as 150 pounds weekly. Over here Jarrett will probably dance with Bessie Gross (Grohs). Jarrett was the first Texas Tommy dancer to do that dance, first in Chicago and then New York. Jarrett later danced according to the prevailing modes.

The Cafe de Paris and Little Club have undergone a most noticeable spurt in business with the addition of the floor show that has "Bee" Palmer and Phil Baker as the principal features. The rushing business that commenced when these Broadway restaurants opened the present bill has continued. Miss Palmer is reported receiving \$1,000 weekly between the two places, playing the Little Club after first appearing at Cafe de Paris. Raymond and Schram, Sally Fields, Arnold and Nugette and Vera Gray and Earl Miller compose the full show. It's called a Frolic. The two cafes, in conjunction with the Monin Rouge, also one of the Salvin-Thompson-Bog chain, are arranging to give a day's outing to fifty orphans each week. Members of the show will daily take care of a portion of the beneficiaries.

## NEW ACTS

Fred Rose, Chicago songwriter, and Phil Furman, formerly connected with Irving Berlin, Inc., in San Francisco.

Charles Lane (Lane and Plant) and Jack Freeman (Burnes and Freeman) two act. (Charles Potsdam).

Jim Miller, formerly of Three Chums, and Herman Rose, formerly of Moore, Garner and Rose; singing and talking; James Plunkett.

"Hello Songland," revue, produced by Herbert S. Frank, who wrote the music and lyrics; Frank Fields authored the book. In the company are Helen Seymour, Frank Meyers, Al King, Grace Rose, Billie Shannon, Tedan White, Marie Pearle, Rose Harrison, Adele Rubins, May Cantor.

Gordon Eldred and Kenneth Brad-

## NEWS OF THE DAILIES

The widow of William Washington Cole, circus owner, died leaving only \$93,000, her jewels being valued at \$6,800. Decisions holding she was entitled to a share in her husband's property may increase her own, but relatives contesting the will allege she was unduly influenced by Dr. Freeman F. Ward, to whom she left the jewels.

The Olympic formerly Hyde & Behman's burlesque house in Brooklyn, was destroyed by fire last week.

Charles E. Carleton failed in his attempt to get an injunction restraining Florence O'Denishawn from dancing in the Ziegfeld "Follies."

Judge Burnell in Los Angeles last week ruled that if theatres on Sunday couldn't charge admission, then churches couldn't take up collections.

John Philip Sousa bought \$6,000 worth of white gloves last week. He wants a fresh pair for every performance of his band.

J. Fred Zimmerman has sold his interest in syndicate theatres in Philadelphia retaining only his holdings in show in a two-act. Sarah Padden in sketch written by Milton Gropper.

Garrison Jones, dancing act.

Valesea and Four Horsemen, Spanish dancers.

Hayes, Lynch and Co., "A One-Horse Town." Lynch was formerly of Walsh and Lynch.

Maxie, single dancer (colored).

## EARL R. HIGLEY

Earl R. Higley died July 10 in Dayton, O., hospital, where he had been removed for an operation he was too weak to undergo. The deceased was 33 years of age and had been in theatricals for 15 years. During summers he had managed Dayton theatre. His home town was Huntington, Ind., where his wife lives.

The mother of Harry Munn (theatrical attorney) died in Chicago, July 16 of paralysis.

## Shuberts Rehearsing Gribble's Play

The Shuberts have placed in rehearsal a comedy by Harry deWagstaffe Gribble, called "The Temperamentalists." It will be tried out early in August.

Gribble is the author of "The Outrageous Mrs. Palmer."

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four vaudeville houses there and in one in Chester. These last he shares with his sons.

Pictures showing the fight were brought to Fox Hills Hospital by Frank Quimby last week and shown to the wounded men. Mr. Quimby hoped for action testing the constitutionality of the law, but no effort was made to interfere with him under the terms of the statute forbidding transfer from one state to another of such films.

Henry W. Savage returned last week from Europe with rearrangements in the score of "The Merry Widow" and the score for "The Blue Maenads."

L. Lawrence Weber has placed in rehearsal "Nobody's Money," a new Tellaron comedy with Wallace Edinger in the principal role. It is set to open at the Longacre about the

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## NEWS OF DAILIES

(Continued from page 24)

Wilmer & Vincent will present "Eighty," a new comedy by J. C. and Elliott Nugent, at the Orpheum, Harrisburg, Pa., July 25. The play was brought to the managers after their stock company in Harrisburg had closed, but they liked it so well they engaged a special cast for immediate production.

Cora Spaulding, maid to Mary Eaton (Ziegfeld Follies) was arrested.

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last week for speeding and fined \$25. It developed she owned the \$3,500 car she was driving, though it was registered in the name of L. P. Hill. The newspapers made much of the fact, but Miss Eaton's maid declared she had earned it by hard work.

Edna Whenton wore a flesh-colored one-piece bathing suit at Long Beach, L. I. Sunday, and was arrested and fined \$25 for imitating a fish, disregarding beach laws and so on.

Jack Kleist, said by the World to be Albany lobbyist for the Billboard Trust, attracted newspaper attention last week because of his supposed connection with Thright's police bills which failed of passage.

Arthur Hammerstein came forward with a check for the unpaid balance due on his father's monument in Woodlawn. Mrs. Oscar Hammerstein said in newspaper interviews she resented his doing this, and, given time, would have paid the \$1,577 herself.

Hela Bader, European toe dancer, no more got to this country when she met with an accident and serious injury to her toes while getting off a bus as a result of which she will sue for \$50,000.

Computation of the luxury tax shows five billion spent in the large cities. Theatres get a fifth of the amount.

The Protestant Episcopal Church has decided to use newspaper advertising to boost the church, and lay out a campaign as if attendance at church were like that at a theatre. In other words, boost the show and get the crowd.

Dorothy B. Stone, daughter of Fred Stone, the comedian, was thrown from her horse and injured during the Light's Circus at Freeport, July 16.

Chas. Kid Koster has resigned as publicity representative of Atlantic Highlands park and has gone to Erie, Pa. for the summer.

## MINERS MAKE-UP

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## BILLS NEXT WEEK

(Continued from page 22)

## SALT LAKE

Pantages  
Camillas Birds  
Rhoda Crampton  
Bill Armstrong  
Grace Hayes  
"Not Yet Marie"  
SAN DIEGO  
SavoyMack & Williams  
Cleveland &  
DeweyJoe Roberts  
Poster's Pierrots  
"Making Movies"  
Jarvis & Harrison  
SAN FRANCISCO  
PantagesSunday opening)  
Bender & Herr  
Gus Elnore Co  
Chuck Haas  
Japanese Romance  
SEATTLE  
Pantages1 Densys Girls  
Avalon 3I. McMillan Co  
Bobby Hennshaw  
Jarvis Revue  
Willie Bros  
SPOKANE  
PantagesMorris 3  
Pantser Sylva  
Canary Opera  
Dixie 4Good Night London  
TACOMA  
PantagesHenry & Adelaide  
Mason & Bailey  
Harmony Land  
Clay CrouchTOMONTO  
PantagesTorella Circus  
Tom Kelly  
Moratt & Harris  
(Three to fill)VANCOUVER B C  
PantagesRaggett & Sheldon  
Murdoch & Kea-  
weedy3 Keltone  
Richard Francis  
"Frivolities"  
VICTORIA B C  
PantagesAdonis & Dog  
Mason & Bailey  
"Suite Sixteen"  
3 Le GrohsMyetic Maids  
WINNIPEG  
PantagesKing Saul  
Aras Sis  
Ross Wyse  
Pantages Opera Co  
Joe Whitehead  
Glenwood BellingsWESTERN VAUDEVILLE  
State-Lake Theatre Building, ChicagoBELLEVILLE, ILL.  
Washington  
Plunkett &  
RoamineLane & Harper  
Smiletta Sis  
2d halfAckland & Mac  
Van & Cantwell  
3 MellsOMAHA  
Empress  
Cello & Co  
Medley & Dupree  
Speaker Lewis"Chinese Revue"  
2d half  
Kimball &  
WilliamsTripp & Sells  
Frah Howard & T  
(One to fill)ST LOUIS  
Columbia  
Chapelle &  
HendricksDeMaria Five  
Van & Cantwell  
Stanley Tripp & M  
(One to fill)3 Keltone  
Richard Francis  
"Frivolities"  
VICTORIA B C  
PantagesAdonis & Dog  
Mason & Bailey  
"Suite Sixteen"  
3 Le GrohsMyetic Maids  
WINNIPEG  
PantagesKing Saul  
Aras Sis  
Ross Wyse  
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Glenwood BellingsWESTERN VAUDEVILLE  
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Medley & Dupree  
Speaker Lewis"Chinese Revue"  
2d half  
Kimball &  
WilliamsTripp & Sells  
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(One to fill)GUS RUN BOOKING EXCHANGE CO.  
1493 Broadway, New York CityBUFFALO  
Olympic  
Mack & Betty  
Four to fill)DETROIT  
Columbia  
Hall & Guilda  
Anita King  
Ward & Gory  
(One to fill)INDIANAPOLIS  
Lyric  
Beattie & Blome  
Billy & Moran  
Howland Irwin &  
HROCHESTER  
Victoria  
Avenue 3  
Dennis & Lee  
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This Week (July 18) Keith's Riverside, New York

Next Week (July 25) Keith's Orpheum, Brooklyn

Direction - - - HARRY WEBER



PIERCE MARGIE  
**Keegan and O'Rourke**

Next Week (July 25)  
Keith's Riverside, New York

Direction HARRY FITZGERALD

**FOLLIES AND SPECS**  
(Continued from page 12)

three weeks. The show management, however, has refused to accept returns on the agency allotments. Unsold tickets for "The First Year" are received "on sale" at the Little from the agencies, the brokers getting partially "out" thereby.

The weather for the last week has been slightly better in spots but the temperatures are torrid and the humidity almost continuous. In spots the summer offerings have picked up some of the lost ground, with a fairly cool evening showing reaction at the box offices.

George White's new "Scandals" at the Liberty, the latest entrant on Broadway, played to capacity business for the initial week, the gross going to \$28,000, which places the attraction an easy third to the "Follies" and "Sally." The "Scandals" gross was gained through a \$10 premiere. The Liberty can do around \$3,300 nightly (at \$3.50) and \$2,200 at matinees which gives the attraction a normal money capacity of something over \$24,000 weekly.

The first opening of the new season is dated for next Monday at the Belmont which reopens with "The Skylark," the premiere being dated just six weeks ahead of Labor Day. Dates have been set for a general new season's start during August, but there is a tendency now for postponement if possible. Should the summer continue oppressively hot, a number of premieres are expected to be set back.

Next week will see the return of "Snaps." This summer revue will reopen at the Selwyn with five names featured and some scene changes. It is planned for the balance of the summer at \$3 top and will take to the road at \$2.50 top.

There are now but six attractions which are buy-outs in the agencies and only three are getting an active call. The list is "Sally" (New Amsterdam); "The First Year" (Little); "Scandals" (Liberty); "Follies" (Globe); "Two Little Girls in Blue" (Cohan); "The Last Waltz" (Century).

These are dull days in the cut

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rates. The number of amusements offered is small and so are the sales. The list there is "Nice People" (Klaw); "Just Married" (Shubert); "Broadway Whirl" (Times Square); "Whirl of New York" (Winter Garden); "Shuffle Along" 63rd Street). In addition three special feature films are being cut rated: "The Old Nest" (Astor); "Connecticut Yankee" (Central); "Spirit of '76" (Town Hall).

The business of the special films is colorless. "The Spirit of '76" is a new contestant. It promised excitement but opened very mildly.

**FROLICKING FRIARS**  
(Continued from page 14)

that scored roundly. Hanlon after years of waiting, showed his naked bald head. That he later used to advantage with a comedy recitation which followed his "Leeberty Bonds" bit, the two forming his specialty. Arthur West and Jack Osterman were the first end men, each doing well.

Every man in the front line was a specialist, either singing or dancing. Donald Kerr landed with his dancing, the circle again getting a laugh by telling him to "get hot" (Kerr complains it is not easy for him to warm up in his stepping). Sam Ward and Harry Miller with a song and dance kept up the score, with Jack Allman, Will Oakland, Jules Saranoff and Wheeler Wadsworth (the latter paired with violin and saxophone) all delivering to strong appreciation.

After intermission the specialties formed the balance of the program. Harry Ruby, Bert Kalmar and Eddie Dowling, (the latter taking the place of Cantor) repeated the "Beau Brummel" turn of the Frolic, the billing having it "these boys write songs, but not for a living." The turn is more extended than the first showing, with burlesque or acrobatics, the encore bit, going for hearty laughter. Miss Lucille Chalfonte, one of the two feminine appearances in the show, flushed her coloratura soprano, it bringing a fine hand and providing singing class to the show.

George M. Cohan's burlesque melodramatic playlet "The Farrell Case," was an amusing interlude. The cast calls for two girl characters, both in this case being "damed." Harry Frazer playing one girl and Tyler Brooke the other. The cast also held Leo Kennedy, Royal Tracey, Derby Holmes, Frank Monroe, Harold Vossburg, Joseph Smiley, Edward Dowling and Samuel Ward.

The Mosconi Family, with Charles and Louis the "smash" workers, aided by brother Willie and Verna, closed the specialties. Verna with injured finger appeared with her hand in a sling. This provided a corking finale, the speed of the Mosconis just fitting the pace of the show in general. De Haven and Nice, at the Palace last week, were just ahead of the dancers, they having been out with the show

and continuing in it. They enlarged the "Mulligan and Mulligan" bit of their turn, with Tinney working with them and the "prohibition" posing the big laugh getter. The bit is really out of "Sometime" in which DeHaven and Nice appeared several seasons ago. For the finale a sextet of singers with a clever lyric, led on a dancing sextette and the entire crew of frolickers made it a moving curtain cue.

William Collier, who appeared with the frolickers for the first two nights on tour, rejoined when the show opened at the Cort last week, but withdrew the next day. It is planned to have special nights, with surprise turns injected by "name" members of the club. The opening night pulled a corking attendance, with the heat of the following evening holding down business. But the "jamboree" is a good show and deserves to win profits.

The Frolic and now the jamboree has brought Louis Silvers to notice as a clever orchestra leader. His conducting at the Cort was flawless and he got the very best from the musicians. Then, too, his several contributions to the score are valuable. For the opening he has melodized the Friars song and Cohan numbers to splendid result. Peter Rice is on the door for the frolickers, Edward G. Sherman is manager, Stewart Lithgow and J. Victor Wilson are assigned the press work and Charles Mather is stage director. *Ibec.*

**LIGHTS CIRCUS**  
(Continued from page 14)

became big favorites with the boxers. The kidlets put up a spirited bout with each other, making it so realistic the audience is prone to accept it as on the level, only awakening to the fact when the boys kiss each other at the finish, a very pretty ending. Their father presents them and gives a word of precaution to parents present, also exhibiting the remarkable chest expansion of one of his youthful sons. A funny thing Saturday that all of the audience did not get, thinking it was a part of the act, although it was not, was the challenge of a Freeport hopeful, about the same age and size of the Siegler. He fought one of the boys in the evening on the grounds as a preliminary to the boys' own bout, and again in the clubhouse during the concert, went on again with the same Siegler, receiving a beating both times but still unsatisfied.

The Worthing Sisters, one quite small and young, danced singly twice during the performance, both doing toe steps, to music furnished by the Keith's Boys' Band, about 50 of the Keith musical organization playing for the show, while Fred Gray's clown band likewise furnished instrumental music at intervals.

In the afternoon a couple did globe juggling, some one else did ladder balancing and there were two or three other minor turns. Mr. Shields during his lariat work, balanced on a rolling globe and did ladder balancing.

**VARIETY'S  
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as well, while making an 80-foot swing with his rope.

Many lights members did their share toward a gross. Harry Puck and George Murphy had charge of the lemonade and ice cream cone bar, getting around \$60 in the afternoon. Young women sold chances and the delightful way of professionals spending a day took on the appearance of a little country fair. *Sims.*

**ALL STAR IDLERS**

A male troupe reported composed of Lambs, Friars and Greenroom Club members gave a midnight performance July 14 at the Shubert, as a preliminary to a summer road tour. The program, in the form of a fan, announced "30 Stars." A capacity audience watched the performance and for the most part appeared to enjoy it, as the front of the house was nearly all professionals, many from other shows in town.

The stage group appeared to be

composed wholly of Lambs Club members. A meagre minority may have have belonged to the Greenroom or Friars. At \$4.40 top the house held between \$2,700 and \$3,000. There seemed no expense attached, as the theatre was given by the Shuberts and no production was attempted in any of the evening's performance.

Will Morrissey worked out the "All Star Idlers of 1921," also the two-act revue announced. Leon Errol staged the show and R. H. Burnside handled the ensembles. Victor Baravalle was the orchestra leader and Frederick Manatt the stage manager.

Though the entertainment plan of the Lambs is laid out and billed somewhat along the style and manner of the "All Star Jamboree" of individual Friars, now at the Cort, there does not appear to be any feeling or dispute as to which group first secured the inspiration. It was reported some weeks ago in the Friary that the professional members of that club not working for some time had about

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(WATCH FOR PICTURE)

Next Week (July 25) Resting

Direction Chas. Allen.

M. S. Bentham Office.



concluded to get together, call themselves "The Lay Offs" and go out as a show, to get some money on the commonwealth plan over the summer. This idea was put into concrete form by Bill Halligan and Eddie Dowling of the Friars, with the current performance at the Court as a result, after the "Jamboree" had played a week down the Atlantic Coast, to around \$9,000 gross. At the percentages played the members of the Jamboree (a few not participating) received about \$127 each for their week's work.

The Shubert performance by the "Idlers" was set in "Offenses." Instead of scenes, twelve were listed: At the conclusion of the first part very little approbation was heard outside of the theatre, but the second act or part seemed to be better liked. Some of the "Idlers" were noted as having worked of late and almost regularly, but the majority likely were entitled to the billing. Morrissey, before putting the "Idlers" into effect, had a plan of establishing a summer stock in New York, playing at popular prices, and through securing people cheaply over the summer, making the company a permanent one for New York if the venture proved successful. If the road tour of the "Idlers" for its four weeks accomplishes as much as the engineers of it may look for, the Morrissey stock plan may be inaugurated for the fall.

The first "Offense," or the opening scene, was around a banquet board with Ned A. Sparks as the toast-master. It was sub-titled "The Spirit of the Managers" and called "The Annual Banquet of the Brown Derby Hat Representatives." Around the board were Herbert Corthell, Tom Lewis, Jed Prouty, Harry Allen, Adin Wilson, Robert Woolsey, Adrian Rosley, Ethingam Pinto, Wellington Cross, Jack Rutherford, Cyril Ring, Reginal Barlow, Robert Armstrong, Tom Walsh, Victor Morley, Harry Short, Frank Belcher and Harold Woolf.

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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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your friends—take it to your week-end outing



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For the eyebrows and eyelashes. Complete with mirror and brush, 75c.  
Made by Stein Cosmetic Co., New York, Mfrs. of  
**STEIN'S MAKE-UP**

A brown derby was on the table and as Sparks mentioned it, each of the guests let forth a yell, while as names were mentioned, those named would arise and sing or talk. Jed Prouty was the first, singing a song, with Tom Lewis next, doing his monolog. A trio dance with the company singing closed the scene.

"The Volstead Violators" was next, a satirical skit on the recent arrest of Major Wallie McCutcheon in a New York restaurant. Maj. McCutcheon was mentioned as a character on the program with Tom Lewis playing the role; Will Morrissey (who was with the Major at the time) was also listed, played by Duke Cross. Stuart Wilson played a woman, with Tom Walsh chief of police, Fred Walton another policeman and Robert Woolsey the judge. It was just a skit. Third was the California Pisen Ivy Four, in a travestied meller. It had Sparks as Harry Allen (the girl), Herbert Corthell and Joe Allen. There was a laugh or two in it. Next in "one" was Wellington (Duke) Cross doing his vaudeville act, winding it up with "mind reading," and the finish of the first part was a burlesque ballet with the men made up as cave dwellers. It looked funny in conception but didn't seem to work out the same way it may have appeared in rehearsal.

Opening the second part was "At the Races," with Ethingam Pinto as "The Gold Digger Girl" in this bit attracting the most attention. Next came Fred Walton with his tin soldier bit, then Hal Lorde and Gitz Rice in "one" with a piano in their talking and singing vaudeville turn, followed by a dramatic bit, "The Door," by John Emerson, after which Ed Wynn did well enough in his comedy monolog with an operatic quartet travesty (Gitz Rice, Morrissey, Walsh and Prouty) following, making about the best comedy moment of the evening, with the banquet table back to view closing the show at about 3.30.

The dramatic playlet, adapted by Mr. Emerson from the French, was the one noteworthy item of the performance. William B. Mack played Dr. Wallace Stone; Robert Pitkin, the butler; Victor Morley was Mary, the doctor's wife, and Stuart Wilson, Nora Worth. Without apparently any care in staging and no attention to scenery or lights, the tabloid did make an impression even though some in the rear burst into laughter for a reason. It's the story of a surgeon in love with a patient (Nora) with an opportunity to marry her when the doctor's wife is returned unconscious to her home, while the doctor and Nora are there, after having been hit by an auto. An operation will save her life. It must be done within two hours. The doctor looks at Nora

**Nat Lewis**  
**THEATRICAL OUTFITTERS**  
1580 Broadway New York City

and the next scene, after the curtain is down for an instant has the doctor and Nora returning after their wedding. Their consciences overcome them, as they hear ghostly sounds while seeing the locked door of the former wife's room open and close. Nora invades the room against the doctor's pleas, and comes out to drop dead, while the doctor seemingly goes insane. It's a Grand Guignol playlet and in the proper atmosphere with staging would be a gruesome thriller.

As played at the Shuberts, however, the one big thing of the sketch was the splendid work of Mr. Wilson as Nora. Whether Mr. Wilson gave a studied performance or merely just acted it, he seemed to get the exact tempo of each and everything he did, from voice to looks to action.

Just what the countryside may think of "The Idlers" is problematical. There are many "names" and that may mean the most but it is hardly likely a metropolitan audience of lay people would believe themselves given \$4 worth of entertainment nor even half of that, in the performance as exhibited at the Shubert.

Jacques Pierre is business manager of the company; Mason Peters and Major McCutcheon, press representatives.

Nothing theatrically technical or vernacular was touched upon in the show, either directly or by inference.  
*Sime.*

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**ALBANY, N. Y.**  
By THOMAS S. BURKE.

The Fassett Players will close at Harmanus Bleecker Hall this week, the current offering being "Wedding Bells." They have played here for 15 weeks. Business fell off badly at all theatres here last week due to the intense heat. It is uncertain when Proctor's Grand, vaudeville, will reopen. The house was closed this summer for the first time in its history.

George Washington Decker, the best-known amateur entertainer in Albany, has been offered the Republican nomination for assemblyman, from the Second Assembly District to oppose Assemblyman John T. Merrigan, Democrat. It is not likely that Decker will accept as he has practically signed up with a song and dance team for a vaudeville tour next season.

**BUFFALO**

By SIDNEY BURTON

The Buffalo Theatrical Managers Association held a special meeting of its committee Wednesday and decided the neighborhood houses now closed for the summer will remain dark until Sept. 4. At the time of the closing it was announced that the houses would reopen early in August.

Joseph Harris, of this city, is being held on charges of grand larceny and burglary charged with stealing several valuable gowns from the dressing room of Jessie Bonstle's in the Majestic. Harris was arrested after a chase through the alleys adjoining the theatre and over adjacent



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roofs during which the gowns were  
cast aside and left in ash barrels.

The Western New York Association of Motion Picture Exhibitors held a meeting at the Regent theatre Monday, at which reports of delegates attending the Minneapolis convention were submitted. About 20 exhibitors from nearby were present. Reports were made by Howard J. Smith, Charles Hayman and Harold Franklin. It was decided that a permanent organization of theatre owners of western New York should be formed, and a special meeting has been called for Aug. 30 to elect officers.

Shen's Criterion will close for two weeks during the latter part of August. "Four Horsemen" will re-open house for run.

"The Charm School," Bonstelle Company, at Majestic this week. The picture houses are featuring as follows:

Criterion—"Sham."  
Hippodrome—"Sowing the Wind."  
Strand—"Two Weeks With Pay."  
Olympic—"The Man Who Had Everything."

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"The Affairs of Anatole" has been  
booked by the Shea Amusement Co.,  
for the week of Sept. 25, and will be  
played simultaneously at all of the  
Shea houses.

### CLEVELAND By J. WILSON ROY

Thomas Mott Osborne, prison re-  
former, is here this week with his  
picture, "The Right Way," at the  
Allen.

At the Ohio, "The Acquittal," by  
the McLaughlin players with William  
Harrigan in the lead. Next week,  
"She Walked in Her Sleep."

Vaudeville at Keith's, Miles' and  
Luna Park (outdoor).

A cowboys' roundup will be one of  
the outdoor features offered here dur-  
ing the 125th anniversary of the city,  
July 22-30. Ruth Roach is announced  
as the big noise.

Films—Stillman, "The Man Who—"  
State, "The Girl from Nowhere"; Park

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"Wolves of the Rail"; Heights, "The  
Busher."

### DENVER, COLO.

By NED CONNER

ELITCH'S GARDENS (Summer  
stock)—Albert Brown, Ann Mason,  
Paul Gordon, Edward G. Robinson  
and the Elitch Players in "Grumpy."  
PICTURES—America, Constance  
Talmadge in "Wedding Bells"; Isis,  
Tom Mix in "The Big Town Round  
Up"; Princess, David Powell in "The  
Mystery Road"; Rialto, Wallace Reid  
in "Too Much Speed"; Strand, Grace  
Darmond in "The Beautiful Gambler"  
and Frank Mayo in "The Fighting  
Lover"; Tabor, Alice Brady in "The  
Land of Hope."

Podey Bennett, press agent for the  
Orpheum theatre, is spending his va-  
cation "roughing it" in the Rockies.

The announcement has just been  
made by Ben Ketchum, local manager  
for the Tom Wilkes interests, that  
Fred Dunham, juvenile man for the  
Wilkes Players at the Denham the-  
atre, will be transferred to the Seattle  
house of the Wilkes chain next season.  
Emmett Vogan, recently leading man  
under the Woodward banner at Spo-  
kane and in the Tom Wilkes fold at  
the Seattle house, will take charge of  
the Denver juvenile characters.

Max Fabish, manager of the Den-  
ver Orpheum, is on his way to New  
York to give vaudeville the "once  
over" before the season opens. Since  
the closing of the house late in June  
Manager Fabish has had the place  
completely remodeled and re-decor-  
ated.

Georgie Knowlton, veteran charac-  
ter woman for the Wilkes Players  
here, is recovering from a major op-  
eration at a local hospital. Miss  
Knowlton, is the last of the Denham  
actresses to be operated upon for  
some major trouble during the past  
season. With but one exception every  
member of that theatre's cast has  
been under the surgeon's knife during  
the year.

The Rialto, one of Denver's leading  
picture theatres, is establishing a  
run-record here by holding Wallace  
Reid in "Too Much Speed" for a se-  
cond week. This is the first comedy  
that has enjoyed the two-week run  
distinction except Jackie Coogan's  
"Peck's Bad Boy."

### DETROIT

By Jacob Smith

John H. Kunsky plans to make  
the Adams an indefinite run house  
the coming season. This means that  
the Madison and the New Capitol  
will be weekly change houses.

"Life," Broadway-Strand; "Charge  
It," Madison; "Foolish Matrons,"  
Adams; Mix, Washington.

A. J. Moeller has resigned as man-  
ager of the Michigan Motion Picture  
Exhibitors' Association to accept a  
similar position with the Motion Pic-  
ture Theatre Owners of America. No  
successor has yet been appointed.

The Detroit theatres expect musi-  
cians and operators will accept sub-

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stantial wage cuts when the present  
contract expires Sept. 1.

George Guise, general manager of  
the Miles theatres, expects to keep  
all houses open throughout the sum-  
mer. He says no use closing now.

The Detroit Board of Motion Pic-  
ture Exchange Managers held its an-  
nual boat cruise last Thursday.

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The Victory, a million dollar the-  
atre in connection with the Hotel Son-  
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Wayne, Ind. It is also building a  
new theatre at Fort Wayne. F. H.

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Gruneberg, Sr., is president of both  
the Standard Evansville Realty com-  
pany which built the local buildings  
and the operating company. A. E.  
Brentlinger is general manager of the  
theatres of the Consolidated Corp.  
His son, Byron Brentlinger, has come  
from their Liberty theatre at Terre  
Haute to manage the local house.

The theatre seats 2,500 with no  
post or pillar.

The opening bill was made up of  
the "Wedding Bells"; two reeler,  
"Holy Smoke"; a reel of local men,  
theatre and hotel officials and scenes  
in the towns they have theatres. A

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public admitted at regular prices.

Ed. Moskowitz, long the stage man-  
ager at the Grand, has taken the Vic-  
tory stage as has also Dewey Feld-  
worth the property man; likewise  
Otto Geiss the orchestra leader, Miss  
Kappler pianist, Fred Elikoffer, base,  
all long in Grand orchestra have gone  
to the Victory.

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The Majestic one of the legit houses; pictures and three vaudeville acts were clocked for four days the past week and in that time redecorated entire house and installed a cooling system.

Steel and stone for the new Cadick theatre another big one over 2,000 seats is progressing and well up in the air. No policy announced as yet.

It was rumored that Shuberts would be in here but no house will say.

In addition to above have the Strand a regular full sized legit theatre that has played feature movies for several seasons, took on a half dozen road shows there last season.

In addition have two large and one small Main street pictures house and a number of outlying ones.

INDIANAPOLIS  
By VOLNEY B. FOWLER

Murat—Premiere of "Main Street" by Stuart Walker Company with Peggy Wood, McKay Morris and Tom Powers. Harriett Ford and Harvey O'Higgins, who dramatized Sinclair Lewis's book have been in the last week and this for rehearsals and the opening.

The new "Victory" film was opened in Evansville by A. F. Brentlinger, July 16. Capacity, 3,500.

C. Ray Andrews, manager, of Muncie, was a candidate for the Democratic nomination for mayor of Muncie in the municipal primary election.

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**PITTSBURGH** By COLEMAN HARRISON Grand and Regent—"The Scoffer"; Blackstone and Liberty—"White and Unmarried"; Olympic—"The Wild Goose"; Cameraphone—"Tale of Two Worlds"; Kenyon and Colonial—"The Scarab Ring."

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NEW YORK'S BRIGHTEST SPOT

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**"SHELBURNE GIRL"**  
OF 1921

A Dazzling Girls Revue With a  
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CONTINUOUS DANCING  
SUPPER including  
SHORE DINNER \$3

**HOTEL SHELBURNE**  
Brighton Beach, N. Y.  
Forty-five Minutes from Times  
Square by B. R. T. Subway.

Peoples—"The Palace of Darkened Windows"; Star—"The Breaking Point"; Hippodrome—"The Man Who."

Columbia Beach, Columbia river amusement resort opened Sunday.

Exhibitors will be solicited by the Motion Picture Exhibitors League of Oregon in an effort to spread to all parts of the country the news of Portland's world fair in 1924. Film trailers and slides will be distributed by the local league.

Arrangements for the statewide distribution of Screenland Weekly, a new Oregon news reel sponsored by A. C. Raleigh of the Columbia theatre and pictured by G. E. Sanderson and Joe Reese, have been completed between Raleigh and the Equity Distributing company, an independent exchange owned by Gus A. Metzger.

July 29 the Star, Ralph Winsor manager, will inaugurate an amateur vaudeville night as a regular Friday feature. Winsor is confined at St. Vincent's hospital following an operation for appendicitis.

**ROCHESTER, N. Y.**  
L. B. SKEFFINGTON  
LYCEUM—Manhattan Players in "Nightie Night."  
TEMPLE—"The Love of Shu Shong."  
FAY'S—"Love Lawyer." Nita Johnson, Maryville and Fay, Rucker and Winifred, Harry Gilbert, Singer and Booth; "It Can't Be Done," film.  
VICTORIA—Pop Vaudeville.  
PICTURES—"The Magnificent Brute," Rialto; "Dinty," Regent.

The lake beaches still continue to be crowded while local houses are not.

The Western New York fair circuit opens with the Tri-County Fair at Caledonia Aug. 10. Chautauques appear as popular as ever.

**SEATTLE, WASH.**  
Bert Sproutte, leading man in "Donovan From Headquarters," at

CONTINUOUS DANCING AND  
CABARET WITH  
**FRANK FAY**  
AND HIS "INTIMATES"  
NIGHTLY AT  
**REISENWEBER'S**  
Columbus Circle & 58th Street  
NEW YORK

the Winter Garden last week, is a former Seattle actor.

Ruth Chatterton is at the Metropolitan Theatre for one week in "Mary Rose," by Sir James M. Barrie.

Grover Frankie's "Parisian Whirl Cherie" continues at the Bungalow.

Maurice Browne's repertory company gives its first public presentation of George Bernard Shaw's "The Philanderer" here Thursday.

Mrs. L. B. Wilson, Seattle vocalist, appeared on the entertainment program given by the Seattle Press Club Thursday night in honor of Scott C. Bone, governor of Alaska.

Style shows and roof garden parties; vaudeville, music and boat trips on Puget Sound—these are some of the features on the program for visiting Washington business men during the Northwest Merchants' convention and Buyers' Week to be held in Seattle July 25 to 30. On Thursday night of that week the delegates will attend the "Wayfarer."

The recent cabaret ordinance passed by the Seattle city council is in every point but one fully as strict, or stricter, than in any of eight other large cities of the United States, according to a chart compiled from a questionnaire sent out by the Seattle city library. Only in Cincinnati and Denver is the fee so high, \$100, and in Seattle no curtains or doors are permitted on boxes, and the boxes must face the center line of the main room.

The new Capitol Theatre in Yakima, just opened by Jensen & Von Herberg with a program combining

## CHARLIE WILSON

## THE LOOSE NUT

Director  
**CLAUDE W. BOSTOCK**

"Tew Funey Buoys"

**PAUL MOHER**

AND

**HARRY ELDRIDGE**

in "I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS



**TOM HANDERS**

and  
**DAVE THURSBY** Announce

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CHAS. YATES, Personal Representative

**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

vaudeville and motion pictures. The house cost \$350,000. E. J. Myrick is its manager.

**SYRACUSE, N. Y.**

By CHESTER B. BAHN

EMPIRE—Knickerbocker Players in "Scrambled Wives." "A gathered Rose," attributed to Michael Clark, was the first attraction scheduled for this week, but Director Ralph Murphy of the Knicks, decided Wednesday that the new play was too green for harvesting by the Knicks. Accordingly, "A Gathered Rose" was shelved, and "Scrambled Wives" substituted. It is reported that several New York producers are considering "A Gathered Rose" as a possibility. Michael Clark is said to be a non-deplume. As a play, Clark's effort makes a good novel. It's a tale a la "Daddies" but with a new twist. It read all right in the script, but when the company started to speak the lines, it didn't take a Sherlock Holmes to discover the need for reconstruction. The Knicks are very much at home in "Scrambled Wives." Hal Salter, praises be, comes on in a real he-man's bathing suit. Salter as the dub-like benedict gives one of his best performances. Dana Desboro as wife No. 1 is a treat. In fact, the entire troupe does well—far better than one could expect considering the few rehearsals. Next Week, "Oh Lady Lady" was originally planned. Then it was believed "Oh Boy" would hold the boards. Finally came the announcement the company would do "Scandal."

B. F. KEITH'S—What's in a face, anyway? Georgie Jessell wants to know. Georgie unheralded, contributed his services at the Monday matinee, and wasn't recognized by the audience. And Georgie always has been a favorite here since his "Cuddles" days. Jessell made his appearance during the Nate Leipzig act. Nate uses a "committee" from the audience to assist in his card manipulations. The appeal Monday fell on deaf ears until Georgie led the grand Parade to the stage. The Gus Edwards erstwhile protegee supplied some polite comedy but the audience never guessed they were getting a headliner as an added attraction. Jessell's trip to Syracuse was due to the presence on the Keith bill of the Courtney Sisters, George being the hubby of Florence. At the Tuesday matinee, Georgie again aided Nate, and then pulled a new stunt that was cleverly framed and kept the house in an uproar. Georgie kicked up a rumpus during the act of Marguerite Padula when he asserted he had solved one of Nate's tricks. He demanded Nate come back so he could demonstrate. Frank Wilcox rushed on the stage and tried to ject Georgie. It was a futile move, but Georgie compromised by singing a song. Then Greenlee and Drayton of the bill's opener have on with an apparent violation of the Volstead Act. There was a grand rush off stage. Georgie insists he's going to pull something at every performance.

This is the second trip of Frank Wilcox to Syracuse this season for

a Keith vaudeville stock engagement. Wilcox remains for a few more weeks, giving a new sketch each week. Wilcox for many seasons was leading man of the Knickerbocker Players at the Empire. The Keith move is designed to wean away Empire stock fans.

The Temple (pop vaudeville) is closed for a second week. No reopening date announced.

Tom Kane, house manager of the Empire and local representative for Howard Rumsey the house's lessee, resigned Saturday. He will join the John Golden forces, and his first duty is to open his old show, "Lightnin'" with Milton Nobles at the Apollo, Atlantic City, Aug. 1. Then he jumps to Boston to start Hal Hamblin in "Dear Me" at the Hollis Aug. 29. Rumsey will divide his time between the Empire and the Lyceum at Rochester until the Manhattan Players close in the latter.

Sig Sautelle, old-time circus man is back at his Homer, N. Y., home. He has been appearing in a turn in Lawry Brothers' tent show. The combination was put out of the running by an electrical storm in Pennsylvania.

The Binghamton, devoted to vaudeville, at Binghamton, N. Y., is closed. The house has run continuously for 15 months.

The Universal is being wiped off the Auburn, N. Y., theatrical map. It is to be remodeled into 16 suites of offices.

The Antique, Watertown, closed this week.

The Opera Association, Syracuse Plan, will produce its third community opera the last week in September, offering "Ruddigore" at Opera hall, the old Grand opera house. The Association is also preparing a one-act operetta for presentation at Keith's here as a number on the regular bill. Late in November, the Association expects to offer a week's operatic repertory by Fleck Brothers New York Opera Company.

Harold F. Albert recreation director for Endicott Johnson Shoe Corporation at Binghamton, severs his connection there Aug. 1 to go with How & Home of Haverhill, Mass., theatrical costumers.

Henri de Pavloff, private secretary to Alfred Mirovitch, Russian composer-pianist, who will tour during the coming season, has established his permanent home here.

## WASHINGTON

By HARDIE MEAKIN

Jack Edwards made a game but losing fight with his stock at the Shubert-Garrick and although "Way Down East" started off big, sufficient to have a second week announced toward the end of the week the heat again got in its toll and the final curtain on the stock was rung down on Saturday.

Of the four productions presented "Way Down East" was the only one to attract any business worth men-

**At Home**  
**Rawson**  
AND  
**Clare Oswald**  
**Auburndale, L. I.**



**DUELL & WOODY**

Making Their Mark

in A Box Office

Attraction by

PAUL

GERARD SMITH.

Direction: LEW CANTOR



Direction, MORRIS & FEIL

tioning, the cast giving a good performance of the old timer.

The players remained over Sunday night and appeared in a benefit performance for the furtherance of the bill now before Congress for the abolishment of capital punishment in the entire country. A little playlet was presented "The Penalty" wherein is depicted the near execution of an innocent man. It was written by Oliver Hoyem, executive secretary of the Washington Bureau of the National Committee on Prisons and Prison Labor.

The performance was given before an invited audience composed mostly of the members of Congress. Preceding the playlet Douglas Drumbrille, second man of the stock company sang "Danny Deever" in a most acceptable manner.

With the closing of the stock this leaves all the legitimate houses closed. Keith's is continuing to attract fairly well in spite of the heat as are the houses open.

Picture Houses: Palace, "Salvage"; Columbia, "A Wise Fool"; Rialto, "The March Hare"; Metropolitan, "Wedding Bells."

An accident at Colonial Beach, a summer resort near here wherein the board walk collapsed into the sea caused some 70 persons to be injured but without any deaths.

## NEW YORK THEATRES

## MARK STRAND

"A National Institution"  
BROADWAY at 47th St.  
Direction, Joseph Planket  
A BOLAND WEST PRODUCTION  
"NOBODY"  
with JEWELL CARMEN  
STRAND ORCHESTRA  
CARL EDUARDE, Conductor

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JOHN GOLDEN Presents

**FRANK BACON in**  
**LIGHTNIN'**

—AND—

**LITTLE** West 44 Street. West at 8:20

**The 1st YEAR**

By FRANK CRAVEN

Star by WINNELL SMITH

Geo. COHAN THEATRE, 43rd St.

Even 8:15. Mat. Wed. and Sat. at 2:15

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**"TWO LITTLE**  
**GIRLS IN BLUE"**

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HEIT REVUE, "FORTUNE QUEEN"

CANTOR & YATES PRODUCTIONS

IN VELVET, SILK, SATEENS AND OTHER MATERIALS



# BELIEF FAMOUS WILL PAY STIFFENED PRICE AT 47

(Continued from page 2)

bear pool which has been reported at work for several weeks past. Whatever his connection, the short side made mighty little progress. Last Friday was the only big day in Famous Players since the big drive early last week. On Friday the turnover amounted to 15,000 shares. By persistent selling Famous was driven down to 45 1-2, its lowest price since the break of last December, when it touched 40. At 45 1-2 the issue seemed to have hit bottom. There was some covering before the close of that day and new buying brought the price back to 46 1-4 at the close. Since Monday transactions have been on a much smaller scale with final prices always within a fraction of 47 and dealings always within a narrow range. During the first hour of trading on Wednesday Famous Players got up to 48 1-2 and held above 47 during most of the session.

## "Making Money"

Supporters of the stock assert that Famous Players is operating even at this time at a small profit. They figure a favorable dividend vote on this basis:

The statement for the first quarter of 1921 showed profits after taxes of approximately \$1,500,000. They estimate that if the second quarter did no better than half that and the prospect for the third quarter totals only half of the second period, total profits for the three quarters would amount to more than \$2,500,000, while total dividend requirements over the 9 months for the common and preferred would be \$1,800,000. Thus stockholders argue that on the basis of the first quarter statement it is difficult to see how the board can do anything but vote for a disbursement.

This, of course, is partisan bull argument, and the view expressed is by no means unanimous. In the absence of any actual statement from a competent official of the company, of course, nobody knows what the vote in the board will be. In ordinary times the situation would be the making of a fine squeeze for the shorts if the dividend is declared, and if there is a large outstanding short account, but under present day conditions it is scarcely likely to mean much more than a brisk upturn of 10 points or so.

The reason is to be found in the underlying commercial and financial situation. All ideas of conservative industrial management have been revised since Jan. 1, 1921. Before the war if a company passed a regular dividend there was a bowl of pain from the stockholders, and it went without saying that the concern was in difficulties. Nowadays a passed dividend may not mean an adverse situation within the company nor an acute shortage of cash. It may mean only that the directors have adopted a conservative policy, the conservation of liquid resources against possible future need during a period of business stress.

## Dividends Omitted

To show how generally the big industrial corporations of the country are following this program, there are about 130 industrial stocks listed on the quotation board of Louheim & Minton's branch office in the Hotel Astor. Of this total, 66 paid their last dividend and 64 passed it. Among the railroads the proportion of unpaid dividends is somewhat larger. Of the 66 which paid the last dividend, there are half a dozen who reduced the regular rate, such as Chandler, which cut the rate from \$12 to \$6.

Orpheum got into new low ground this week, selling on Monday at 20 flat, as against its previous bottom in the December slump of 21 1-2. The decline in Orpheum is doubtless in sympathy with the weakness in Famous Players and Loew. If Famous Players pays its Oct. 1 dividend Orpheum ought to benefit, since payment would indicate in the main better conditions in the show business than most traders believe. Orpheum is understood to be in strong cash position.

## Orpheum's Cash

The statement for 1920, issued last January, showed "net current assets" (which practically amount to cash for such a business) of \$1,614,144, including \$604,000 out on call loans and about \$800,000 cash in hand and in banks in U. S. and Canada. There has never been any suggestion that the dividend rate would not be maintained. The selling has been small,

the maximum turnover being 700 shares one day last week, and probably comes from small holders in urgent need of cash and driven to forced selling.

Loew has been stationary and dull. Just at this time nobody wants to invest in a stock which is not likely to make a return for at least two quarters and probably more. Besides, potential buyers hope that between now and the first of the year there will be a certain amount of urgent selling by discouraged long speculators and the price will go somewhat lower momentarily.

The Curb was quiet. D. W. Griffith changed hands in small lots at 10 1-2 and 10; Goldwyn was done at 33-4 and Triangle came out in one sale of 1,500 shares at 14 cents under the new system of quoting. Its last price was 10 cents. Parties to the Triangle transaction were unknown.

## SPORTS

(Continued from page 9)

block a couple of times but couldn't catch him.

Mike O'Dowd, former middle-weight champion, has completely recovered from his operation for hernia and will re-enter the arena shortly. He has been roughing it since his bout with Johnny Wilson in Madison Square Garden, and looks like the Mike of old. Doctors claim that O'Dowd's injury was caused by a foul blow of the Italian, who took the middleweight crown from him in an encounter at Boston last fall. Mike arrived in New York recently after a motor trip from his home in St. Paul, Minn. He stopped off en route to visit friends, who hardly recognized him, tanned like an Indian and dressed in overalls and jumper.

Appearing before a large audience at the Auditorium, Kansas City, last week, Jack Johnson, the ex-champion heavy weight pugilist, released from the Federal penitentiary in Leavenworth, July 9, called Jack Dempsey a coward and said he was afraid to meet him. In a certain speech Johnson said that a negro had made Dempsey what he is today and that when he would "not go to work at his trade with a negro for \$300,000 he showed he had fear in his heart." Johnson's curtain speech, when he was introduced as one of the two greatest men his race had ever produced, was the feature of the program, although he appeared for a few minutes in a bag punching stunt. The big fellow will remain in Kansas City several days until a film "The Heart of Jack Johnson" which is being filmed is completed. The picture has an all negro cast and will be heavily featured in picture houses which cater to the colored trade.

The fastest baseball teams are not always found in the cities. The various summer resorts in the Adirondacks and White mountains are represented by nines that have it all over those in the big burgs. They are composed, in the main, of college stars looking to pick up easy money during vacation time. While it is against amateur and college rules to play for money, the rah rah boys take a chance, some brazenly. One team at a town near the Canadian border has the entire infield of a leading eastern college in its lineup. The men play about five games a week and receive a regular salary, devoting all their time to the sport. They work under their own names and even go so far as to meet teams from the city in which their college is located. Four pitchers, two catchers and an extra infielder are carried. One of the twirlers who attends a southern university is good enough for the big leagues right now and all the boys behind him play smart that a professional aggregation uses and a few the slower ones don't attempt, are pulled by the collegians. A battle between some of these teams, especially where the rivalry is intense, is worth going out of one's way to see. A game in an ordinary minor league can't hold a candle to it. Admission prices are fairly stiff but big crowds always turn out.

A movement is on foot to introduce rowing at West Point. Congressman Hamilton A. Fish, Jr., of Poughkeepsie, N. Y., has written a

letter to General Douglas MacArthur, superintendent of the academy, suggesting the innovation and pledging his support to its furtherance. Representative Fish is a veteran of the World War and deeply interested in the military college. Annapolis, the home of navy officers, is famous for its crews and the rivalry between it and West Point naturally would be keen if the latter was represented on the water. West Point is the only large college in the East that has not an eight and a four. It is believed that rowing would go strong at the institution, situated as it is on the Hudson and drawing a large body of physically perfect men every year. The main obstacle would be the time required to turn out first-class crews. The curriculum now in force at the Point allows little leeway for outside activities, a condition with which coaches of all its teams must contend.

Smart gentlemen in all parts of the country are awaiting with interest and some trepidation developments in the "Black Sox" trial now on before Judge Harry M. Friend in Chicago.

Attorneys for the six renegade White Sox and the gamblers charged with conspiracy to "throw" the 1919 World's Series, have indicated their intention to "spread all the dirt" in organized baseball. The men they represent apparently sit in on the gambling scandals of a generation and are prepared to tell all they know, hoping in this way to scare off the persons behind the prosecution. State's Attorney George E. Gorman has announced, however, that he will not "scare"—and things are looking tough.

Mr. Gorman, in his opening statement to the jury Monday told for the first time the "inside" of the fixing, naming Abe Attel as the principal briber and revealing for the first time that Attel told the players he had the backing of Arnold Rothstein, New York gambler, because he had "squared a shooting scrape" for Rothstein.

Bill Burns, who has turned state's evidence, is not the only one who has confessed and sensational testimony is expected. So far Dick Sullivan, of Boston, is clear.

## STOCKS

The Proctor Players will open a season of stock at Harmanus Bleeker Hall, Albany, N. Y., next week, supplanting the Fassett Players, who are closing this week in "Wedding Bells." Ralph Kellard and Louisville Valentine will be the leads in the new company. Florence Pendleton has been engaged as character woman, but will not make her debut here until the second week. William J. Townsend and W. W. Blair also have been engaged. Eric Dressler, Walter Dickinson, Pierre Watkin, Rena Titus and William I. Amsdell, of the Fassett Players, have been retained by the new company. George Parsons will be stage director. "The Sign on the Door" is the opening attraction.

## LOCAL 310

(Continued from page 5)

a surprise when the conservatives managed to have the reconciliation resolution adopted by a two-thirds vote at the Wednesday special meeting. It is understood that while there are a substantial number of "bitter enders" among the radical element who are strongly against a re-affiliation with the A. F. of Musicians, a considerable faction has arisen within the radical ranks who feel that the M. M. P. U. cannot exist without the affiliation with the national organization.

Another factor that resulted in the resolution going through is that the conservatives never attended meetings in any great numbers heretofore, allowing the radicals to run things to suit themselves. The conservative element, it is claimed by representatives of that faction, has awakened to the situation at last and will make a mighty effort to get the M. M. P. U. back into the A. F. of M.

The Wednesday meeting was featured with several verbal clashes between the two factions. The conservatives are known as the American Musicians' Club, and the radicals as the Quorum Club. It has been reported early in the week that the American Musicians' Club were to split away from the M. M. P. U. and forming a new musicians' union, were scheduled to receive the A. F. of M. charter in New York, formerly held by the M. M. P. U.

This plan has been abandoned temporarily at least until the M. M. P. U. committee asks for its conference with the A. F. of M. It is not

# IN LONDON

(Continued from page 8)

bought Drury Lane theatre, a statement which was not correct.

Next to "Chu Chin Chow," "Paddy the Next Best Thing" holds the seniority for plays now running in London. The Savoy with this comedy has a record of more Royal visits than any other theatre for some years. Friday saw the 500th performance at the Savoy, and Friday, June 17, the 2,200th at His Majesty's.

Seymour Hicks, together with Isobel Elsom, will shortly appear at the Coliseum in a new comedy sketch, "The Perfect Liar." Hicks is at work in collaboration with Harry Grattan on a new drama of circus life.

Bruce Bairnsfather, creator of "Old Bill," the walrus-whiskered hero of the "Better Ole," has written a new play which shows the ancient warrior as a Member of Parliament. There are endless possibilities in the subject, but it is doubtful whether even Bairnsfather's caricatures can be more woefully comic than some of our grandmothers and a most senile legislators.

Mark Blow, a provincial manager of standing, who for years toured the "Adventures of Lady Ursula" in conjunction with his wife, Ida Molenworth, is dead. He was taken ill with pneumonia, recovered somewhat, then had a fatal relapse. For the past seven years he has been running "Toto," a musical play, which is still a road attraction. He was the brother of Sydney Blow, well known as the author of many vaudeville sketches and plays.

Victoria Monks, the comedienne and creator of "Won't You Come Home, Bill Bailey?" was arrested together with a young man named Simmonds with whom she has lately been living. They were charged at Bow street with being concerned in stealing and receiving a dressing case containing a diamond bracelet, a gold purse, chain, and other articles valued at £1,500. This is a sequel to the sensational report some months ago that she had been arrested while playing Birkenhead. On this occasion one lay paper had to pay out £1,000 to escape an action for libel but there is no news as to the state of mind of its worthy editor today. The male prisoner, a wretched object owing to drink and general debauchery and described by counsel as being penniless, was remanded in custody. Monks on her own bail in £1,000.

A further dividend of six per cent. has been recommended by the directors of the Oxford, this will bring the dividend for the year up to ten per cent. It is also recommended that £1,000 be added to the reserve fund, making it up to a total of £26,000.

"Chout," the second big novelty of the Russian ballet season at the Princess is a weird and wonderful performance, a kaleidoscopic display of all that is ultra in futurism and enthusiasm, with ear-racking discordant music to match. It tells the story of a village fool with a penchant for practical joking.

When the present run of "Mary" is over the Queen's will pass into the hands of Donald Calhoun who will produce a musical version of Sir Arthur Wing Pinero's comedy "The Schoolmistress," book and lyrics by Percy Greenbank, music by Howard Talbot. It was at this theatre that Calhoun produced "The Young Person in Pink."

Phillip Michael Faraday having set the fashion in throwing his premiere of "The Wrong Number" open to the general public, many other managers have suddenly discovered that they never did like the "parking" system. All they waited for was some bold man with the courage of his convictions to show them a lead. This, however, they neglect to state in their announcements. Anyhow they are all declaring that in the future their first night audiences will be of the usual kind and not managerial friends and aristocratic dead heads. That Being

known whether the A. F. of M. will even grant the M. M. P. U. a conference with a view to effecting a reconciliation and securing a new charter. No one at A. F. of M. headquarters Wednesday could state the position of the parent body, as the election of the M. M. P. U. committee had not yet been officially brought to the parent body's attention.

Contracts calling for the erection of a picture theatre in Denver, to be known as The Colorado, equipped with a stage 45 feet deep, were let Friday by the Denver-Colorado Theatre Co. to the C. S. Lambie Construction Co. The theatre will be at the corner of 16th and Curtis streets, the exact center of the business district.

the case we can look forward to some fun.

The annual Theatrical Garden party was a bigger success this year than ever. "The Prince of Wales was the guest of honor and had a royal reception. Once free of the hundred or two beauties who swarmed round him he sampled the side-shows, "ccker," nut shies, quoits, and all the other bucolic delights of the fairground. The takings were exceptionally large. Peggy O'Neil headed the list with over £800 taken at her Heartsease Stall, to this she added 480 guineas the price of her pendant, her parasol fetched another ninety, and she also disposed of various other ornaments of attire for large sums. The Grand Giggle, where Gerald du Maurier and Vi. Lorraine appeared in strange and fearsome playlets, brought in another £300, while the Dolly Sisters, Phillip Yale Drew, David Erlston and—well everybody in the business, also worked hard and successfully to swell the coffers of the Actors' Ophanage.

To have your waxen image exhibited at Madame Tussaud's used to be the proof positive that you had achieved either undying fame or infamy—according to what part of the building you stood in. The latest celebrity to join the immortals on the famous side is Jack Dempsey.

When the pictorialization of Mark Twain's "A Yankee at the Court of King Arthur" finishes at the Alhambra, it's place will be taken by "Humoresque." In the autumn a production of a musical play "Maytime." This was originally produced in Germany, where nearly all successful musical plays seem to come from despite all the talk and vitriolic ink-slinging.

As predicted long ago pictures have not bought fortune to the Palace. Mary Pickford, and Douglas Fairbanks left London cold and although Doris Keane in "Romance" seemed to pull things up a bit, the "movies" appear to be doomed at least as far as the big Cambridge Circus house is concerned. The autumn will probably see a return to the super-revue with Alfred Lester, Nelson Keys, and it is hoped, Delysia, at the head of a big cast.

At the Investiture at Buckingham Palace June 25 Sir John Martin Harvey had knighthood conferred on him by the King.

No theatre has yet been settled for Albert de Courville's autumn production of "Arlequin" although many are mentioned. The adaptation has been done by Louis Napoleon Parker and Godfrey Tearle will play the leading part.

Robert Courtneidge is running a Shakespearean season in Birmingham with a company including Idilia Brathwaite and Henry Baynton. Not so long ago the Bard was supposed to spell ruin and few managers outside London attempted him with the exception of Richard Flanagan whose Manchester productions were theatrical events. The country, generally, got its Shakespearean fare from Sir P. H. Benson and the late Osmond Tearle, to say nothing of a variety of other companies most of which were very bad and relied upon paying pupils to help make both ends meet.

Robert Courtneidge's melodramatic success "Out to Win" which is winning at the Shaftsbury will probably be seen in New York during the autumn.

Yvette Rugel opened brilliantly at the Empire, Stratford, and the same applies to the Princess Wembley who is mystifying audiences and sending cold shivers down their backs at the Finsbury Park Empire. From Cardiff comes a report of the successful British debut of that female impersonating marvel, the Creole Fashion Plate.

At one of our leading suburban music-halls, and one of the most popular for the opening of American acts, hangs a notice which is not particularly witty and might be dispensed with. It is a large notice in the prompt corner and it reads: "Don't Tell Us What You Did in NEW YORK—DO IT HERE."

## MASTBAUM'S IDEA

Philadelphia, July 20.

For the first time in many, many months the picture people here got an A-1 layout in all papers, morning and evening, with a story which promises to provide interest for a long time to come.

Julius Mastbaum, president of the Stanley company, was the author, and the story concerns the erection of a mammoth film building in connection with the big Sesqui-centennial celebration to be held here in 1926. The building would house, according to the project, all phases of the industry, including the making of pictures, their distribution and their exhibition.



## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, July 20. The Goldwyn cast for "Sin Flood" the Henning Berger story is to be a notable one. Thus far James Kirkwood (loaned by Famous Players-Lasky), Helene Chadwick, Richard Dix, Ralph Lewis, Otto Hoffman, John Stepping and Will Walling are named. Frank Lloyd is to direct.

Louise Fazenda is resting with one of her knees in a plaster cast. A fall in a recent comedy is the cause.

Irving Lesser is back from New York and is to handle the distribution of the future Jackie Coogan productions and also the output of the Doubleday Productions Co., which specializes in westerns with Lester Cuneo starred. The first of these is "Blue Blazes" written by Henry McCarthy and Leo Meehan.

Wanda Hawley has started on "The Love Charm" for Realart. It is a new Harvey O'Higgins story.

Grace Inglis who has had charge of the casting division of the firm of Willis and Inglis has opened a new office on Hollywood Boulevard. The firm that she was with has retired from the casting and engagement field.

An informal dinner last Thursday night at the new home of the Screen Writers Guild marked the first anniversary of the formation of the association.

"Ropes" the one act playlet of Wilbur Daniel Steele has been purchased by Universal for Miss duPont the new U. star.

J. G. Hawks, editor in chief of the

Los Angeles, July 20. The Goldwyn cast for "Sin Flood" the Henning Berger story is to be a notable one. Thus far James Kirkwood (loaned by Famous Players-Lasky), Helene Chadwick, Richard Dix, Ralph Lewis, Otto Hoffman, John Stepping and Will Walling are named. Frank Lloyd is to direct.

Jack Ford, director, is quitting Universal and has signed with William Fox. Jack Gilbert the new Fox star has started work on "Hidden Springs" and Arthur Carewe has been signed to support "Back" Jones in his next picture. Tom Mix is back from New York and started on a new picture.

Tow Moore and Goldwyn are parting. The star is finishing his last picture on the Culver City lot and as yet has no plans for the future beyond a six week's vacation.

May Collins has been signed for "Little Eva Ascends" the next S-L Production which George D. Baker is to make at Metro.

Lew Cody is in town this week making personal appearances at the Symphony in connection with a production starring himself. Cody's salary for the week is \$1,000, doing three a day during the week and four on Sunday. Outside of Los Angeles he was getting 1,500 for the 20 minute monolog that he offers "kidding" himself and his trick moustache and reports along the coast were to the effect that he was a "draw."

It is possible that the Lasky production of "Peter Pan" will be made in London as Sir James Barrie finds it impossible to come to this country. John Robertson who is to direct the production is now abroad.

Bradley J. Smollen is to devote

himself in the future to writing continuity for Vitaphone. He will be succeeded in the publicity department by E. L. Morarity a local newspaper man.

Los Angeles is all swelled up again because it believes that D. W. is going to come back to the coast to direct. The connection is based on the fact that Griffith bought a ranch at Big Bear recently and paid \$40,000 for the property. This town has never quite forgiven D. W. for having left it flat and going to New York to make his productions.

Mabel Schade, a four year old "actress" of the films, filed a claim with State Industrial Accident Commission for compensation as injuries received by a fall from a burro in the making of a picture will make it impossible for her to follow her "profession" for at least six weeks.

Mildred Harris is recovering from an operation at the Westlake Hospital.

No more First National publicity is to be issued on the coast. The order as promulgated by the New York office and in the future all matter must first be sent East before it is handed out.

The local city editors are trying to figure out whether or not they were "Reichenbach-ed" last week. Claire Windsor, a young actress in whom Charlie Chaplin is interested was reported "kidnapped." She started out horseback riding and her mount was discovered in Calhoun Pass riderless. Charlie Chaplin offered \$1,000 reward for her recovery. The story looked a good one up to that point, but who would imagine that Charlie would part with a grand for the finding of a girl. However she showed up all by her little self about 24 hours later, fell into a convenient faint and later when she recovered stated that all she remembered was that she fell from her horse and that her mind as a blank as regards the intervening hours. Looks like the boys were bunked!

Maurice Tourneur, head of one of the A. P. units is announced as starting work this week on "Lorna Doone." The betting around the fire lot where the picture is to be made is five to one that work won't start for at least another six weeks.

Sig Schlager, who has been sales and promotion manager for J. Parker Read, J. has closed with Arthur S. Kane for the distribution through the Associated Exhibitors of a series of 8 features, six to be made by Western Photoplay Co., six by Ernest Warde Productions and six by the Mitchell Lewis Productions. John B. Blackwood and Louis Stevens have been engaged as authors for the three organizations. Eugene P. Hanziker represents the local capital that is backing Schlager and himself in the production enterprises.

Wallace Reid is back in Los Angeles again. Another arrival is Douglas MacLean who has been making a personal appearance tour in the southeast.

## WANT \$2.50 INCREASE

Syracuse, July 20. A demand for an increase of \$2.50 per week is contained in the new contract of Local No. 376 of motion picture machine operators of this city, presented to the managements of the Syracuse picture houses today. The present scale is \$43-\$40. In requesting an increase the motion picture machine operators are following in the steps of Local No. 9, of the Theatrical Employees' International Organization.

Both of the proposed agreements will be reported out by the contract committee of the Syracuse central trades and labor assembly at the meeting of the assembly tonight. They have been under consideration for two weeks. Organized labor will approve the demands.

The theatrical employees contract committee and a committee representing the Syracuse Theatrical Managers' Association is now discussing the new demands. In addition to requesting a wage boost which would give them back stage the small fraction of the 1920 \$10 demand that they failed to draw the union asks a guaranteed season of 35 weeks.

The top price back stage will be \$45 if the new union wage schedule is accepted by managers.

## MAKES HUSBAND ACTOR

Mildred Reardon Married a Year Ago — Husband Doing Bits

Los Angeles, July 20. Mildred Reardon has been married for a year. It became known last week.

Her husband is S. Russ Hollander, son of the owner of a chain of stores in New England. He is here playing bits in pictures, because his wife would not give up her screen career.

## INSIDE STUFF

VAUDEVILLE

(Continued from page 5)

again when away. It is thought the English climate hastened his

Another letter from England mentions the London opening of Hyson and Dickson, saying there was a concerted effort over there by some English professionals to "kill" the dancers on their initial appearance. The letter says, "despite the frame-up, the team got over." Variety's cabled report of the couple's opening at the Pavilion, London, printed last week, said "they did not score commensurate with the advance booming." The letter referred to gives the names of two of the leaders of the alleged clique that attempted to hurt Hyson and Dickson. It says in connection with the two ringleaders, "they were absolutely brazen in their efforts."

William Demarest, whose wife, Frances Collette, is visiting in England and Dave Harris, a single, flared forth as two hot sports last week-end and lasted the pace just 24 hours. Harris, who is a free-lance agent for a flashy motor car on the side, used one of the buses. They engaged two colored boys, one as chauffeur and the other as footman, and with that layout they drove to a hotel at Lake Hopatcong, N. J. They were informed the rates were \$12 each, double, and calmly asked if there was nothing better to be had. Sunday morning Demarest posed on a spring board at the lake, prepared to make a dive. His feet slid from under him and he took a Brodie. Determined to "show 'em" some class he hopped into a sliding seat working boat but that went wrong. An outrigger broke and a launch had to go to his assistance. The hotel bill for the day totaled \$48, including meals. The pair say they intend to take the car and the two "smokes" on a trip to Newport where they appreciate class.

Corse Payton, not to be outdone by girls wearing their stockings rolled down, has established a custom of wearing his socks in a similar manner.

Into the almost deserted offices of George M. Cohan there strolled last Saturday an individual known as "the \$5 fellow." This chap has been borrowing \$5 from Cohan on and off for the past 20 years. He never has asked for more and has invariably returned the money within five weeks. Mr. Cohan was reading when the man arrived at his desk. He looked up, immediately reached for his wallet, extracted a \$5 bill and passed it over, the man pocketing it, lamping the various objects in the room and finally exiting.

Cohan a bit later encountered the man in the hallway. He had forgotten something. He said he would like to have the famous Cohan piano, an upright instrument in bird's eye maple upon which the famous Cohan melodies have been composed. "I can use it," he said, "now that you are going out of business." "No, you can't," replied Cohan, "nobody's going to get that piano." It was the only time "the \$5 fellow" failed with Cohan.

The question is coming up every day whether vaudeville performers belonging to the A. A. A. will encounter any difficulty—or whether managers will—if they play in troupes with non-Equity legits. A number of T. M. A. producers are organizing road companies of musical shows, and, in accordance with the Equity Shop stand that they must have all Equities or none, are engaging none. But they are signing specialty teams without regard to whether they are in or out of the A. A. A., as long as they have not been transferred into the A. E. A. or have been transferred out of it. No ruling on this question has as yet come to an issue.

"Big Joe," May Wirth's pet horse and a favorite with the Wirth family, died this week while the act was on tour with the Mains Circus. Heat is said to have brought about the demise. "Joe" has not been used in the riding act for some time, save to nibble for sugar at the opening used in vaudeville.

It was upon the back of "Big Joe" that May Wirth rode to fame in America. When the family arrived here in 1911, the horse was purchased for \$1,000 and at the time he was known as a "killer," always being ridden to hobbles. No one else appeared to be able to do anything with "Joe" outside of May Wirth. He was of experimental breed of the Bordens, who were loath to sell the animal. Josie DeMott, however managed to secure him, the Wirths taking him over later. "Joe" was 25 years old, but had the appearance and "life" of an equine half those years.

## JUDGMENT VACATED

Justice Vernon M. Davis last week signed an order vacating a \$44,312.36 judgment which Leonce Perrett had secured by default in 1913 against the Clara Kimball Young Film Corporation on breach of contract grounds. The order also sets aside the service of the summons and complaint, made on Secretary of State Francis M. Hugo because of the fact the defendant is a foreign corporation.

Perrett sued on a contract of December 13, 1916, calling for his services as picture director for two years dating from Jan. 1, 1917, at \$750 a week. He worked until Nov. 24, 1917, and sued for the last two weeks' salary plus the accrued salary of the unexpired contract alleging he was unjustly dismissed.

## "THRESHOLD" READY

"The Threshold," the second feature completed by the United States Moving Picture Corporation, makers of "Determination," is being offered to the market and falling a sale to Famous or First National will be state-righted. Joseph Levering directed and the cast includes Rita Rogan, Walter Ringham and Belle Bennett. The author, Garfield Thompson, assisted the director all through the production.

"Over the Hill," Opens in Chicago Aug. 17.

William Fox's lease of the Wood's Chicago, for 30 weeks, begins Aug. 17, when he opens there with "Over the Hills," with his other special productions to follow.

## ROWLAND &amp; CLARK LEASE

Erie, Pa., July 20. Rowland & Clark, the Pittsburgh (films) theatre operating firm, have leased the Majestic in this city, taking possession today, from Feiber & Shea, of New York, who recently purchased it from Moe Reis.

The Pittsburgh concern will operate with pictures. They have a lease for 10 years at \$25,000 yearly. Feiber & Shea leased, as they have no other Pennsylvania stand.

## REMEMBER

THE LOEW

NUMBER

MARK

STANDARD

Broadway at 47th Street

A millionaire is shot and killed!  
A man is arrested and faces the gallows for the crime!

But he is innocent!  
Nobody killed him!  
Nobody is guilty!

Who is Nobody?

Baffling! Thrilling! Different!  
Beginning Sunday, July 24

Jewel Carmen

in a Roland West production

Nobody

Written, produced and directed by Roland West; Scenario by Charles H. Smith and Mr. West; Photography by Harry Fishbeck.

A First National Attraction

Another Reason Why

There'll be a Franchise everywhere



## LONDON FILM NOTES

London, July 1.  
George R. Sims and Arthur Shir-  
ley have completed a film version of  
"The Life of Charles Dickens."

The "Great Company" has completed  
a picture of "The Bachelors"  
Club. The cast includes Sydney  
Pemberton and Mary Brough, the  
producer being A. V. Bramble. An-  
other Ideal production is adapted from  
Sir Walter Besant's "All Sorts and  
Conditions of Men." This will be di-  
rected by a Frenchman, Leon Treville.  
The leading man is Rex Davis, who  
has just played the lead in the  
French production of Sir Arthur  
Conan Doyle's "Uncle Bernac." Davis  
is almost as well known as a fighting  
man as he is an actor, and a strong  
"raw fist" fight will be one of the  
features of the new film.

George K. Arthur, who found fame  
by his creation of the hero in H. G.  
Wells' "Kipps," is apparently tired of  
picture work and desirous of bringing  
his film career to a close. While  
playing a somewhat similar part to  
Kipps in the Stoll production of "The  
Wheels of Chance" he was, first of all,  
the victim of a nasty bicycle accident,  
which put him on one side for some  
days; then on returning to work he  
took a header through the wind  
screen of a motor car, with the re-  
sult that he has again been on the  
sick list with fourteen surgical  
stitches in his face.

Broadwest is getting busy with  
"Vi of Smith's Alley," an original  
story which has much to do with  
factory life, factory workers and con-  
ditions. Much of the work has been  
done at Silvertown, a little known  
East End suburb, which was the scene  
of a terrible munitions tragedy during  
the late war. The firm's picture of  
Charles Reade's "Christie John-  
son" is also nearly completed, and  
Walter West has secured the rights  
of Paul Trent's novel, "When Greek  
Meets Greek," a title which has been  
used more than once, both for play  
and story. This deals with the world  
of commerce and the competition be-  
tween the British and American steel  
trades.

In the provinces many kinemas  
are finding it advisable to present  
vaudeville acts as the greater part  
of their programs. This policy, which  
is a godsend to the vaudeville world  
just now, is being more and more  
adopted as the weeks go on. The  
amount of "junk" which is on the  
market and which is more or less

forced on to the smaller kinemas is  
probably responsible for the change.  
Good pictures still draw, but the  
public has been educated above pay-  
ing its good money to see anything  
slapdash because it is a "picture."

Trade shows, especially British  
films, have become almost a rarity  
during the last few months. Now  
things appear to be bucking up, and  
we have warning of several new home  
made features. "The Right to Live,"  
a Granger-Davidson production, writ-  
ten by A. E. Coleby, produced by A.  
E. Coleby, and with A. E. Coleby in  
the leading male role; two from the  
Broadwest studios, "A Sportsman's  
Wife" and "Leggy," this last being  
described as "the life of a racehorse  
as told by himself"; "Greatheart,"  
a Stoll adaptation of an Ethel M.  
Dell novel, produced by George Ridge-  
well, and "The Narrow Valley," a  
Hepworth production, featuring sev-  
eral well known members of the  
permanent stock company.

The Harma company has come to  
life again and made "No. 7 Brick  
Row." This is the adaptation of a  
novel by William Riley, with Fred  
W. Durrant as the producer. The  
chief cameraman is John Macken-  
sie, who has had much experience in  
America with the Lasky, Pathe and  
Clune plants. The story is one of  
factory life.

Denison Clift, one of the most  
successful producers to come over to  
this side of the Atlantic, is on the  
verge of completing his filming of  
Oscar Wilde's "A Woman of No Im-  
portance" for the Ideal company. Fay  
Compton and Milton Rosmer are the  
stars.

Stolls are about to begin work on  
"The Hound of the Baskervilles,"  
one of the best of Conan Doyle's  
"Sherlock Holmes" stories. The pro-  
ducer is Maurice Elvey.

The Seal Film company, another  
producing firm which has been quiet  
these many months, is starting work  
again. It specializes in the work of  
Silas Hocking, and the first of the  
new pictures will be an adaptation  
of that author's "Dick Fairy." Cast-  
ing is now in progress.

Sydney Morgan is about to begin  
on a big feature, "Moth and Rust."  
For this Malvina Longfellow has been  
engaged, but the film will be chiefly  
notable for the fact that Sybil Thorn-  
dyke will make her screen debut in it.

he is shifting strong drinks in a low  
Burmese inn. Dick returns to Eng-  
land and marries the one girl who  
will in due course probably provide  
another Linforth who'll have better  
luck in road-making than his ances-  
tors. Dotted up and down the main  
story are spies, substitution of sham  
for the real jewels, an attempt to  
kidnap the widow, and a good deal of  
killing. Although the picture will  
please many it only fills us with more  
wonderment that the Stoll company  
with all its resources apparently  
cannot make first-class pictures. The  
producers are all men who have done  
brilliant work elsewhere, the stag-  
ing is perfect, the photography of the  
very best, but there is always some-  
thing missing. Can it be that the  
studio is being run as a factory in  
an endeavor to make art mechanical?  
The acting in "The Broken Road"  
is uniformly good and there is no  
straining to "get over." Tony Fran-  
ser, a colored actor, is a distinct find  
as Shere Ali.

## PRINCESS OF N. Y.

London, July 1.  
Famous-Lasky (British), seven  
reels.  
This dramatic feature brings the  
British studios of the American firm  
several steps nearer their goal. The  
story by Cosmo Hamilton is a strong  
one, well told. It is also clean and  
does not depend upon the sensational  
for its punch. As it stands the picture  
can stand a drastic pruning and when  
it comes through the operation of cut-  
ting it will be a sound showman's  
proposition. Unfortunately, although  
we can see the reward of virtue, we do  
not see the punishment of villainy and  
can only hope that the crooks did  
not get clear away. The Princess of  
New York, called so because her  
father is the "Steel King," arrives in  
London with her chaperon. On the  
boat she has met and become friend-  
ly with Violet and George Marstham,  
"crooks" (the children of old Sir  
George Marstham, also a "crook")  
man and "gentleman." Both men are  
in love with her, and for once Marst-  
ham's feelings border on genuine-  
ness, although he has an eye to the  
dollars.

The Marstham persuade her to  
stay with them and soon hatch a  
pretty plot, although young Marst-  
ham has to be continually "gingered  
up" by his father and Violet. These  
nice people invite low friends to din-  
ner and introduce them to the super-  
incent Princess as members of the  
old nobility. She falls in eagerly and

is dazzled, according to plan. Having  
been told by her old man to buy the  
town she sets off at a swell jeweler's  
and obtains much valuable jewelry on  
credit. Later on Sir George per-  
suades her to let him keep her money  
for safety, and as usual she is as  
easy as possible. He backs a horse  
with it and the horse goes down.  
Meanwhile the Kingswars, father and  
son, are on the track of the Princess's  
friends real worth. Having lost the  
money old Sir George does a little  
more plotting on his own account  
while his precious children arrange to  
take the Princess into the country  
where they will be safe from the  
prying Kingswars. Old Sir George  
tells her a wonderful hard luck story  
about a dear old friend of his, the  
Princess again falls for it, falls also  
when he proposes that she shall  
pledge the jewelry which is not hers  
so as to save his friend. She does so  
and hands over the money.

Meanwhile the jewellers have read  
that the Steel King is ruined and has-  
ten to retrieve their jewels, hasten  
also to tell Scotland Yard who, dis-  
covering that the Princess has pledged  
the property, come to arrest her.  
Luckily the younger Kingsward is at  
hand and after a struggle rescues the  
Princess. They seize the car which  
the "crooks" have hired to take her  
away in and drive off. Hotly pursued  
they hide all night in a wood. Morn-  
ing finds them both in custody, later  
they appear at Bow Street, where the  
matter is cleared up and they are dis-  
missed. Of course, the Steel King is  
not ruined, that was only a stunt of  
some New York newspaper man who  
had some space to fill, and the end  
of the picture comes when His Ma-  
jesty tells the Princess to go on buy-  
ing "it" of London and marry the  
man she loves.

David Powell is again excellent as  
Kingsward. Ivy Dawson (also the art  
director), is very good as the younger  
Marstham, while George Bellamy is  
inclined to burlesque the crook baro-  
net. Dorothy Fane comes up to the  
standard of beauty set for girl  
"crooks" and also plays well and  
easily. Mary Glynn in the title-  
role gives another proof of the hidden  
talent which her British producers  
have failed to discover. "The Prin-  
cess of New York" should prove a  
big winner.

Gore.

## IN HIS GRIP

London, July 1.  
Gaugmont (British "Screencraft"),  
featuring Cecil Morton York. Six  
reels.  
Physiological studies on the screen  
are rarely successful. The develop-  
ment of a character in a novel can  
be traced through hundreds of min-  
ute episodes. On the screen there is  
no time for this. Much of the  
change is shown by curt sub-titles,  
and the actual changes are necessarily  
sudden and generally jerky. This  
quick transition is the great defect  
in "In His Grip."

Sir Donald MacVeigh waver-  
ing between good and evil, between hon-  
esty and crime, arrives at his deci-  
sions spasmodically. We have no  
chance of seeing much of the work-  
ing of his tortured mind. In itself  
David Christie Murray's novel is a  
fine study of an unusual character, as  
a screen-play it is only moderately  
interesting and fails to convince.

## UNCLE BERNAC

London, July 6.  
A remarkably fine and interesting  
feature founded on Sir Arthur Conan  
Doyle's novel of the same name. Ad-  
ditional interest rests in the fact that  
although the big company is French,  
yet the leading man (Rex Davis) is  
the author, and the scenario is British.  
This story of intrigue and romance in  
the great days of Napoleon Bonaparte  
has been excellently adapted and  
while adhering to the legendary  
picture of the Emperor he is shown  
in a more human light than is usual;  
the iron will of the conqueror is  
there, but he is also a very ordinary  
being, a husband and who grumbles  
at his wife's dress-maker's bills, a  
man who loves a practical joke.

He does not spend all his time with  
hands clasped behind him scowling  
across the sea to where the white  
cliffs of Dover lie. Minute care has  
been taken to get even the minutest  
historical detail correct, and the pro-  
ducer presents us to Ney, Savary,  
Lannes, Soult, Murat, Talleyrand, as  
they were in life. Scenically, as  
the whole feature is perfect, the camp  
at Boulogne, the Emperor's G. H.  
Q. and all the pomp and circum-  
stance of war are fine examples of  
studio stage-management, while the  
scenes amid the dreary salt marshes  
inspire horror by their sheer desola-  
tion. The interior work and many  
other scenes are far above the aver-  
age. One error the producer makes,  
an error due either to thoughtless-  
ness or bad "cutting"—we see the  
great planes of the wind-mill at Cal-  
vaine motionless but when the fisher-  
girl leads her uncounted lover into the  
mill the grinding machinery is all  
working—a sheer impossibility.

Roughly the story tells how a  
young Royalist refugee in England  
goes to offer his services to Napoleon.  
By accident he learns of a plot  
against the Emperor's life and is cap-  
tured by the plotters. His life is  
saved, however, by a mysterious indi-  
vidual who turns out to be his uncle,  
Bernac, a relative who has advised  
him to join the Emperor but whom  
he has never met. This fellow is a

crafty old scoundrel who runs the  
hare and hunts with the hounds, and  
is really a sort of agent provocateur.  
He wants Louis de Laval, the hero,  
to marry his own daughter Sibylle  
and storm clouds gather when the  
young man announces his intention of  
remaining true to his sweetheart  
whom he has left in England.

This decision although incurring  
Bernac's enmity gains the friendship  
of the girl who loves one of the plot-  
ters, who as time proves, is a worth-  
less backboneless dreamer. After  
many adventures during which Louis  
gains the friendship of Napoleon, Un-  
cle Bernac is done to death by one  
of his dupes, Sibylle finds a more  
competent lover in a young staff of-  
ficer, and Louis gets the girl he loves  
together with promotion and the im-  
perial blessing. One other error the  
producer permits himself, the village  
of Ashford, Kent, is a typical French  
hamlet. The acting is extremely good  
on all sides. Messieurs Drain and  
Chawmont give fine studies of Napo-  
leon and Bernac respectively, but  
chief interest will centre round the  
Britisher, Rex Davis, as Louis de  
Laval. Davis is the ideal hero, and  
enjoys a "rough house" as thoroughly  
as do his audiences. He is manly,  
sincere, and can play the hero with-  
out effeminacy or the aid of highly  
burnished "Marcelle" waved hair, af-  
fections which ninety-nine out of a  
hundred of our film actors apparently  
cannot do without no matter what  
type of part they are attempting to  
get over. He can act, and it is a  
matter of regret that so few oppor-  
tunities are found for him at home.

Gore.

## CANDYTUFT

London, July 5.  
The producing firm wisely withholds  
its name as does the actual producer  
while the renters (Cosmograph), will  
certainly gain nothing, financially or  
otherwise.

"Candytuft—I Mean Veronica" is  
yet another example of the foolish-  
ness of employing expensive stage  
casts and thinking that their names,  
despite the fact that even they are  
unknown outside London, will get a  
thin, badly produced, poorly acted  
story over. This film is without inter-  
est, strength, or humor, although the  
latter element might be said to be  
represented by a comic servant and a  
backboneless clergyman. It is with-  
out appeal, but it will not cause a  
single blush to rise to the cheeks of  
the most maidenly of prudes.

Veronica was called Candytuft by  
her parents. Arriving at the age of  
maturity she married Anstruther and  
passed into a world socially above  
and alien to her former sphere in  
life. The course of true love did not  
run smooth. She had ambitions while  
her husband was devoted to his gar-  
den. At last in desperation she de-  
manded a male companion and  
Anstruther, most complacent of men,  
found her one in his old friend West-  
lake, who came in the guise of a book-  
worm.

This was not quite what Veronica  
was after, and she was further an-  
noyed when she found her husband  
paying attention to a pretty girl in  
reality the masquerading Westlake's  
fiancee. What with boredom and jeal-  
ously Veronica was soon cured of her  
naughtiness.

The acting is equal to the story  
and serves to strike home a truism  
that stage artists are seldom able to  
show their ability on the silent screen.  
Mary Glynn does little but look  
pretty and the rest of an expensive  
cast do their best with the material.  
Perhaps the unnamed producer was  
overawed by the greatness of his  
players.

Gore.

## THE VISIOPHONE

Paris, July 1.  
"Asmodee a Paris," by the revue  
writer Rip, is the title of a mixed  
show to serve as a vehicle to intro-  
duce an invention of Pierre Chaudy  
for harmonizing the manipulation of  
a film with the conductor, so that the  
music and the pictures concord. For-  
merly, it is alleged, the music was  
ahead of the movements in the  
pictures, or the film is in advance of  
the music.

The visiophone rectifies this con-  
dition. It is placed in the orchestra,  
electric wires running from a cur-  
rent to the projection box; by means of  
an electro magnetic brake, employing  
Foucault current, the speed of the  
film is regulated before the pictures  
are projected. The synchronism is  
controlled by the conductor. It is  
claimed the new instrument will make  
it possible to present cinema-operas  
and musical comedies, the accompani-  
ment being exact with the gestures  
on the screen.

The first performance was given  
at the Theatre des Champs Elysees.  
Taking as a character the familiar  
Asmodee in the diabolical story of  
"Le Sage," Rip imagines him leading  
a Brittany fisherman on his magic  
broom to see the sights of Paris. A  
number of dances and songs are in-  
troduced on the screen, contributed  
by well known artists, to which an  
accompaniment of the orchestra, con-  
ducted by D. E. Inglebrecht, is iden-  
tically regulated by the "visiophone."  
The trial seemed to give satisfac-  
tion.

Mae Murray's production of "Pea-  
cock Alley" written by Ouida Bergere  
and directed by her husband, Robert  
Z. Leonard, is nearing completion at  
a New York studio. It is not an un-  
likelyhood Miss Murray will appear in  
a stage version thereof in the fall.

## SPAIN

The ordinance of chief of the Home  
Office, relative to the separation of  
seats in picture halls, has caused  
some effervescence. The public con-  
siders this decision as an insult, and  
has "struck" desecrating the movies for  
a time. By this ridiculous decree  
two-fifths of the seats must be re-  
served for women and children under  
ten years of age. The remainder is  
divided, half for men and children,  
while the other half may be reserved  
for adults on condition that the seats  
are illuminated by red lamps "to pre-  
vent any abuse."

We are informed on good author-  
ity (states "Scenario" of Paris), that  
two large picture theatres are to be  
built in Madrid. One to be built on  
the Plaza Anton-Martin will have  
capacity of 5,000. The other will be  
constructed on the Plaza des Cortes,  
to be named the Cinema Theatren des  
Varietes and will seat 3,500, with a  
ball room, cafe, restaurant, and roof  
garden.

In hand: The Union de Artistes  
Cinematografiques, of Barcelona, has  
terminated a film of some length,  
"El Lobo" (The Wolf), and this com-  
pany has in preparation three other  
reels: "Trabajo de zapa" ("Under-  
mining"); "Durante la guerra" ("Dur-  
ing the War"), and "Torquemada,"  
under the direction of G. Sune  
Tarande.

The "Roxon Film" of Barcelona is  
terminating a reel from the novel of  
Leonel Yanes. In the same locality  
the "Studio Film" Co. is producing  
"La Casa de la troya" ("The Nome  
of the Troya") with Rosarito Calcade,  
directed by the author.

The "Atlantida" of Madrid has  
presented with success "La Senorita  
Isidita" ("The Useless Lady") with  
Carmen Otero. She has almost ter-  
minated "Victima de la Calumnia"  
("Victim of Calumny") and is pre-  
paring the well known work, "La Ver-  
bena de la Paloma" ("The Old Wo-  
man of the Dove.")

The "Hispania Film" of Madrid  
has issued a scientific single film.

## FRENCH PICTURE NOTES

Paris, July 5.  
Jacques Robert is adopting for the  
screen, "La Vivante Epingle," from  
a work of Jean Joseph Renaud, in  
which Jean Herve, Maurice Vouthier,  
Nunes, Jean Toulout, Cahuzac, de  
Kerdes, Mmes. Legrand, Juanita de  
Fresia, Jalabert, Jane Calve and the  
dancer Lillian Constantin will ap-  
pear. It will be released by Gaumont.

The Robertson-Cole reel, "The  
Wonder Man," with Georges Carpen-  
tier, is being released this week in  
France through Louis Mercanton.

"Les Roquevillard," from the novel  
of Henri Bordeaux, is being pro-  
duced at Chambray by Julien Du-  
vivier, with Jeanne Desclous, Melchior  
and Van Daele.

A picture theatre is being con-  
structed in Paris, Boulevard de la  
Chapelle, to be named the Capitol, but  
will not have the capacity of its New  
York prototype.

Madame Schuepbach, directress of  
the Mundus Film Co., in Paris, has  
sailed for New York.

The Gramophone Co., Ltd., of  
Hayes, England, has been amalga-  
mated with the Compagnie Francaise  
du Gramophone, 116 Boulevard Rich-  
ard Lenoir, Paris, with a capital of  
800,000 francs.

The capital of Pathe Orient has  
been increased from 1,100,000 francs  
to 3,000,000 francs. A dividend of  
20 francs has been declared, for 1920,  
due this month.

## FILM NOTES

R. C. Buttolph, formerly president  
of the Masterpiece Distributing Cor-  
poration, has associated with the As-  
sociated Producers. He will be in  
charge of the Minneapolis exchange.

From Paris, Ky., comes word Mary  
Miles Minter will marry Orville Er-  
ringer, of Portland, Ore., in the fall.

The Somerset Amusement Corpora-  
tion will build theatres in Somerset  
and other small New Jersey towns,  
selling stock by public subscription.

Charles Chaplin is fighting a bill  
for \$25,000 for lawyer's fees brought  
by Samuel A. King and Russell G.  
Schuler, Salt Lake attorneys, for ad-  
vice rendered during the comedian's  
divorce suit.

The widow of F. Marion Crawford  
has brought suit against E. F. War-  
ner, T. B. Terhune and Amerigo  
Serrao saying they violated an agree-  
ment to screen her husband's works.  
She demands \$50,000.

All of the independent exchanges  
of Oklahoma City have combined in  
a crusade for business and for recog-  
nition of the independent distributor  
by the state theatre managers. A  
letter has been sent out from inde-  
pendent exchanges bearing the slogan,  
"Open time for the independents  
means independence for you," a  
stamp having been made out and all  
stationary so marked.

## THE BROKEN ROAD

London, July 6.  
This adaptation of A. E. W. Mas-  
son's popular story falls very short  
of the novel in its gripping power,  
although it will doubtless prove  
popular and will provide perfectly  
healthy and not too exciting enter-  
tainment for thousands of picture  
enthusiasts. Rene Plaissett, the  
producer, has done his work well  
from the scenic point of view and  
his Afghan scenes, native palaces and  
other oriental effects are among the  
best seen, but the picture is essen-  
tially a story of soldiering and sol-  
diers and it is remarkable that so  
little regard for military detail has  
been paid. A subaltern commanding  
a punitive force makes a strong  
point of taking his men along the  
sky-line—they even pose there—a  
little matter which would have meant  
a court-martial and disgrace if he had  
come out of action alive, which in  
this case, as he is the hero, he of  
course does.

This in crass ignorance which  
might easily have been remedied by  
asking any member of the company  
who had soldiered what would be the  
best means to adopt on approaching  
an enemy who are notoriously sharp-  
shooters. Again when the force ad-  
vances it is as an unruly rabble, dis-  
cipline seems absolutely absent. After  
watching the hero as a military tac-  
tician we will blame him instead of  
the producer. We were not at all  
surprised when a sub-title informed  
us that he had resigned his commis-  
sion. He was exceedingly lucky to  
get off so lightly.

The story deals with three genera-  
tions of the Linforths who, one after  
the other, have been engaged in mak-  
ing a great road from Kohara to the  
Hindu Kush. The natives are an-  
tagonistic and the first two genera-  
tions are slaughtered in different ris-  
ings. The third generation in the  
person of Dick Linforth makes a  
friend while at the varsity of Shere  
Ali, the native prince through whose  
territory the great road is planned  
to run. Shere Ali falls in love with  
a slightly widow who, having accepted  
his pearls, lets him know pretty  
plainly that "East is East, and West  
is West." Shere Ali returns to In-  
dia and is followed by Dick, who  
has got the family road fever badly.  
The prince heads a rebellion and is  
defeated and captured after a display  
of remarkable military inefficiency on  
the part of Dick.

Later Dick pleads at the court-  
martial for his one-time friend, who  
therefore is only sentenced to banish-  
ment. The last we see of Shere Ali



## SIGN ON THE DOOR

Mrs. "Blonde" Rogers.....Norma Talmadge  
 "Black" Devereaux.....Charles Richman  
 "Pink" Bryan.....Low Cody  
 "Gambler".....David Proctor  
 "Kiss".....Augustus Balfour  
 "Kick".....Robert Agnew  
 "Helen".....Helen Weir  
 "Alone".....Alone  
 "Marjorie".....Marjorie  
 "Whitling".....Whitling  
 "Inspector".....Inspector  
 "Bates".....Bates  
 "Regan".....Regan  
 "Butler".....Butler  
 "Walter".....Walter

The play of this name by "banding" Pollock was a Broadway hit. This First National feature presented by Joseph M. Schenck at the Strand with Norma Talmadge starred follows closely the lines of the play and the result is a melodrama suited to the market. But it fails to lose your enthusiasm, to start the riot it should. Why? The direction. On the continuity Mary Murrell collaborated with Herbert Brenon and between them they managed at times to carry the action forward almost entirely by use of titles, a bad and irritating fault. Mr. Brenon's direction is the sort of direction criticized in English film offerings, stilted, set, inelastic. He seems to feel himself constantly confined within the four walls of the speaking stage. His touch is apparent in the acting, too. Miss Talmadge's reputation rests on her naturalness, the simple, straight-forward wishful appeal she gets onto the screen. But, thanks probably to the directing, she is here at times so much the actress it is apparent to a skilled observer. The careless abandon that is life itself has given way to a trained, well thought out attempt to make a graceful picture. The attempt succeeds, but for popular purposes is regrettable.

What has happened in a far lesser degree to Miss Talmadge almost ruins Charles Richman's performance. One of the ablest leading men, in this picture he stalks, struts, is forever a reminder of the artificiality so necessary to avoid in artistic copies of the action of life. Low Cody escapes the general feeling of noticeable elsewhere in this production. So does Paul McAllister, and little Helen Weir was a plausible sub-plot all the way. As an example of what happened, take the comedy relief in the scene among the youngsters where the boy and girl quarrel. Miss Weir came through it safely, but Robert Agnew acted as if he had rehearsed it 100 times before he appeared sufficiently ridiculous to suit the production judge.

As a background to all these objections is the opinion of the backgrounds themselves. For a time inserts were made so "artistic," so much over-decorated it was hard to read the titles. Now producers are encouraging a new fault, "artistic" scene sets and photography. Many of the scenes in "The Sign on the Door" are so shaded, blended, faded, as to obscure the action. In those half lighted interiors it is difficult to guess, let alone know, exactly what is going on, but at the end when Mr. Brenon began concentrating on that final cross examination he showed marked skill, emphasizing each point up to the punch—the "I believe you" of the District Attorney. This scored.

The story is well known. Devereaux, son of a rich man, tries to take advantage of his father's stenographer. The result is something embarrassing to her when she attempts years later to rescue her stepdaughter from this same man. The big situation is when her husband kills Devereaux in self-defense, not knowing his wife is on the premises, and the final action is a swift, tense clearing of the whole situation.

Lead.

## WHO AM I?

Ruth Burns.....Claire Anderson  
 Victoria Danforth.....Gertrude Astor  
 Jimmy Weaver.....Nile Welch  
 John Collins.....George Periolat  
 Jacques Marbot.....Joseph Swickard  
 Wm. Zollitz.....Otto Hoffman

Lewis J. Selznick production released through National Pictures, Inc., authorship credited to Max Brand, screen version by Katherine Reed, directed by Henry Kolker. Story centers around boarding school bred daughter of a professional gambler. Her father's identity is unknown to the girl until his death when she is made his sole heir and inherits his gambling establishment. This she endeavors to operate in order to repay her father's manager for an alleged loan made just prior to his death. A love affair springs up between the girl and one of the hangers-on around the establishment, the chap endeavoring to give her the right mode of operating the place. There are several mystery angles introduced with the main one, the real identity of the girl whose lack of knowledge of her parents keeps her asking questions continually as to her real identity. The story as originally framed has the girl the daughter of a recluse while as worked out in the picture version she is left the daughter of the gambler. The love story is worked out with the inevitable finish with the girl and sweetheart giving up the gambling business when married. Selznick has selected two practically unknown players for his leads. Claire Anderson, as the girl, is apparently lacking in experience to handle a leading role with Nile Welch in a juvenile lead having had somewhat greater experience, but is inclined to over act his

part having a certain chestiness about his work that detracts. The remainder of the cast fits in well enough with their parts, although the picture is not heavily fortified in any of its acting. Kolker has directed it in a satisfactory manner, making as much out of a weak story and a light cast as could be expected. The production end stands up nicely being the picture's main asset. "Who Am I?" can be termed only a fair program pic-

## LITTLE ITALY

Rosa Moscani.....Alice Brady  
 Antonio Tumillo.....Norman Kerry  
 Marco Mascanti.....George Fawcett  
 Father Kelly.....Jack Ridgway  
 Anna.....Gertrude Norman  
 Ricci.....Luis Alberni  
 Bianca.....Marguerite Forrest

Realart presents "Little Italy," an interesting character comedy-drama, at the Rivoli this week. It is the work of Frederic and Fannie Hatton, starring Alice Brady, who makes a remarkably convincing Italian girl. George Terwilliger directed the production, while Peter Milne adapted the story to the screen.

The story is really a modern genre version of "Romeo and Juliet," set in an Italian colony, presumably in Jersey or Staten Island, and takes its principal interest from the amusing presentation of types. One of the best of them is done by George Fawcett as the father of the heroine, a new departure for that sterling actor.

The Hattons, who wrote "Lombardi, Ltd.," know their Latin-Americans, and this screen creation always has the stamp of authenticity and sincerity. Perhaps the backgrounds are a bit untidy and unpicturesque but the people themselves are very real and interesting and the story holds interest to the end, with several good dramatic moments and capital comedy incidents.

Rosa Moscani (Miss Brady) is a headstrong girl wooed by "The Fox," a political leader of the colony. Her family has brought to America a blood feud with the Tumillos, residents in the same suburban village. Antonio Tumillo returns a hero from the European war, and Rosa, disguised as a boy, attends a masquerade ball given in his honor. Antonio falls in love with Rosa, but she hates him with all the violence of a Latin feudist.

Because she refuses all suitors Rosa's father is about to drive her from home, when she vows she will wed the first man she meets. The man happens to be Antonio. They are married with the aid of a priest who hopes (in the manner of Friar Lawrence) to heal the feud. It's an unhappy household. Rosa refuses to be reconciled to her husband, who patiently hopes her bitterness will some day vanish.

Rosa, after a few months away, takes refuge with a cousin in the Bronx. Here her baby is born. Meanwhile "The Fox" secretly spreads the word among the villagers that Antonio has done away with Rosa, and a mob goes to Antonio's house to deal out justice. With the baby in her arms, Rosa makes up her mind that she really loves Antonio and is traveling back to him. She reaches the village just as the angry mob is closing in on Antonio.

The fight on the street is at its height when Rosa passes by in a village taxi and by her appearance alive rescues her husband. The happy finale thereupon comes about.

The picture is ultra modern and doubtless an intimate sketch of Italian life around the metropolis. There is nothing of the squalid immigrant atmosphere. All the characters are well off. The Moscanis are well-to-do florists and have their own cars. But the truck farming farmers are a dingy lot and there is little of beauty in the locale of the picture. This is its only defect, for the story is interesting and the character sketches clear cut.

Rush.

## THE SILVER CAR

Anthony Trent.....Earle Williams  
 Daphne Grenville.....Kathleen Adams  
 Arthur Grenville.....Geoffrey Webb  
 Count Michael Temesvar.....Eric Mayne  
 Earl of Rosencarril.....Kimmitt King  
 Pauline.....Mona Lisa  
 Vicar.....John Stepping  
 Hentzel.....Max Asher  
 Colonel Langley.....Walter Rodgers

The general run of picture-goers will enjoy the "suspense" of "The Silver Car," written by Wyndham Martin, directed by David Smith—a Vitaphone production starring Earle Williams. To the sophisticated—that is those who patronize the better grade of first-run houses, the feature will be regarded as melodramatic clap-trap. An intentional crook with a reward of \$25,000 on his head gallops under an assumed name. No one knows his identity as he always "works" alone. The son of an English Earl is also in the army in his uncle's regiment under an assumed name, having committed forgery. Both have been "sterilized" by the war. The young Englishman saves the life of the American crook, but at a moment when it looks as if both will die the American confesses his identity and the Englishman says the only one who knows his real name is his colonel.

Both are saved, the American seeks the English youth who knows his secret and holds his future in his hands, robs the colonel's safe to learn the name of his benefactor, meets the sister, falls in love with her; the Earl is compelled to seek retirement from

public life because Count Michael of Malmatia holds a political paper; the American goes to Malmatia to secure the paper and does so after a series of impressively daring ordeals; the mistress of Count Michael of Malmatia falls in love with the American and is shot for aiding him and in the end the American marries the daughter of the Earl. It might also be mentioned that her brother is suffering from shellshock and doesn't remember the American's confession.

The proletariat are sure to revel in the international political intrigues concerning "the papers" and the palpably fake overturning of an automobile, a terrific dive by the hero from a cliff into the water, and so on. But, as before remarked, in the more popular-priced cinemas the audiences will devour the story voraciously. It is all about people in "society" and the atmosphere of English "high life" is depicted as we fondly believe it is.

Earl Williams is his usual stilted self, cinematographically correct, immaculately clad, even when he disguises himself as a chauffeur and his followers will continue to think he is "just grand" as the hero-crook. Eric Mayne as Count Michael, gives a fine portrayal of the haughty, Malmatian villain. Kathryn Adams is sweetly plump as the heroine, Emmett King is efficiently disguised as the Earl and Geoffrey Webb is a pleasing juvenile.

The direction, settings, photography and lighting are of a very high order.

Jolo.

## STRAIGHT FROM PARIS

Lucette.....Clara Kimball Young  
 John Van Austen.....W. P. Carleton  
 Robert Van Austen.....Bertram Grassby  
 Ada Van Austen.....Clara Selwyn  
 Claude Greiner.....Thomas Jefferson  
 Doris Charming.....Betty Francisco

This should go through the sticks and make them yell for more. Clara Kimball Young is starred in it by Equity Pictures, and it was seen recently at the Loew houses where it went over well. Sada Cowan wrote it and Harry Garson directed. It has everything melodrama should have to hit the masses right and Miss Young is like it. By the same token it is far removed from that austere improvement hoped for in pictures.

Lucette Grenier is a milliner and young Van Austen, member of the 400, falls in love with her. His family, of course, are opposed and the plot is off to a running start. In this picture, purity and general superiority of the milliner to the supposedly well bred members of New York's rich social set is proved by Uncle John who intends to force the acceptance of Lucette as his nephew's fiancée because he likes Lucette. The method he employs is neat.

He makes love to Lucette and she turns him down, thus proving her virtue and she is invited to a party at the Van Austens. Meanwhile, Robert renews his affair with a little chorus girl. At the party Lucette's grandfather comes in drunk to rescue his grand child from the wicked will of the 400. Lucette breaks her engagement only to be claimed in marriage by Uncle John who is a millionaire.

What more could exhibitors ask in the way of a story? They get in addition Miss Young's adept ability at screen work and her display of gowns. These are too low cut for a modest girl, but then people like that. The supporting cast, too, is excellent. Thomas Jefferson standing out by his portrayal of the old grandfather.

Lead.

## UNWILLING HERO

Dick.....Will Rogers  
 Hunter.....Molly Malone  
 Richardson.....John Bowers  
 Richmond Harry.....Dorrell Foss  
 Robo.....Jack Curtis  
 Robo.....George Kunkle  
 Robo.....Dick Johnson  
 Robo.....Larry Fisher  
 Robo.....Leo Willis  
 Negro Servant.....Nick Corey  
 Lovejoy.....Ed Kimball

"An Unwilling Hero," made by Goldwyn from the O. Henry story, "ing," at the Capitol, last week, and current at the Capitol, introduces Will Rogers in one of the best comedy character sketches he has so far created for the screen. He plays a philosophical hobo, with a powerful distaste for work and baths, but a quaint outlook upon life and a gift for whistling. As a story the feature doesn't amount to anything at all, but with the inspired playing of Rogers and a certain deft handling of high comedy atmosphere, it stands out as a gem.

No other star or no other production comes to mind that has achieved any drooler delineation of a comedy type than Rogers's Whistling Dick in this production. It is high class portraiture, boldly drawn and deftly sketched and tinted. Clarence G. Badger is credited with the direction. He has made the slight story beautifully simple and direct, although its appeal depends upon its rich detail. There are only six characters identified in the cast and the light story is always clear cut and comprehensible. Rogers himself wrote the titles and these printed interludes, with their amusing philosophy, neatly and tersely put, are a major part of the film. At the opening Rogers as Whistling Dick is ambling along a country road; ragged and lightly clad against the autumn wind that blows the leaves about his half shod feet. A line of wild ducks flies past.

"Just to show, I've got as much sense as a duck," muses Dick, "I'll go south, too."

He reaches New Orleans by the

side-door Pullman with many sage observations by the way. Meeting up with a gang of yeggs in the outskirts of the Crescent City, he learns of a plot to rob a nearby plantation and leaves the company with no taste for such an adventure. On the road again his whistling of an opera air catches the attention of a girl driving into town and the dusty tramp and she strike up a humorous friendship.

It turns out that she is the daughter of the planter the yeggs plan to rob and Dick is instrumental in frustrating the holdup. He is accepted into the household as a hero and made much of. The conversation gives opportunity for many humorous titles in Rogers' best vein.

"Now that we have prohibition," says one of the guests, "I suppose they'll stop tobacco and profanity next."

"While there is a prohibitionist left," replies Dick, "they cannot stop profanity."

Dick then is set for a life of prosperity as the planter's ward and protégé. But they try to make him take a bath and promise him work. Dick awakes with the sun and looks from his bedroom window to see the happy farm hands go singing to their work. He slips into his old coat, stealthily drops from his bedroom window and the final fadeout shows him disappearing down the road, shuffling contentedly along and whistling.

The picture translates to the screen the very spirit of O. Henry himself in its quaint humor and deft human touches.

Rush.

## A BROKEN DOLL

"A Broken Doll" is an Allan Dwan production, scenarized from Wilbur Hall's Saturday Evening Post Story "Johnny Carabod"—an Associated Producers' release. Monte Blue is featured and Mary Thurman is the leading lady.

As a picture story it lacks action, being the study of a "sweet, simple" character, an orphan man who loves mankind, womankind and animalkind. It revolves around his love for a crippled child, the daughter of the ranchman for whom he works. Through an accident the youngster's doll is broken, he has no money to replace it and even goes so far as to steal from one of the other men to get her a new one. If he had been possessed of a semblance of ordinary intelligence he could have gone to either of the child's parents, explained the circumstances and they would have given him the money. But the character, as depicted, is nothing more than a simpleton—one might almost say half-witted. He accidentally captures an escaped convict, earns the reward and marries the rich sheriff's daughter. How so intelligent a young lady could take him for a husband isn't easy to figure out.

Monte Blue plays the role nicely with fine facial expression. If only the scenario gave him something "manly" to do that would stamp him as a picture hero one might forgive the dragsy tale. His scenes with the child (who by the way is a good actress) are sweet and tender, but that isn't enough to sustain a full length feature. As it struggles along it degenerates into pathos and becomes monotonous. The direction, acting and photography are satisfactory, but the tale is twofold.

Jolo.

## COINCIDENCE

Billy Jenks.....Robert Harron  
 Phoebe Howard.....Jane Walker  
 Brent.....Bradley Barker  
 Stephen Pike.....Frank Frederic  
 John Carter.....Frank Bricher  
 Dorothy Carter.....June Terry

This is a Robert Harron picture made over a year ago for Metro by Chet Withey and now being released. Howard E. Morton wrote the original story and Brian Hooker the scenario. Half the sting of the incredible mass of coincidences that go to make up the plot is taken away by the title which admits the fault and justifies it by a series of scenes in the beginning showing our hero as a bank clerk out of town. He comes to New York. A bank bill blown out of a window brings him in contact with the girl he is to marry.

There follows a fortune inherited, stolen, rescued. These coincidences rather take the breath away, but there is lots of pleasant action and Harron's charm and the capable support of June Walker and a competent cast help make the offering acceptable.

Lead.

## CHILDREN OF THE NIGHT

A first rate Fox program feature showing now around Loew's New York circuit. Max Brand wrote the story. Jack Dillon directed, showing especial competency for his job in the handling of some perfect fighting toward the end, every second of it crammed with action and really thrilling. The girls will like this. It is romance with a capital R, and action of the heroic sort.

William Russell is starred and shows to good purpose as the hero of the dream for this story spends most of its time telling the action of a dream. Russell is a clerk in a brokerage house and in love with the stenographer. To him it seems a prosaic sort of existence and he falls to imagining at his desk, seeing himself a wealthy man and the center of a

scheme to rob him of his best girl, Bossed by blackmailers, to save their lives she gives herself up to the gang. He goes to rescue her and is told an effective story by the head of the gang which parallels his own situation. Drugged by a cigarette while he listens, he is thrown into a cellar and recovers in time to save the girl in a pinch of a row, full of suspense. Action, romance at their best. Here is the better type of picture, sex stuff nicely camouflaged for the market.

Lead.

## DAUGHTER OF DEVIL DAN

Buffalo Motion Picture Co. production, featuring Irma Harrison and Kempton Greene. Regulation program feature with hackneyed tale. Just "listen" to this summary of its high spots. High-spirited daughter of Louisville gentleman with gray moustache and imperiale married "Devil Dan" against her father's wishes and Dan is killed by a moonshiner. Young wife is seen on her deathbed, unforgotten by irate father. She gives villainous attorney "the papers" and her seven-year-old daughter. He steals the fortune and takes the child to the moonshiner's hut. Ten years pass. Child is young girl, uncouth and unkempt, but buxom. Dashing young revenue officer appears. She saves his life and escapes disguised as a boy.

Young revenue officer visits girl's grandfather (son of his old schoolmate stuff). They walk on street and find girl as newsboy in a fight. They take her home, old colonel wants to adopt her. She explores garret in colonial home, finds crinoline dress her mother wore, dons it, old colonel sees resemblance to his daughter, cries: "My search for my granddaughter has ended." Villainous lawyer and moonshiner kidnap girl and ride horseback with her to their hut in a few moments. One never knew before there were moonshiners still on the outskirts of Louisville. Young revenue officer to the rescue, villain-lawyer (who turns out to be her uncle) is shot in the melee, confesses and the clench is finally arrived at after fifty-five minutes of footage that seems like ninety-five minutes.

The acting is on a par with the story, but the direction seemed far superior to the material given the megaphone man to work with. A pretty colonial interior was the only set of any pretension.

Jolo.

## THE SCARAB RING

Constance Randall.....Alice Joyce  
 Muriel Randall.....Maud Macdonald  
 Ward Locke.....Joe King  
 Burton Temple.....E. P. Hill  
 John Randall.....F. M. Phillips  
 Hugh Martin.....Joseph Sullivan  
 James Locke.....Claude King  
 Mr. Kheres.....Jack Hopkins  
 Kennedy.....Armand Cortes

A well wrought, suspenseful melodrama with a surprise denouement in "The Scarab Ring," scenario by Helen Gaylord, directed by Edward Jose, starring Alice Joyce—a Vitaphone production. But clever as it is, all connected with it overlooked a vital defect that, when brought to one's attention, makes one smile indulgently.

It opens with a respected banker on his death bed, asking his elder daughter's forgiveness for having been a blackguard and a thief and asking her to swear she would not reveal his secret to the younger daughter. She swears.

The younger girl, Muriel, is loved by a youth of her own years and the elder, Constance, by a young lawyer whose father is a great criminal attorney. Hugh Martin, a former business associate of the father, holds papers proving the double life the banker led and threatens Constance that unless she persuades Muriel to marry him he will give the story to the newspapers.

Martin is found murdered in his apartment one night and a scarab ring is found on the floor by the police. Constance is arrested charged with the murder, being unable to prove where she was that evening. Her lawyer-lover gets her acquitted at the trial by producing a duplicate scarab which even the Oriental from whom it was originally purchased is unable to distinguish from the genuine.

On Constance's refusal to marry her lover his father questions her and she tells (flashback) that she was in Martin's apartment and did kill him, but it is shown it was in self-defense and when the father puts it up to his son to decide if he will marry Constance whether she is guilty or not the noble hero says he doesn't care what she did—he has faith in her integrity, and all ends happily. In the flashback is shown Constance telephoning Martin for an appointment the fatal night. The first thing the police would have done—one of the first things at any rate would be to examine the phone records for just such a call.

Miss Joyce sustains the role with a dignity and womanliness that commands admiration for her art. She never once overacts, avoids all "Oh never once" etc., and conducts herself throughout like a human being—a well bred lady. The supporting cast is fully competent and the direction intelligent throughout—with the one faux pas, the phone call. However could they let that pass?

An excellent program feature.

Jolo.



# DISTRIBUTORS QUIT BUYING; 60-40 SHARING ONLY TERMS

**Decline All Guarantees and Advances to Producers—  
First National's Outright Purchases Said to Be  
At Lowest Rate**

As an index of the extreme sluggishness of the film business, it became of general knowledge this week that all independent distributors are refusing to make any purchases of new productions. Not only will they not buy outright, but they will not buy at all. Neither will they make any advances to producers seeking a medium to market their goods.

The only basis upon which the exchange men in the state rights field will do business is on a strictly 60-40 sharing arrangement without any sort of a guarantee. One of the best known producers this week had a production on his hands which he did not care to put out through his usual distributing medium. But he wanted to realize on it immediately to get ready cash needed in his further producing.

The producer in question is one whose name is considered to have high value at the box office, but his agents could not get any action from the independent distributors. They all were ready to take the picture for state rights sale (or for regular release in the case of the program men), but insisted they could not afford to make an advance nor set a guarantee. They would take the film and do the best they could with it on 60-40 sharing terms. The trade situation was so uncertain, the exchangemen said, that they would not dare set a guarantee figure. The picture under discussion is said to have cost around \$200,000. The distributor was willing to take the picture, but admitted that it might not do its cost with selling conditions as uncertain as they are and the producer would have to carry the risk of a loan.

Another angle of what amounts to the same condition is that First National is doing less buying than at any time in its career. The co-operative circuit's forward supply of unreleased pictures is large and a period of dull buying is likely to do something toward correcting a situation among the franchise holders which at one time was growing acute.

The company was buying briskly and when cash reserves got below a certain point, called upon the franchise holders for assessments to finance new purchases. This process progressed to a point where more and more of the franchise holders' money was being put into the company and each franchise holder's investment, assessment and accumulated profits were represented by a share in unreleased films on the shelves—equities which would sooner or later be liquidated, but which for the time being were tied up and out of his reach. It was reported at one time that the franchise holders were very much dissatisfied with this state of affairs.

The present situation is made to order for remedying the trouble. With production at low ebb in the whole field and with the company buying only lightly, advantage is being taken of an opportunity to ease out gradually the accumulated stocks of film in the circuit's vaults, thus turning goods into cash and putting a stop to further assessments against franchise holders. At the same time the marketing of surplus stocks will have the effect of building up a cash reserve at a time when productions probably will be offered at bargains.

## "MAKE 'EM CHEAPER OR NOT AT ALL"

**Goldwyn Wired New York  
On Stand in Strike—  
Will Pay Overtime**

Samuel Goldwyn this week wired his New York office a lengthy statement regarding the strike of laborers at the studios in Los Angeles and the position he takes with regard to his corporation. Among other things Goldwyn says:

"Carpenters, painters and electricians have gone on strike at this and other studios. . . . A condition exists at present which makes it imperative that pictures be made at a lower cost. It is a question of making them at a lower cost or not making them at all. . . . It is charged producers are trying to abolish the eight-hour day. This is not true. After eight hours of work time and a half will be paid.

"Since September, 1920, when there was an increase in pay, painters, carpenters and electricians have been receiving \$1 an hour, gang foremen \$1.12 1/2 an hour. They are now asked to accept an approximate reduction of 12 1/2 cents. This will bring the wage scale back to what it was prior to last September. Before September, 1919, the scale was much lower than the present readjusted rate.

"In other departments there have been reductions and labor should be just as willing to do its share as others have been. I repeat, it is a question of making pictures at a lower cost or not making them at all."

## BEAUMONT'S NEW UNIT

Harry Beaumont will have the direction of a new producing unit for Metro, making pictures in which Viola Dana is to be starred.

The first photoplay to be made under the new arrangement will be "The Fourteenth Lover," by Alice Duer Miller. Edith Kennedy will make the scenario.

## SHOWING FIGHT FILM

Montreal, July 20.

The Dempsey-Carpentier fight film started showing Monday at the Imperial, at \$1.10 top. The film is playing on percentage with the house.

## "4 Horsemen" in South America

Harry J. Cohen, foreign manager for Metro, sails for Buenos Aires Aug. 3, accompanied by his wife to exploit "The Four Horsemen" in South America.

The greater part of the earlier scenes of the picture are laid in South America and the feature is expected to score throughout the southern continent.

## Theda Bara Sticking to Screen

Theda Bara and her husband, Charles J. Brabin, the picture director, have returned to New York from their honeymoon.

Miss Bara has abandoned all idea, it is understood, of continuing in the legitimate, and will return to the films.

## "TWO ORPHANS" IN NOV.

Little in the way of details has leaked out regarding the film production of "The Two Orphans" being made by D. W. Griffith at his studio at Mamaroneck, N. Y. Word comes from there that he has built "locations" on 33 acres of ground at Oriental Point and there is no likelihood of his completing the mammoth production before next November.

In the cast are Dorothy and Lillian Gish, Lucille LaVerne, Joseph Schildkraut, Sheldon Lewis, Julia Arthur, Creighton Hale.

## F. & R. FIGHT BUILDING

**Twin City Managers Against Any  
New Houses.**

Minneapolis, July 20.

Finkelstein & Rubin have sued for an injunction to stop the building of Friedman Brothers new house at Wabasha and 8th streets, claiming infringement on terms of a lease on their Starland.

Finkelstein & Rubin are said to be behind a movement to have the city councils of Minneapolis and St. Paul pass ordinances stopping the building of any new theatres in either town for at least several years, claiming the territory will be overcrowded next season.

## INSIDE STUFF

ON PICTURES

The way of the "vamp" is a tough one these days. This is especially true when it comes to booking productions that have a vamp star. In Los Angeles an offer of a production with a very popular screen vamp of two years ago was made to a house management. The price asked was \$750 for the week, first run. The house management countered with a proposition that the picture be given them for five per cent of the gross; that they be permitted to strike all mention of the star from the advertisement and also change the title of the picture. The producer couldn't see that, especially in the light of the fact that the last time the star played the same house she only grossed \$8,000 on the week.

## OVER HIP L. A.

(Continued From Page 4)

petition by Ackerman & Harris for the appointment of a receiver for the Hippodrome on Main street here. Ramish retired from active participation in the management of the Hip at that time and took his side of the case into the courts.

The action in the New York courts was the result of the suit brought here by Ramish against Loew's Inc. Irving C. Ackerman and Sam Harris, who Ramish alleges made an agreement with him on April 4, 1920, whereby he was to assign to Loew's Inc. all his holdings in the various corporations controlling theatres on the coast and 50 per cent. of his holdings in the Hip here for \$212,500, part of this consideration Ramish states was to cover claims which he held against Ackerman and Harris.

July 15, 1926, Ramish alleges that a contract was entered into which provided that instead of the \$212,500 being paid in cash, Loew's Inc. agreed to pay this sum by turning over to the Merchant's National Bank of Los Angeles, 8,500 shares of Loew stock of which 4,250 shares were to be turned over to Ramish and the remainder to be held in escrow by the bank until July 15, 1921. Ramish contends that Loew is bound by this contract and that the failure to carry it out entitles him to the \$212,500, or in the alternative \$111,800 and the 4,250 shares of stock held in escrow with \$2,125 additional, the dividend declared on the Loew stock since July, 1920.

Loew Inc. by the way of a counter claim, says it is the injured party in that Ramish has failed to live up to his part of the contract in that he has never deposited the shares of stock and other papers that he agreed to deliver.

## September Releases

**WE'VE** promised you a steady supply of the highest grade money-making pictures. Here are the ones selected for release in September. Could you want anything finer to start the new season with?

Jose L. Lasky presents

**Wallace Reid**

**"The Hell Diggers"**

Story and scenario by Byron Morgan.  
Directed by Frank Urson.

Jose L. Lasky presents

**Gloria Swanson**

Elinor Glyn's

**"The Great Moment"**

Scenario by Monte M. Katterjohn.  
Directed by Sam Wood

Jose L. Lasky presents

**Betty Compson**

**"At the End of the World"**

Based on Adelaide Heilbron's adaptation of the play by Ernst Klein.  
Directed by Penrhyn Stanlaws.  
Scenario by Edfrid A. Bingham.

**3**

The "Miracle Girl" in her first Paramount Picture — a stirring tale of Shanghai's underworld.

**4**

The sensational, astounding production that has broken all records at the Criterion, New York, in the hottest weather on record.

**5**

A big society drama made by a famous American director with a famous American leading man.

**6**

**Cecil B. DeMille's "The Affairs of Anatol"**

By Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker, with

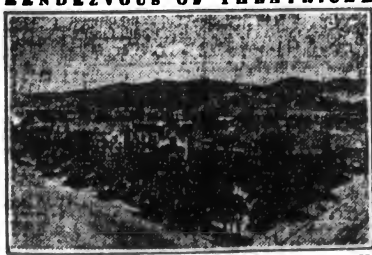
Wallace Reid Theodore Roberts Gloria Swanson Agnes Ayres  
Elliott Dexter Theodore Kosloff Bebe Daniels Polly Moran  
Monte Blue Raymond Hatton Wanda Hawley Julia Faye



**Paramount Pictures**



**HOTEL HOLLYWOOD**  
THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

# GOVERNMENT IS INTERESTED IN "EXPORT" "RAW" PICTURES

**Knows About Double Set, One For Latin American Countries—Told About "Million Dollar" Film—**

Washington, July 20.

The story is heard here that special government investigators both in Los Angeles, where there is a considerable colony engaged in making pictures, and in New York where the headquarters of that industry and especially its selling end are located, have been tracking down and checking up the methods employed by certain firms in marketing foreign rights to their productions.

It is understood certain pictures described in a general way as offerings of a "sex" nature when exported become entirely different products. Bureaus are maintained in the Department of State which are thoroughly in touch with everything done by Americans in foreign countries. The distinguished head of one of these bureaus once described Mary Pickford as the ablest "ambassador" in acquiring good will ever sent abroad by the United States. Because she is so, others may not be, it is explained. Therefore the government keeps close tabs on the reactions from American-made films.

Officials have learned that pictures relatively inoffensive from the public standpoint here, when shown in other countries—in Latin America, as a particular example—differ so radically as to give the impression America is manufacturing pretty raw stuff just to get the business.

Checking up on this the government investigators heard in Los Angeles picture circles stories about a certain super-production that gave them the line they wanted. This production was being "shot" as the inside term is, double. That is to say, one set of views was being taken for the American market, another for the foreign. The scenes "shot" for the foreign market, it was intimated, couldn't be shown here without causing a popular riot.

The film in mind is being much advertised, or will be, it was declared, as having cost a great deal of money, more than a million. Another point in the advertising would be, it was pointed out, that over a million foot of film had been taken. Why so much "footage," inquirers asked, and, asking this, hit on the point they were looking up.

Embargoes on exports are forbidden by the Federal Constitution, but a great to-do may result from any extended discussion of what has been going on if the discussion bears out the intimations gathered in New York and Los Angeles. Certainly pressure could be brought to bear effectively to prevent anything being sent abroad calculated to discredit American business in general.

Commercial experts pointed out that this scheme differed but slightly from that employed by Germany which was to sell with special territories in mind, meeting the demands of those territories whatever they might be. That German interests managed before the war a big trade in off-color books, and ascribed the business to France was frequently charged by propagandists in the heat of the conflict.

## CHARLES RAY HURT.

Los Angeles, July 20.

Charles Ray, in completing his film version of "A Midnight Bell," suffered a painful injury. In the final scene he is bound to a chair while making an effort to ring the church bell to warn the villagers of an attempt to rob the bank. The scene calls for him to fall and his ear strikes the floor. Ray tried to take the fall on his shoulder, but the force of the contact came on his auditory organ and he was rendered temporarily deaf.

## Mabel Normand Going Abroad

Los Angeles, July 20.

Mabel Normand is going to Europe. She has finished "Molly O" and left for New York last week. Miss Normand is to sail in about two weeks.

Two months at least will be the time that she will be away from L. A. during which time the Sennett studios will be closed. On her return she is to return to the Sennett fold.

## FILM MAN TARRED; ORDERED TO LEAVE

**Walter S. Billings of Enid, Okla., Roughly Handled—Wife Seeks Divorce**

Oklahoma City, July 20.

Walter S. Billings, part owner and manager of the two largest theatres at Enid, Okla., was overcome by five masked men while taking films to the Rock Island station for shipment, July 13 and carried to the outskirts of the city, stripped of clothing and treated to a coat of tar and cotton, according to a report made by Billings to the police.

Upon his promise to leave Enid within 48 hours, Billings was permitted to return to his home, minus clothing.

Mrs. Billings recently filed a petition for divorce and alimony, alleging that her husband went on joy rides, and also secretly met chorus girls. She also alleges that he attacked her one night on the street.

## \$50,000 COUNTER CLAIM

**Isaac Wolper Answers W. A. S. Douglas' Suit—M. Kendall Mentioned**

Isaac Wolper this week filed answer to William A. S. Douglas' \$4,850 breach of contract suit, countering with \$50,000 damages. The action revolves about an agreement in which C. Gardner Sullivan, Mesmore Kendall and Mr. Wolper were connected in the organization of a new producing unit to bear Sullivan's name. Douglas alleges he was instrumental in effecting this agreement for which he was to receive \$5,000 or a weekly position in the Wolper employ payable at \$250 a week until the amount was paid off. He acknowledges receipt of \$150 and sued for the balance of \$4,850 through Henry Hersbrun.

Wolper's defense filed by Alfred Beckman of House, Grossman & Vorhaus, generally denies all allegations and for a separate defense and counter-claim charges that Douglas was primarily his (Wolper's) agent in the transaction, but that he was also working in Sullivan's interests as well and by circulating false rumors as to Mr. Kendall's withdrawal from the financial backing of the proposition, caused Sullivan to cancel the contract, which therefore proved of no value to the defendant and for which services Douglas is entitled to no commissions. Wolper adds that by reason of this cancellation he was damaged \$50,000.

## NEILAN CASE DISMISSED

Los Angeles, July 20.

The jury in the suit of Carrie P. Hutchison against Marshall Neilan was dismissed last Wednesday after failing to come to an agreement. The suit was for \$150,000 damages. The plaintiff, who was represented by Philip Cohen, alleged that "Dinty" was lifted from her script "Jackie's Quest," which she had submitted to Neilan, who rejected it and later produced "Dinty."

Among the witnesses was Mary Pickford who stated that there was no comparison between the stories.

## 10c PICTURES

Oklahoma City, July 20.

The Okla. at Bartlesville, Ohio, has inaugurated a policy of showing pictures at 10 cents per head whether old or young heads. The same class of pictures is being run as before including Paramount, Select, Peacock, Universal, Selznick and others.

## TELLIN' AND BELIEVIN'

Carl Laemmle will tell the world (and does) that films cost money. The Universal electric sign on the Astor theatre facing Times square this week said:

"'Foolish Wives' up to this week has cost \$1,209,981.45."

## DECLARE TRUCE: PARLEY IN AUGUST

**Theatre Owners' Committee Named—Seek Formal Agreement**

Adolph Zukor has signified his willingness to confer during August with a special committee of the Theatre Owners of America, just appointed, to frame a formal agreement covering the operations of Famous Players-Lasky in the theatre owning field in competition with members of the Theatre Owners' organization.

The committee named by President Sydney S. Cohen of the Theatre Owners is made up of A. H. Pramer, Omaha; G. G. Schmidt, Indianapolis; J. C. Ritter, Detroit; W. A. True, Hartford, Conn.; H. B. Varner, Lexington, N. C.

With the announcement of the personal of the committee Mr. Cohen made a statement setting forth:

"This matter concerns primarily unfair competition of the Famous Players-Lasky Corporation in the exhibiting field. Mr. Zukor solicited an opportunity to appear before the executive committee of our organization at Minneapolis. This opportunity was accorded him. He fully and freely admitted the breaking of his former pledges and professed to have experienced a thorough change of heart.

"Every opportunity will be given by the committee to Mr. Zukor to translate his promises and professions into deeds. The keynote of all these conferences must be reparation to the aggrieved exhibitor. It must be established once for all that men, whether individuals or groups, cannot use our own money to come into unfair competition with us.

"A complete reformation of the present contract and the system under which it has grown up, must form part of the program of reparation. Every exhibitor must of right be furnished with a copy of every contract he signs and this must be done at the time of signing.

"One other inequitable but altogether too common practice will be brought to the attention of Mr. Zukor. Where an exhibitor has been using Famous Players pictures or any other brand of pictures for a considerable period of years, we believe that he has established a sound equitable value of which he should not be deprived arbitrarily. If such an exhibitor has built up a steady patronage for this type of picture, it seems contrary to all the rules of fair play to have the producer of these pictures established himself in this exhibitor's community as the exhibitors competitor.

"We hope that the entire industry will profit by these object lessons and that other producers will respect the rights and equities of the exhibitor better than they have heretofore."

The last paragraph apparently refers to the carrying out of the project outlined at the Minneapolis convention when it was proposed to draft a formal agreement regulating the relations between distributor-producer and exhibitor during the conferences with Mr. Zukor and present this agreement to the other big producer-distributors for signature.

## COAST'S QUOTA

**Raise \$1,130 Toward Share in Distributing Plan**

Los Angeles, July 20.

Los Angeles and Southern California picture theatre owners expect to be the first district to go "over the top" and meet their quota of \$2,500 as part of the assessment to raise \$15,000,000 under which the exhibitors will operate their "neutral distributing organization." A meeting held in the Walker Auditorium here last week was followed by the giving of pledges by those present. The amount raised was \$1,130. Benjamin Hampton made a two-hour talk in which he stated that the exhibitor would be facing a film famine by February if present conditions in the producing field continued.

According to Mr. Hampton local production is but 19 per cent. of what it was a year ago and of this 70 per cent. is being turned out by Famous Players. He also stated that he was making his last picture, because independent producers cannot meet production costs and are losing money. The reason for this he stated was the fact that Famous Players-Lasky were operating so many theatres throughout the country.

# MILLER APPOINTS TWO MEN, ONE WOMAN FILM CENSORS

**Ex-Senator George H. Cobb of Watertown to Be Chairman—Mrs. Edith Hosman, Mothers' Club Official—Jos. Levenson, N. Y. C. Man.**

## T. & D. JR. CIRCUIT FORMED IN FAR WEST

**Harry Crook Slaughtering Prices—Refusing Film At 1-2 Over Old Prices**

Harry Crook, formerly general manager of the Turner & Dahnen Circuit, has formed a picture booking circuit in the west called the T. & D. Jr. Circuit, comprising the following towns: Northern California, Lodi, Selma, Paso Robles, Antecadero, Godard's I Street theatre, V. C. theatre in Sacramento, Berkeley; Grand, Majestic and Rialto in Reno, and several others towns.

It is reported Crook has slaughtered prices, refusing the booking of films at more than 50 per cent. of former rentals.

## BUT ONE STAR

**Marion Davies, Cosmopolitan's—Featuring Alma Rubens and Seena Owen**

Cosmopolitan has but one star in its film productions—Marion Davies. Its other feminine leads, Alma Rubens and Seena Owens, are featured in their respective pictures.

In a recent report of Miss Rubens again joining the Cosmopolitan forces, she was announced as a star of that organization.

Miss Davies is at work in the New York studio on "The Young Duana"—Miss Rubens is at Cosmopolitan's Astoria, I. L. studio appearing in "Find the Woman." Miss Owen recently completed for the same concern, "Back Pay," not yet released.

## WANTS FILMS BACK

**Callaghan in Court After Federated Film Exchanges**

Andrew J. Callaghan, through his attorney, Nathan Burkan, has applied for an injunction to restrain the Federated Film Exchanges of America from further distributing three pictures he placed with it for release, and has formally notified the defendants his contract is rescinded. The motion is due for a hearing late this week.

Callaghan made three pictures starring Beanie Love—"Bonnie May," "The Millers' Trail" and "Penny O' Tophill Trail" and contracted with Federated to distribute. He received an advance of \$10,000, although the three stood him in something like \$230,000. Callaghan claims the pictures were perfunctorily distributed. He says he has never received any statement of account, and now wants his pictures back.

## "DREAM ST." CLEAR

**Profits Up to July 1 Cover Cost—Look for \$300,000 Profit.**

There are 35 prints playing about the country of D. W. Griffith's "Dream Street." The picture, which was somewhat of a disappointment at the box office in New York, is said to have "got off the nut" about July 1.

Following its special showings at the \$2 scale in the Central and later at Town Hall, it was turned over to the Associated Artists and put out for general release. At the Central and at Town Hall the picture was about 10,000 feet long. Since its general release it has been cut to between 6,900 and 7,100 feet.

With profits up to date covering the cost of production the Griffith office estimates that the picture will ultimately return a profit of between \$250,000 and \$300,000.

## CHRISTIE STUDIO CLOSES

Los Angeles, July 20.

The Christie Studios closed Saturday for five weeks. A general retrenchment policy is to be put into effect when shooting is resumed. Christie is now in New York.

Syracuse, July 20.

Former State Senator George H. Cobb of Watertown, Mrs. H. M. Hosmer of Buffalo and Joseph Levenson of New York will serve as the first motion picture censors of N. Y. State.

Governor Nathan L. Miller at the summer State Capital here this afternoon designated the trio to serve as the State Motion Picture Commission authorized by recent State Legislation. Senator Cobb will be the Commission's Chairman as his term ends December 31, 1925.

The Watertown man served in the State Senate from 1905 to 1912 and was formerly president of the State. He served as Lieutenant Governor under Governor Horace White. He is president of the Jefferson county Bar Association and is a former Jefferson county District Attorney. He is senior member of the Law Firm of Cobb & Casgrove.

Mrs. Hosmer's term is fixed to expire December 31, 1924. Helen May Hosmer is the vice chairman of the State Congress of Mothers, and is chairman of the Committee on Education of the Western Federation of Women's Clubs. She is a member of the Nation Congress of Mother's Clubs and a former member of the citizens committee of Buffalo to secure the regulation of moving pictures. Mrs. Hosmer has played an important role politically in her home city and is vice chairman of the Erie County Republican Committee. She was a G. O. P. National Delegate in 1920.

Mrs. Hosmer also is a member of the A. D. R. and the Prison Gate Commission.

## Levenson Secretary

Mr. Levenson will be the secretary of the commission, serving until the end of 1922. He at present is back of the anti-Socialism movement, his interest in such propaganda dating back to 1916, when he was appointed by President Charles D. Hilles of the National Republican Club, chairman of a committee to investigate the spread of Socialistic doctrine in New York City.

Mr. Levenson for 20 years was Republican leader of the First Assembly District of New York County and active in patriotic and community movements for 20 years. He is director of the Y. M. H. A. and a member of the Educational Alliance of New York.

Governor Miller's appointments come as a surprise. Not one of the three appointees had been prominently mentioned as in the running, and those persons who were suggested are left in the cold.

The commission will not have a single representative of the picture industry upon it, nor does it include a Democrat.

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# GENERAL STRIKE

Los Angeles, July 20.

A general studio strike is on, starting last Friday when the mechanical departments walked out after they had refused to take the cut offered by the producers.

At present the studios affected are Goldwyn, Lasky, Metro, Fox, Realart, Hal Roach, Hamilton White and Buster Keaton. There are about 800 employees out. Tomorrow (Thursday), the Universal, Brunton, Christie and L. K. O. will also be out.

The strength of the strike is in the fact that one of the assistants that the Motion Picture Producers' Association had counted on the Building Trade Council, has not responded. The latter is standing by the International Alliance of Theatrical Stage Employees.

That it is to be a fight against the American Federation is borne out through Frank Gillmore, executive secretary of the Actors' Equity Association having spent three weeks here incognito, and persuaded the local Labor Council that it would be a "general detriment to labor" in the event the actors were called out to support the laborers. He stated Equity was in such condition that the actors did not understand what was expected of them and therefore they could not be expected to walk out when they held \$1,000 a week contracts, for men that were only get-

**Started Last Friday on Coast When Mechanical Departments Walked Out—  
Building Trade Council Refuses to Help Producers—For Equity Gillmore  
Refused Aid to \$7-a-Day Men on Account \$1,000-a-Week Actors—Would  
Disrupt Equity, He Declares.**

ting seven dollars a day. A call, according to Gillmore, would entirely disrupt the actors' union organization and "put it on the rocks," as the general membership did not know they were subject to the call of the allied trades when the time came for them to show their strength.

On the plea that the organization was in peril of being disrupted, and because the allied trades figured they could beat the managers without the aid of the actors' body, it was generally understood the Equity membership would not be called on to help in the battle. Gillmore, after receiving this assurance, left here Sunday.

The big wallop of the strike is to be delivered Thursday, when Universal, Brunton, Christie and L. K. O. are called out. That is going to be the finishing touch to the situation, according to the strike leaders.

The producers' leaders maintain there has been no slackening up of work in the studios. A general survey of the situation, however, shows their statements are in error. There is no doubt but that they are try-

ing to organize strike breaking employees and have an office in the San Bernardino building for that purpose. Their reports are tinged with as much atmospheric hopes as are those of the strikers. Their biggest asset is the fact they are pointing to cuts in other trades as the grounds for a reduction in picture producing. The producers claim that a 12 1/2 per cent. cut is all they are asking and that the union people are in error when they say a 10-hour day is trying to be forced on them. The Union side retaliates by showing a copy of the order posted at the Goldwyn studio at the opening of the fray, with a 10-hour day as one of the stipulations.

Late Tuesday night there was a report that could not be verified the unions had made a proposition to the producers that they would accept a general cut of 12 1/2 per cent. in the running wage in the event the managers would stand by an eight-hour day and would agree no further cuts would be made until July, 1922.

The outstanding feature of the strike is that the building trades are

affiliated with the I. A. in the battle and that the American Federation is behind both sides, which means that in the event the fight comes down to the extreme, that the actors, including the thousand-dollar stars, will have to join with the mechanics in the walk-out of the studios. In practical substantiation of this is the list issued by the Labor Union Council as to the trades that are on strike, which includes the I. A. T. S. E., United Brotherhood of Carpenters, International Brotherhood of Electrical Workers, Bridge, Ornamental and Structural Workers, Painters, Decorators and Paper Hangers of America, International Machinists, International Plasterers' Union, Bricklayers, Billposters, American Federation of Musicians, Actors and Artists Association of America, Hod Carriers and Common Laborers' Union, Plumbers and Pipe Fitters, Sign, Scene and Pictorial Painters and the Motion Picture Machine Operators.

An international call has been sent out covering the United States and Canada, asking all allied trades to

withhold their patronage from the theatres showing pictures that are productions of the studios affected by the strike thus far.

Inquiry at the New York offices of the large producing organizations elicits the unofficial statement that no non-union mechanical crews would be attempted. It is claimed the producers welcome the strike as an excuse for closing entirely for the remainder of the summer, or even longer. It is claimed they only remained open to live up to their contracts with the expensive stars when they would much prefer to close all production for a lengthy period and thus keep pace with the general depression. They argue that 25 per cent. of the picture houses throughout the country are closed and those remaining open are demanded reduced rentals. They claim without exception which, aided by their reissuance, would permit them to release regularly for more than a year without having to make a new picture.

The first step in the battle occurred late last week. A number of meetings were held during the last few weeks by the Producers' Association here and a general understanding reached by all of the membership as to the cuts that were to be imposed on the mechanical staffs.

The Goldwyn studio was the first to have a pay day with the cut in force and therefore the first to have a walkout.

## KOPLAR REBUYS 16 ST. LOUIS HOUSES Buys Back From Players —Ends All Litigation— Possession Sept. 1

Harry Koplar, the Missouri picture man, has repurchased from Famous Players - Lasky Missouri Corp., the chain of theatres he sold to Famous some time ago, located in St. Louis, which resulted in considerable litigation. The repurchase disposes of all the lawsuits and involves an obligation on the part of the Koplar interests to play Paramount pictures.

The deal includes 16 houses controlled by Famous in St. Louis, but does not include the Missouri, Delmonte and Criterion, which Famous Players will continue to operate.

There is an undercurrent report Famous is dickering with Skouras Brothers, who have the First National franchise in St. Louis, for some sort of an arrangement to take over the Missouri, DeMonte and Criterion. An official of Famous, however, denies any such deal is contemplated or being considered.

The houses involved in the Koplar repurchase are the Gravois, Novelty, Maffitt, Cherokee, Pershing, Shenandoah, Grand, Juanita, Montgomery, Aroo, Lindell, Lafayette, Grand, Florissant and Royal. Koplar resumes possession Sept. 1.

## CARNIVAL CRIMES

(Continued from page 2)  
18, Leslie Gardner, 19, Helen Dunleavy, 10, and William Ryer.

Wilkes-Barre, Pa., July 20.—The Leader says: "It is reported that this town is to be infested with another infernal carnival. Another of these condemnable things is to leave a bad effect on our youth and take thousands of honest dollars away dishonestly."

Erie, Pa., July 20.—Councilmen here went on record as unanimously opposed to carnival licenses. Veterans of Foreign Wars thereupon canceled a carnival contracted to appear here under the association's auspices.

Wichita Falls, Tex., July 20.—An

ordinance was introduced here to forbid carnivals henceforth. Police Commissioner Braley said in its behalf: "These carnivals are always followed by a bunch of pickpockets, thieves and female undesirables."

Fort Wayne, Ind., July 20.—Councilman Stafford, after helping vote down a bill to overtax carnivals so they cannot show here, announced a change of heart after a bunch of roustabouts with a carnival company he helped let in here raided his chicken house and stole every one of his flock. He says he will reintroduce the ordinance himself.

## Citizens Aroused

Shamokin, Pa., July 20.—Local authorities announced to a committee of determined citizens who demanded no more carnivals that henceforth none would be let in. Commenting on it the Dispatch says: "It's about time. These disease-carrying, community-robber combinations of gamblers, pickpockets, panderers and exponents of open lewdness—anything to get a crooked dime from the public—have been a pest around here. They have fattened upon the community, brought into it the most disgusting and disgraceful exhibitions it has ever known, and have taken away thousands of dollars of hard-earned money."

Harrisburg, Pa., July 20.—Millersburg has barred carnivals. The town had just finished a drive for public health funds. President Brubaker, of the council, proposing the carnival exile, said: "We can see no logic in appealing to the people for funds with which to carry on public health work and then subject those same people to the evils attendant upon loosely conducted carnival shows." The Patriot added: "Common sense has driven out the medicine faker. Why should a harbor be afforded to other fakers? The action will make the community better morally, physically and financially."

Williamsport, Pa., July 20.—A citizen complained he had been cheated of \$40 at the Ferrari Shows. The police forced the management to give the victim back his money and closed the gambling tent.

Fort Worth, Tex., July 20.—This city has passed prohibitive license fees to bar carnivals. The police reported after the last one that a record wave of burglaries and general crime had resulted.

Rockford, Ill., July 20.—R. M. Kinsey, employed by a carnival company, was arrested on a charge of

insulting women while drunk and disorderly, and he knocked down Deputy Sheriff Bjorlund before subdued.

Canton, O., July 20.—A \$300-a-day license fee was "hung on" a show booked here after reports from Ash-taba, where it appeared, and copies of the findings were sent ahead to Alliance, O., where the show expected to go from here.

Burlington, Vt., July 20.—Police officials in St. Albans closed up the Oriental show with the World of Mirth Carnival and all concessions on the grounds, claiming there was too much gambling and crooked playing. A local man was attacked and robbed by several carnival attaches while crossing a dark space behind one of the tents. Henry Mitchell and daughter, Rosie, connected with the shows as fortune tellers, were arrested and placed in the St. Albans jail on a warrant issued in Mahoney City, Pa. Officers are on their way from that city and will take the couple back to face a charge of obtaining money under false pretenses.

## BLUE LAW N. G.

Los Angeles, July 20.

The Pomona Sunday Blue Law has been declared unconstitutional. A decision handed down by Judge Burnell stated that it was class legislation for the reason that churches and other organizations were permitted to operate on Sunday and while they did not charge an admission fee collections were taken and the result of a collection and an admission fee were one and the same.

The ruling was the outcome of an injunction suit that was brought by West Coast Theatres, Inc. against the City of Pomona. The city attorney stated that he would not recommend an appeal.

## FILM MEN PROTEST

London, July 20.

The British film producers have united in a cable protest to President Harding asking his support against a taxation import duty on British films, pointing out the injustice as compared to the treatment American pictures get here where they provide a huge percentage of the program.

## EARL EXPLAINS

Hollywood, July 15.

Editor Variety:—  
On page 31 of your July 8 issue, you have printed an article "panning" my method of motionpicture making. First of all, I am not a camera-

ture director, and president of the Rubaiyat, Inc., which is filming Frederick Warde in the title role, as Omar.

Secondly, I have patented no methods of screen photography.

As my former profession was that of a portrait and landscape painter, with 20 years of study in Europe and the Orient, and various university training, and long experience in the other art fields, I feel that there are no justifiable grounds for such an attack.

For years it has been my policy to praise a rival's virtues and to condemn his shortcomings in silence. The author of your article I have never heard of. I must, however, say that his sweeping generalizations about the low intelligence of all cameramen and motion-picture people, with the exception of himself, leads one to wonder only how Variety could have been persuaded to afford space to so trifling a person.

Ferdinand Earl.

## ALIENATION SUIT

Jackie Saunders Sued for \$50,000 by Non-Professional.

Los Angeles, July 20.

Jackie Saunders, wife of E. D. Horkheimer, is named as the defendant in a \$50,000 alienation of affection suit instituted by Mrs. Juanita Cohen, wife of J. Warde Cohen, representative of a San Francisco millinery house. Horkheimer has issued a statement in defense of his wife. Cohen states that the charges are preposterous, admitting that he was friendly with both members of the Horkheimer family.

Mrs. Cohen alleges she discovered her husband and Miss Saunders together in an apartment here June 12 last and that she started divorce proceedings on the evidence then obtained. She also charges endearing letters had passed between Miss Saunders and her husband.

## FILM HOUSES DARK

Portland, Ore., July 20.

Chehalis, Wash., show houses this week are dark and the Chautauqua is the cause. O. H. Ruggles and J. D. Rice, owners of the picture shows, did a unique thing when they jointly determined to close for the week of the Chautauqua. Chehalis lays claim to distinction in the action of the showmen, the like of which they have never heard of.

## FORMER STANLEY IN PHILA., NOW CLOSING First Time in 8 Years— New Policy Maybe at Reopening

Philadelphia, July 20.

The Stanton, Market street, above 10th, for a number of years under the name of the Stanley, the biggest and best bet of the Stanley company in Philly, will close this week for the first time in its eight odd years' existence.

It will be dark until Sept. 5. The interesting note concerns its reopening in the fall "with a new policy."

Rumor has it very definitely, although unconfirmed by the Stanley people, that the new policy will be vaudeville and pictures. If so it will be the first house of this nature on Market west of Broad, which has always been a picture row, as has Chestnut street adjoining.

Some of those with their ears close to the ground declare that in return for the Stanton, the Stanley people will turn the Globe, Juniper and Market streets, always a three-a-day vaudeville house save for brief summer seasons, into a straight picture house, but this is denied.

The Stanton has been very much hit by the building of the new Stanley, four blocks away at 10th and Market streets. One manager here said the Stanley people made a mistake in taking the name of Stanley away from the old house and giving it to the new one.

## ALLEGES PADDING

Los Angeles, July 20.

T. Hayes Hunter has started suit against the Dial Film Corp. and Otto Bollman for an accounting on the cost of production of "The Light in the Clearing." Hunter states that he had a contract to receive 15 per cent. of the profits on the picture. He alleges that Bollman padded the production cost sheet, even to the extent of placing his own children on the payroll. The cost of the picture is stated to have been \$157,337.31.

The Dial is now trying to break its releasing contract with Hoddinson.



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# VARIETY

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## ORCHESTRAS OUT

### ENGLISH PICTURE BUSINESS GROWING CONSTANTLY WORSE

**Proposed No Trade Shows For Six Months—Lord Beaconsfield Against Pictures—Mrs. Asquith in Accord—Latter Says Kinema Destroys Real Art.**

London, July 27. The picture business here is getting constantly worse, although many new mushroom companies for producing and renting are springing up. The proposal is now abroad to give no trade shows for six months, but even if adopted it is known that the more important firms will ignore it.

Lord Beaconsfield, the sporting peer and Lord Lieutenant of Sussex, was recently asked to give his patronage to the Brighton Kinema Fete, but refused, saying the invention of the motion picture was one of the greatest misfortunes the country ever suffered. Pressed for an explanation, he explained he alluded to the increase in child crime traced to sensational pictures and also to the introduction of simple people by means of pictures to vice in every form.

Mrs. Asquith, the wife of the former premier and author of a book of indiscreet memoirs, while watching a picture being made, declared the kinema was a curse as it destroyed real art.

#### OFFER FOR F. P. STUDIO

It is reported Henry Ford has made an offer to Famous Players to purchase the picture concern's studio recently completed in Long Island City.

It is understood the automobile manufacturer wants it for an assembling plant for his machines.

#### WARFIELD IN 2 FILMS

Los Angeles, July 27. David Warfield is expected to start west shortly for the making at Metro of "The Music Master" and "The Return of Peter Grimm." He is to appear in both productions.

### CAPITAL PRODUCERS SELL STOCK AT \$10

**Admit Producing Is a Gamble—But One Share Per Person**

Washington, D. C., July 27. Washington is to have its own producing firm, L. Monta Bell, formerly managing editor of The Washington Herald, George Marshall, owner of the Palace Laundry, Washington's largest laundry, and Arthur Leslie Smith, son of T. Arthur Smith, who conducts a concert bureau here, have combined forces and are to be known as Mutual Productions, Inc.

Their plans, although yet in the formative stage, have some ten plays set for their first showing. This list including "Genesis XVI," "Matrimony," "Love Nestors," "Wings," "The New Cinderella," "The Soiled Dove," "If," and "Affinities." The authors of these endeavors have not as yet been disclosed by the concern, although they state the writers are of national reputation. It is also the intention of the company to produce a number of plays by L. Monta Bell, who has a number of vaudeville successes to his credit.

Their stock selling idea is a unique one, they being capitalized for \$50,000 with shares \$10 par and only one to each purchaser. They state in bold type in their circulars that it is a gamble and hence the restrictions of one share to each individual.

As to the production end, it is stated a New York director will be engaged, as well as a New York cast.

(Continued on page 2)

### OF FILM AND VAUDEVILLE HOUSES

**Keith, Proctor, Loew, Fox, Moss, Strand, Capitol, Rivoli and Rialto Serve Two Weeks' Notice on Musicians—Nothing to Do With Federation Row With Local 310**

#### DEMANDS INCREASED

All the musicians of the B. F. Keith, F. F. Proctor, Marcus Loew, William Fox and B. S. Moss (Keith) theatres in New York, playing vaudeville or pictures or both, besides the big Times Square straight picture houses, Strand, Capitol, Rialto and Rivoli, received two weeks' notice after the Tuesday night performance.

The respective managements reached the decision to dispense with the present musicians and scales in conference. One of the managements, referring to the matter of the universal notice, said that their decision to give notice had been arrived at

(Continued on page 8.)

#### JOLSON BUYS IN

**Pays \$25,000 for One-quarter Interest in "Gertie's Garter"**

Atlantic City, July 27. After A. H. Woods' "Gertie's Garter" gave its first performance here Sunday night at the Woods, Al Jolson, who was present, purchased a one-fourth interest from Woods, paying \$25,000.

The show goes from here to Broadway, opening next Monday at the Republic, New York.

### COERCION CHARGED ON EQUITY; GOING BEFORE ARBITRATION

**Board Appointed—Hearings Commence Monday—P. M. A. and T. M. A. Must Settle Dispute Within Five Days—New Members in P. M. A.**

### BOSTON'S NEW DAILY PRESS AGENT AID

**Service Has Entire Charge Of Dramatic Department**

Boston, July 27.

The Boston Telegram, the newest daily to be published in this city, is to have its dramatic department handled by the Hunt, Luce Service, a press agent service which is very well known here. This service will take care of everything pertaining to dramatics in the city, will attend to the dramatic advertising and representatives of the service will actually review shows.

While it may be true that some of Boston's dramatic editors appreciate the efforts of press agents who send in acceptable advance "reviews," this is the only case where a press agent service is operated on a bonafide arrangement with a daily.

#### SHEEHAN AT TREMONT

Boston, July 27. Al Sheehan has again come into his own. Manager of the Tremont in the olden days when it hit the pinnacle of its success, he drew out just before the death of the veteran owner, John B. Schoeffel.

Sheehan managed a theatre in Providence after that and last year was manager of the Globe, the half-sister of the chain of syndicate houses here. Now he is again in charge of the Tremont, being house manager under Tom Lothian and everybody is glad.

Next week the charge of violation of the coercion clause in the managers' Equity agreement will come before a board of arbitration which has been jointly appointed. The matter must be threshed out within five days, starting Monday. The disputed clause six in the agreement is one

(Continued on page 20)

#### JOHNSON'S SALARY

**Colored Ex-Champ Given \$5,000 Weekly for Sparring Exhibition**

Jack Johnson, recently released from the federal penitentiary at Leavenworth, who arrived in New York last week and was greeted by a large turnout of colored residents, was quickly taken as an attraction and opened at the colored amusement park, 143rd street and the Harlem River.

The "big smoke" is doing a bit of chatter and four rounds of sparring, for which he is getting a salary of \$5,000 for the week. The park management lofted the admission for the Johnson appearance from 10 to 25 cents and the gate Monday drew 7,000 people. Next week Johnson will appear at the Dunbar, a colored theatre in Philadelphia at the same guarantee.

The ex-heavyweight champion appeared on Broadway Tuesday and immediately drew a horde of curious, who followed him along the street.

#### TOWN WITHOUT PICTURES

Portland, Ore., July 27. Local film men have discovered that Clarkston, Wash., a city of more than 3,000 people, is perhaps the largest town in the United States without a picture show.

Blue laws are assigned as the reason.



# NORA BAYES PLAYING IN LONDON THREATENS TO SUE IN NEW YORK

Opened Abroad Monday, Three Days After Arrival—  
Claims Reopened "Snapshots" Continuation—  
Closed Broadway Show Through Refusal

London, July 27.  
"After Dinner," at the Lyric, had Nora Bayes in the cast Monday night. Miss Bayes arrived here last Friday on the Mauretania. Jenie Jacobs, the New York agent, was on the same boat and is said to have arranged for the Bayes-Lyric engagement following her arrival.

At the New York office of Jenie Jacobs the cabled report of Nora Bayes' London engagement was made after her arrival on the other side was confirmed. The same office denied Miss Bayes had been engaged for the London show before leaving New York. Miss Jacobs is Miss Bayes' theatrical representative.

It is said Nora Bayes had her sailing tickets for the Mauretania (leaving New York July 15), when she informed the Selwyns the week before that she would insist they conform to the run of the play contract given her for "Snapshots" that was thereupon forced to close its run through Miss Bayes' stand. Previously Miss Bayes had refused to accept a cut of her salary, from \$2,250 weekly to \$1,750 a week, although the other principals agreed to a summer cut. Some of them were said to have personally requested Miss Bayes to do so or waive her claims to the run of the play agreement in order that the show might continue. Miss Bayes refused to listen and is reported to have said when informed Lew Fields was interested in the management, that while she felt some regret on that account, she would do nothing to help the Selwyns. Miss Bayes' six weeks' contract for the show expired the following Saturday, July 9. Owing to the confusion ensuing with the Bayes matter, the show failed to post notice the previous Monday, doing so Tuesday, and then played one performance, Monday, July 11, to make up the full week, the Monday performance being given without Bayes.

Monday night of this week "Snapshots" reopened in the same theatre (Melwyn), reorganised with new scenes and business, constituting what the management believes to be a new company.

Tuesday it was reported Nathan Burkan, attorney for Miss Bayes had received instructions from her to start an action against the "Snapshots" management, to recover, on the ground her run of the play contract still held good for the show, which had been merely temporarily suspended.

Mr. Burkan is also attorney for the Marcus Show, in the matter of Betty Bond (from vaudeville) opening with "Snapshots" Monday after having signed a season's agreement with the Marcus Show at \$200 weekly. The Marcus people are demanding Miss Bond keep her agreement. That show is now rehearsing. Unless an adjustment is reached before the end of the week Mr. Burkan, according to report, will take action to restrain Miss Bond's further appearance in "Snapshots."

**SAILINGS**  
Aug. 13 (London to New York)  
Mr. and Mrs. Bert Errol (Aquitania).

July 22 (London to New York),  
Henry Thayer (Zealand).  
Sept. 3 (London to New York),  
Arthur Sinclair and Irish Players (Celtic).

Sept. 4 (London to New York),  
Sir Harry Lauder.

London, July 27.  
Henry Thayer sailed on the Zealand July 22. Elsie Janis and her mother are announced to return home in the middle of August.

417 Pounds for Leonora Harris  
London, July 27.  
Leonora Harris sued Gilbert Miller before Justice Darling for breach of contract, alleging he had agreed to play her in "His Lady Friends" for the run of the piece at 25 pounds weekly. The defence was she had resigned.

After much evidence judgment was given for Miss Harris with 417 pounds damages.

**YIDDISH SCHEME FLOPS**  
London, July 27.  
The scheme for the Yiddish theatre at the Scala has collapsed despite statements from Director Davidson, said to be the son of a rabbi in Leeds, who declared there was enormous capital at the disposal of the scheme's chief backer, Dubosky.  
Repeated attempts to interview Davidson on the subject failed although he was known to be in the theatre.  
He has either been badly let down by Dubosky or is a wonderful romancer.

## AUSTRALIA

By ERIC H. GORRICK

Sydney, June 25.  
HER MAJESTY'S—"Firefly." Finishes in three weeks. Splendid run.  
CRITERION—"Scandal." Finishes July 1. Business good.  
PALACE—"Wedding Bells," comedy, by Salisbury Fields, with Joe Coyne. Business not big. To play nine nights. Coyne made personal hit and put the show over. Sid Sterling ran close second. Cast includes Arthur Denton, Lance Lester, Frances Ross, Rubi Trelease, Marie Le Varre, Reg Long, Marjorie Bennett. Williamson Tait gave the piece splendid mounting. Robert Greig produced.  
ROYAL—"Opus July 2 with "Adam and Eva." Cast includes Maud Hanford, William Kelly, Frank Harvey.

TIVOLI—Annette Kellerman Co. close this week. Business good. Opens Melbourne July 9.  
FULLER'S—"Smart Set Diggers." Clever. Hall and Menzies return went big. Sam Stern, four character songs, good applause. Taylor and Summers, songs, just got over. Act too long and sage. Following three acts all doing songs, Louis London cleaned up with his own style of character songs. Cestria closed and held them.  
GRAND O. H.—Fuller's Melodramatic Stock.

PLAYHOUSE—Maroi Entertainers. House regarded as "white elephant." Business away off.  
HAYMARKET—Films: "What's Worth While," "The Price of Possession."

LYCEUM—"Fighting Cressy," "Lady Nogg."  
STRAND—"A Small Town Idol."

### MELBOURNE

HER MAJESTY'S—"Oh, Lady, Lady."  
KINGS—Marie Tempest, Grahame Brown, Co.  
ROYAL—"Maid of the Mountains," BJOUL—Billy Elliott, Jerry Keating and Ross, Huley and Bent, Vaude and Verne, Walter George Co.  
TIVOLI—Kellerman Co., July 9.  
MELBA—Films: "The Gilded Lily," "She Loved Him Plenty."  
AUDITORIUM—"What's Worth While," "The Price of Possession."  
PRINCESS—Dramatic Stock.  
OLYMPIA—Leon and Co.

### ADELAIDE

ROYAL—John D. O'Hara in "Three Wise Fools," July 16.  
Maid of the Mountains.  
PRINCESS—Stock Co.  
WEST—"Small Town Idol."  
PAV—Film: "The Misleading Lady."  
MAJESTIC—"The Passion Flower."  
KINGS—Laura Guerite, Loader and Laney, Evans and Dean, Randolph King, Baisden, Corona, Edwards and Parkes, Tilton and West, Maggie Buckley, Sinclair Bros.

### NEW ZEALAND

Auckland  
HER MAJESTY'S—"Chu Chin Chow."  
KINGS—Stock.  
TOWN HALL—Rose Alba.  
OPERA HOUSE—Clive Chivalli, Maggie Foster, Pinto, Baron, Gus Raglas, Johnston Co.  
NATIONAL—Film: "The Mad Marriage," "Cinderella Jane."

### Wellington

G. O. H.—The Cherniavskys.  
TOWN HALL—Dan Agar in "Odds and Ends," with Edgley and Dave, Hill and Williams, June Daw, Nell MacGuire and Mac Martin.  
HER MAJESTY'S—Gardner and Ryere, Jock and Graham, Vardell Bros, Fifi de Tine, Nellie Kelle, Maud Gurney and Mr. C.  
KINGS—"Dinty."  
QUEEN'S—"La Tosca."

### Christchurch

ROYAL—"Humpty Dumpty," pantomime.  
QUEEN'S—"Castle of Dreams," "Bride 13."  
OPERA HOUSE—Hugh Huxham Co., Art. Tanchert, Bellora.  
GRAND—Film, "The Prey."  
Harry Cohen is to have charge of New Theatre Royal.

"The Little Whopper" is a success in Perth.

The Humphrey Bishop Players open at the Palace July 2, transferring to Criterion July 9.

Wilkie Bard opens at Tivoli next month under management of Harry Musgrove. Reported receiving 400 pounds weekly.

Mira Kenham has joined "The Maid of the Mountains." She was imported from England by Williamson-Tait.

"Oh, Lady, Lady" is playing to good business at Her Majesty's, Melbourne.

Claude Bantock, appearing with "The Maid of the Mountains" Co. in Melbourne, died last week. He had been with Williamsons for years.

Joe Coyne will produce "Nightie Night," "Wedding bells" and "His Lady Friends" in Brisbane. Season is limited to two weeks. Show will then go to Melbourne. Out of the three pieces "Nightie Night" has been the outstanding hit.

The Fuller Vaudeville Circuit has opened the King's Hall, Newcastle. The old Victoria theatre of the same city is being remodeled. Acts play this town on the way to Brisbane.

"50,000 Miles With the Prince of Wales" opens at the Palace July 9. Picture is controlled in this country by Universal Films. Williamson-Tait running the feature. A percentage of the profits, if any, will be given to Boy Scouts at end of the run.

Edith Drayson and Claude Fleming will leave "Firefly" and join "The Little Whopper." Miss Drayson replaces Dorothy South, who has gone to England.

When "Adam and Eva" finishes at the New Royal, "The Little Whopper" will move in and "The Maid of the Mountains" will go to Her Majesty's. The company playing "Adam and Eva" will open in Melbourne with "Scandal" about Aug. 16.

Show business in New Zealand at the present time is very bad. The Williamson-Tait pantomime, "Humpty Dumpty," has been playing to less than 50 pounds per night. All companies are complaining.

John Waller of "The Welcome Stranger" returns to the States June 29.

Williamson-Tait sold the entire rights of the Annette Kellerman show to Harry Musgrove. The show was not considered up to the standard set by this firm.

Jules Jordan goes to New Zealand this week to play "Welcome Stranger."

"Fit To Win," a sex picture, is doing good business at the Shell. Men over 18 years are only admitted by order of the Board of Health.

Marie Tempest and Grahame Brown begin a ten weeks' season at the Criterion next month.

Dan Agar is taking a vaudeville company through the smalls of New Zealand.

Ed Charlesworth and Harry Tanner have been placed in control of stage at Fuller's New theatre. Harry Musgrove is importing star acts from all over the world for his circuit. Acts will play Tivoli theatres in conjunction with pictures.

### IRISH PLAYERS' DATE SET

London, July 27.  
Arthur Sinclair and the Irish Players opened a short season in "The Playboy of the Western World" at the Court July 25 very successfully. The company sails on the Celtic Sept. 3 to open at the Henry Miller, New York, Sept. 19.  
Sinclair declared that despite press announcements, the engagement at the Court would last no longer than a fortnight.

# LONDON'S BIG CELEBRATION OF "CHU CHIN CHOW" CLOSING

Run Ended July 22—Remarkable Demonstration—  
Oscar Asche Raps Producers of "Enemy Plays"—  
Each Member of Company Thanked.

## REVIVE OLD-TIMERS

Open Air Performance in Paris—  
Yvette Guilbert Appears.

Paris, July 16.  
L. Poiret, the dressmaker, who has installed an all fresco theatre in his garden, with seats at 30 frs., presented his third program this week, which is a sort of revival of the old cafe chantant, with impersonations of well-remembered stars, such as Fragon, Kam-Hill, Paulus, and the manager of the dancing resort Moulin de la Ville. Also imitations of Judic and Taffioni, with popular Moulin Rouge dancers.

Yvette Guilbert, a shadow of the past, appeared in person.

This show is entitled "Fiona-Fiona," or 50 years in the concert. Mme. Delma sings the ditties of Theresa; Rene Fauchois is excellent as Paulus. Mlle Pomponette is applauded in a series of dances.

So far business has not been encouraging.

## SOLD FIGHT FILM

400 Bookings Before Genuine Picture Arrived

London, July 27.  
A pirated film showing the big fight between Jack Dempsey and Georges Carpentier found its way into England. It was either a stolen original or else someone in the audience in New Jersey had a camera concealed. This latter theory is much credited here.

Clavering, head of the big Film Booking Office, got away with 400 bookings of the big fight film.

Hy Wink, who landed with the genuine film, would have had a great deal of difficulty booking, but he obtained an injunction and the right to fill the dates booked by Clavering through the F. B. O.

Clavering himself has refused to give any information regarding the matter, leaving the whole dispute in his lawyer's hands.

## LILY ELSIE WAITING

Her Manager Will Produce "Cookoo" Abroad

London, July 27.  
Lily Elsie will return to the stage when she can find a suitable play which she hopes to do soon. Her manager is Ernest C. Rolls.

Rolls has scheduled Harry Green in "Welcome Stranger" and also "Cookoo" with book and lyrics by Felix Adler, to be succeeded by "Dear Me" in which Hale Hamilton and Grace LaRue will appear.

Rolls says, too, he has joined with Arthur Hammerstein for the exchange of American plays and players and has an eye as well on pictures.

## CHILDREN BARRED

England and Wales Won't Allow Kids Under 12 on Stage

London, July 27.  
On and after Aug. 8 no performing licences will be granted in England and Wales to children under 12. Scotland and Ireland are not affected.

## LAURILLARD'S JUDGMENT

London, July 27.  
The Laurillard & Grossmith severance of relations dates from June 1. Laurillard declares he still maintains a financial interest in the firm. As a reason for the split he says he wanted to exercise his own judgment in the choice of plays and artists.  
Laurillard still harps on the English-American exchange of plays and players story that connected his name with Marc Klaw.

## ELLEN TERRY AT 65

London, July 27.  
Ellen Terry celebrated her 65th anniversary on the stage by appearing three times daily in Shakespearean fragments at the Gaiety theatre house in Manchester.

London, July 27.  
The last night of "Chu Chin Chow" at His Majesty's, July 22, after five years, was the occasion of a remarkable demonstration by a crowded house, many of whom had been waiting since early morning. At the curtain's fall Oscar Asche made a speech and thanked each member of the company by name.

Asche said the theatre now passed from control of the estate of Sir Herbert Tree into the hands of Grossmith & Malone, although Mr. Asche himself still held tenancy for a new autumn production. Enormous applause greeted Asche when he expressed a wish that the new leases would present only plays by Britishers or their allies, although other managements had forgotten themselves to the extent of putting on enemy plays which they called comic opera.

Grossmith & Laurillard's attempt to produce an enemy play at the Adelphi led to Cochran's crusade last year.

At the end Clara Butt sang "God Save the King." She sang "God Save the Queen" at the opening of the theatre 25 years ago.

## AUTUMN PRODUCTIONS

London, July 27.  
Autumn arrangements for production include Leon M. Lion collaborating with John Buchan on an adaptation of "Greenmantle," and also with H. A. Vachell on "Blinkers" for the West End. He will produce Monckton Hoffe's "A Faithful Heart" and "Araminta," by J. C. Snaith and Dorothy Brandon.

Arthur Wimperis will provide Arthur Bonchier's new show. It will be found on the soldier's wartime show as produced by him at the front.

Frederick Stanhope will produce over here "Clarence," by Booth Tarkington.

## CLOSINGS AND CHANGES

London, July 27.  
"London-Paris-New York" closes July 30. Its successor may be the Chauve Souris theatre from Moscow or the new revue, "The Fun of the Fair," already in preparation with a cast including Juliette Compton, Germaine Mitty and Tilio, as well as the much boomed "most beautiful girl in the world."

The Russian Ballet finishes at Prince's July 30 and the theatre will remain closed until after the Gilbert and Sullivan season following which Mme. Sarah Bernhardt is booked.

"The Family Man" finished at the Comedy, with "By All Means, Darling," following July 29. "James the Less" with Owen Nares, closed July 23 at the Adelphi. Hampstead has moved from the Everyman to the Queen's with a triple bill including "The Shewing Up of Blanco Posnet."

## CAPITOL PRODUCERS

(Continued from page 1)  
these casts to be assembled on the "Play try-out basis."

Mr. Bell has had considerable experience in producing and managing. The Shubert-Garrick Stock during the summer of 1920 being under his direction and ownership; during the summer of 1919 Mr. Marshall of the newly organized company was associated with him for a position of that summer.

A number of years ago all three members of the new concern were in the profession as actors.

Considerable interest is being shown in the venture, the local dailies giving it a great quantity of space and at their offices it was shown that the stock issue is fast being subscribed for.

## PEGGY O'NEIL

SAVOY THEATRE,  
LONDON  
2nd YEAR

# BEARS HAMMER FAMOUS ANEW DESPITE \$13 PROFIT A SHARE

**Selling Said to Be Based on View Industry Must Face  
Drastic Deflation at Box Office—Loew, "Well in  
Hand," Up to Nearly 12.**

Famous Players preliminary report of profits issued a few days ago, showing profits at the rate of \$26 a share for the year, doesn't mean anything to the Wall Street bears. In the first hour of trading on Wednesday they repeated the now familiar maneuver of concentrating on the film issue and driving it from the previous day's new high mark of 49 1/2 to 45 1/8, close to its worst price of 1921, a net loss in the hour of more than 4 points. Some support appeared and the stock rallied to 46 1/2, when the pressure was renewed and the issue went through the day with the short sellers distinctly in the ascendancy.

Traders' views on the prospect of Famous Players are wide apart. Insiders in the company are loud in their protestations that the next dividend is to be paid and the stock is a good buy anywhere from 48 down. They say they are buying it themselves. Professional trading sentiment takes the opposite angle. One of the shrewdest in-and-out traders in Times square, and a man thoroughly familiar with the picture industry, is outspoken in the opinion that Famous Players is a sale anywhere around 50. That's the way it goes.

## Dull on Rallies

The stock is sluggish on the upgrade, and appears to be vulnerable on the decline. On the way up from the low of 44 5/8 the daily turnover never reached 6,000, while the dealings totaled 10,000 July 21, when the new bottom was established. This situation might indicate that supporters can run the price up easily when the bears let them alone, but the issue cannot make a stand against pressure from the short side.

The preliminary statement was for the half year ending July 1, and showed the maintenance of the first quarter net of \$1,500,000 through the second period. The market seems to disregard this and center its attention on the bear argument that the picture industry is about to meet a period of rigid "deflation," beginning with lower prices at the box office and lower rentals in consequence. While nearly all the other industrial shares have been through this process since last May, and the stock has discounted the new condition as it showed itself, the film trade had not entered the "deflation" area during the period covered by the Famous Players' financial report, at least to the extent suffered by the other issues. The market takes the view that it will enter the business condition with the resumption of the amusement business in the autumn, when the income account will reflect the state of things.

## The St. Louis Deal

It is likely that the sale of St. Louis theatres involving \$1,000,000 by Famous Players furnished inspiration to the bear traders. The transaction as a matter of fact is entirely perfunctory, the change of ownership being largely nominal and Famous Players remaining in a substantially unchanged position with regard to the film arrangements of the property.

Nevertheless, an ingenious bear could twist the deal into the argument that the company was weakening its position toward the independent exhibitor in the face of anti-trust agitation, and any reversal of a corporation policy can be interpreted as a sign of weakness. There are many interesting considerations marketwise in the attitude of Famous Players toward theatre ownership.

Loew jumped into a leading place of interest as a feature of the amusement group this week when it advanced steadily to 11 3/4, a new high on the movement and a two-day gain of more than a point, after hanging listlessly at 10 1/2 for three weeks or more. Downtown brokers declare that liquidation of small and discouraged holders has about worked itself out and the stock is now in the technical position described as "well in hand." Strong Wall Street interests are known to be heavily involved in Loew and anxious for its recovery. It is declared that the short selling in the stock was nearly all done at the higher levels from 22 to 14, and that a good deal of covering was done around

that figure. The rest of the pressure came from the liquidation of small holders. With the short account pretty well evened up before the bottom of 10 was reached, and no buying power in sight, it followed as a matter of course that minor selling of real stock exerted a disproportionate amount of pressure.

## Orpheum Situation

Orpheum continued to hang sluggishly around its new low of 20 with sales in extremely small volume. It is apparent that the big holders of the stock are making no effort to support the price. Before the late spring and summer slump it was understood that insiders had generous orders placed around 23 and 24, but these have been withdrawn. During the general upturn of the market last April Orpheum was aggressively bid up to 39 3/8, probably in part by the men in control of the property. At that high short selling for a profit came in. Efforts to support the price only intensified the selling.

Wall Street traders have an uncanny sense in smelling out stocks that have supporting orders under them, and as a matter of general practice selling against these orders. The Orpheum interests probably had the common experience of finding that if they were going to play the Stock Exchange game, they might as well give their entire attention to it and let the theatre business take care of itself. Since the theatre business just at this moment requires all the attention that can be devoted to it, they decided to pass up the ticker game and go to work making the box office pay. That probably is the story of the Orpheum drop.

## NEW OPERETTAS

Paris, July 27.

"Au Chat Botte" (Puss in Boots) is the proposed title of the new musical comedy by Willemetz, music by Christini, to be produced at the Bouffes in October.

A new operetta by M. Yvain, book by Yves Mirande, is also promised for the Nouveautés, for November.

Signerin, who is running a summer show at the Cigale, will assume direction of the Theatre Monecy next season, with H. Rossi probably as administrator.

## BENEVOL BRAVES HEAT

Pais, July 27.

The South American mesmerist, Benevol, with his company, has taken over the Ambigu for a couple of months, and is presenting the entertainment he so successfully gave here last year in a picture hall. He is supported by Robertson, Andross and a woman billed as Lucile. George Lacoste directs the orchestra. The Great Raymond is due at the Alhambra soon.

## TALMADGE IN FRANCE

Paris, July 27.

Norma Talmadge, with Herbert Bronson, is due here in November to work in a film in France and Algeria. "The Voice of the Minaret" of Robert Hutchins, is to be filmed by Bronson, who will also produce "Snake Bite" with the same cast.

## MERCANTON'S FILMS

Paris, July 27.

Louis Mercanton, the French film producer, has sailed for New York, to present a super-production to the American trade.

## AILS IN DRUG BUSINESS

Roscoe Ails has purchased an interest in a drug concern operating stores in New York and Cleveland. Ails has temporarily left the stage to handle his drug interests.

Marguerite-Giuran's Dancing School. Mlle. Marguerite and John Giuran have opened a school of dancing in the Century theatre building. They will specialize in the perfection of professional terpsichoreans.

## ROCKAWAY'S LEGIT HOUSE BARS STAR

**Sol Brill's Refuses to Allow Carrillo to Appear  
With Lights**

An annoying incident in connection with the special performance given Sunday evening at B. S. Moss' Columbia, Far Rockaway, L. I., was the inability of Leo Carrillo to take part in the show. The manager came on the stage, introduced Manny Manwaring, as evidence of good faith, with the audience informed by Mr. Manwaring why Carrillo could not do his turn.

The Selwyns' production of "The Love Ship," which stars Carrillo, is booked to play Brill's Strand, Rockaway, Aug. 17-18. Last Friday Brill notified the Selwyns that the advertised appearance of Carrillo with the Lights would be a violation of the show's contract with the Strand, if Carrillo appeared. The Selwyns informed Carrillo of the matter and requested that he not commit a breach.

Some years ago Moss and Brill were partners operating theatres. The firm was known as Moss & Brill. Later it dissolved and B. S. Moss continued to enlarge his theatrical activities. After an absence of a few seasons Brill returned to the show business.

The Columbia theatre performance was in the form of a benefit for the Lights Club, with the Moss house guaranteeing \$5,000 for the one show. With Mr. Manwaring as announcer the running order of the performance was Perez and Marguerite; Russel and Devitt, Solly Ward and Marion Murray, Fenton and Fields, Margaret Young, Sammy Lee and Lady Friends, Van and Schenck, Leo Carrillo, Jazz Baby, Victor Moore, Prescott and Hope Eden, Clinton and Rooney, Lew Fields and Phil White, Norworth and Hall, Harry Pack, Dooley and Sales, Frank Shields, The Leightons, Arthur Deagon, McConnel and Simpson, Diamond and McMahon, Sweeney and Stanley, McKay and Ardine, with an ensemble Lights finale.

Sunday night last held three benefits along the shore, the show at Great Neck for the local firemen, and the benefit given by Frank Tinney at the Beach theatre, Long Beach, for the Coast Guards.

Last Saturday night at the Lights Club, with Walter Clinton as Skipper, the following entertainment was run off: Frances X. Duggan, Story and Clark, Miss Squires, Val and Ernie Stanton, "The Girl with the Mask" (Julia Rooney), Clinton and Rooney, and "Way Up North" skit, played by Dooley and Sales, Eddie Carr and Victor Moore; Harry Ellsworth, with a boxing burlesque finale by Jim Diamond and Young Lappe, introduced by J. B. Hurl.

Wednesday night (July 27) was "Christmas" at the club house. This Saturday night (July 30), the club house entertainment will have Harry Von Tilzer as Skipper. Previously the same evening Mr. Von Tilzer will run off a tremendous benefit at the Freeport Auditorium for the benefit of the Local Hebrew Temple.

So far two dates have been set for the Lights Cruise, Aug. 2 at Bay Shore and Aug. 7 at the Beach. Other dates next week are expected to be filled in, or for the week following.

## ICE CREAM BARS

**Ziegfeld Roof, and Astor Bar Strictly on the Wagon**

Broadway will blossom with two roof shows again about the middle of August when the New Amsterdam and the Century reopen with new revues. Flo Ziegfeld will again produce the "Midnight Frolic" for the 42nd street resort, with several changes in the routine. Perhaps the most revolutionary move on Ziegfeld's part is the establishing of a soda water bar at the "Frolic." The manager in closing the "Frolic" last spring said it was useless to continue a midnight show without liquor. He threatened at the time to take the idea to London, but now says its worse after midnight there than it is here.

The Century will not be classed as competition to the "Frolic" since it is equipped with theatre seats. Dancing and dining will be a feature. It has not been settled, however, whether the Century show will be given at regular theatre time or at midnight. Both plans are being considered.

Another noted Broadway institution has bowed to the inevitable. The Actor Hotel bar is now filled up to sell ice cream.

## SIR BEN ATTACKED

**Knighting of Fuller of Australia Brings Bitter Newspaper Story.**

Sydney, June 25.

Sir Ben Fuller has been attacked in a bitter article in the Sydney Truth, headed "The Knighting of Sir Ben," with nearly three columns of recrimination. It starts with "Benjamin, the Fuller, has astounded every good Australian by producing from his conjuror's hat a knight-hood."

The article includes several incidents that might happen in the customary engagements of artists, as Sir Ben is the head of the Fuller theatrical circuit that plays small-time vaudeville in many of its houses. In the story is incorporated a resolution passed by the Theatrical Alliance of Australasia in which it is requested to be learned who was responsible for recommending Fuller to a knight-hood.

San Francisco, July 21.

Sir Benj. Fuller, head of the Fuller circuit of Australia, will leave for an extended visit in England during January, 1922, according to word received by his son, Ben Fuller, of this city. It is planned by the elder Fuller to return to Australia via the United States. He will remain in England about six months.

## CANTOR FOR A WEEK

Eddie Cantor was booked Wednesday to open Aug. 15 at Astoria, Long Island, for a full week. Cantor will do a single act.



**THIS IS  
MISS HELEN CONSAUL**

who will be at the piano for EDWARD MILLER on his debut in vaudeville.

Artistic Direction, LOU SILVERS. Business Direction, LEO FITZGERALD

## ORPHEUM, JR., BONDS

**\$400,000 Offered by Kansas City Banks.**

Kansas City, July 27.

The Commerce Trust Co., Stern Brothers & Co., and the Guaranty Trust Co., all of this city, have purchased a \$400,000 issue of bonds of the Kansas City Junior Orpheum Company, which they are now offering to local investors through the medium of large advertisements in the local papers.

The issue consists of first mortgage 7 1/2 per cent. serial bonds and are secured by a closed first mortgage lien of \$400,000 on the leasehold and building, to be known as the Main Street theatre, in this city. The theatre proper will seat 3,600 and the building will also contain store and office space on the Main street side. The cost of the building is given as \$1,100,000 and is rapidly nearing completion.

The bond issue is guaranteed by the Orpheum Theatre and Realty Co. In referring to this parent company the advertisements state, "Its net earnings after depreciation, income and excess profit taxes for the year 1920, were \$1,127,580, and net tangible assets as of December 31, 1920, were \$5,329,776." Reports from the bond houses say the issue was well received by local investors.

## COMMERCE BOARD ON CIRCUS R. R. CHARGES

**Appeal to I. C. C. For Relief Refused in Examiner's Report**

The Interstate Commerce Commission in Washington has affirmed the rail rates for circus rail movements at their present level of from \$6.75 to \$8.10. Before the Railroad Administration took over the nation's transportation lines the rate was \$3 a train mile.

At the outset of the current season a group of circus proprietors acting under the leadership of the Ringling Bros. attacked the legality of the high rate under the Transportation act. The Commission designated Harris Fleming, examiner, to study the problem and make a report. The circus men entered the plea that their business was being taxed to death under the newly established rate.

Examiner Fleming has just reported that the high rate is not in violation of the Transportation act.

However, showmen of the big top are said to be preparing to return to the attack. Reports from Washington indicate that the administration is devising ways to cut freight rates as a means of relieving pressure on the farmer, who is suffering acutely from the cost of getting food products to the city markets and to tide water for export. The showmen argue that if a revision downward of rates is to be accomplished for the relief of the farmer, circus rates ought to benefit

on the theory that the big tops bring the farmer his summer amusement and encouragement of circus tours would be agreeable to the rural voters.

## ZUKOR DEPOSES

Boston, July 27.

The prosecution in the case of District Attorney Nathan A. Tufts of Middlesex county, who is charged by Attorney General Allen with "malfeasance, nonfeasance and misfeasance" in office and whose removal is asked for, closed yesterday with the deposition of Adolph Zukor, read as the closing chapter in the prosecution of the case.

The trial, which is being held before five judges of the Supreme Court, opened with the deposition of Hiram Abrams being read.

Zukor in his deposition stated that he paid to Abrams \$25,000 for himself, and \$25,000 for Jesse Lasky. He said he paid the money to avoid the publicity, as he was informed it might cause injury to the Boston distributors if the story came out.

Outside of this Zukor's deposition was sprinkled with "I don't know" and "I don't remember." He couldn't recall Levenson, a lawyer, or Stone-man, another lawyer, and couldn't recall who was at the Mishawum Manor party, when they got there or whom they left, or what happened at the affair. He said it wasn't that he didn't want to remember, but couldn't.

# SHUBERT VAUDEVILLE LAYOUT NOW INCLUDES 16 THEATRES

15 Cities Named—Contracts Call For 20 Weeks in 24  
—Theatres and Towns Named—Sunday Night  
Playing—Signs Contracted For.

With the start of vaudeville dated for September, heads of departments in the Shuberts' organization have received orders to speed the making and furnishing of all necessary stage equipment. Additional fresh activity is reported among the Shubert executive forces, with a number of playlets and special productions for vaudeville started.

Contracts given acts for vaudeville appearances call for 20 weeks of actual playing time to be played in within a period of 24 weeks. The present line-up of Shubert vaudeville houses call for 16 weeks and 16 houses, the list being:

New York—44th Street.  
New York—Imperial.  
Brooklyn—Shubert-Crescent.  
Newark—Rialto (formerly pictures).  
Springfield, Mass.—Shubert (formerly pictures).  
Philadelphia—Chestnut St. opera house.  
Baltimore—Auditorium.  
Washington—Shubert-Belasco.  
Boston—Majestic.  
Detroit—Detroit opera house.  
Chicago—Apollo.  
Louisville—Mary Anderson.  
Cincinnati—Shubert (new).  
Dayton—Liberty (formerly Keith's).  
Pittsburgh—Shubert—(formerly Victoria, burlesque).  
Cleveland—Hanna (not definite).

Several additional theatres will be added to the list after the season starts, it is claimed, stands in the central west being especially desired to break jumps. Though the jumps between some of the cities listed are over the average for vaudeville, it is said the added expense entailed is more than taken up by the salaries.

Considerable expenditures are reported attached to the remodeling of several houses on the Shubert vaudeville list. That is true of the Detroit opera house and the Newark theatre purchased from Max Speigel. Reports are that the Dayton house is not finally settled to receive Shubert vaudeville bookings. The Keith lease expired early in the summer. Since then the house, now called the Liberty, has been playing stock.

It has been claimed Shubert vaudeville will play eight weeks within Greater New York territory, that meaning Manhattan, Brooklyn and Newark. To date on only four theatres are supposed to have been definitely settled on. Without present outlined additions to the circuit, it will be necessary for repeats or outside bookings, with the contracts guaranteeing 20 weeks.

Part of the vaudeville plan is said to be the insertion of three vaudeville acts in the Century roof show every two weeks, the idea being to freshen the Promenade revue there.

To what extent Sunday vaudeville playing by the Shuberts in their Broadway houses not playing vaudeville regularly, with the contracted acts, has not been mentioned.

The Shuberts are said to have contracted for a large amount of sign advertising for the several cities they expect to show their vaudeville.

## SHUBERT TALKS

Says There Will Be No Vaudeville of His in Cincinnati

Cincinnati, July 27.  
While in Cincinnati several days ago, on route to New York from Indianapolis, where he witnessed the performance of "Main Street," by Stuart Walker's stock company at the Murat, Lee Shubert took occasion to deny the rumor that he would put vaudeville into Cincinnati next season. Shubert said there was no truth in the report that one of the two houses his company is building at Seventh and Walnut streets would be used for vaudeville.

The following statement was issued by Ben Heidingsfeld, his Cincinnati attorney:

"It is not probable that the Shuberts will vaudeville entertainment in Cincinnati the coming season. My own close affiliation with the B. F. Keith interests, as well as

those of J. L. Rhinock and the Shubert brothers themselves, would make such a venture exceedingly undesirable. There is a disposition on the part of all parties involved to arrive at a definite understanding in regard to the Shubert vaudeville project, that will prevent any rupture of the amicable relations that have existed heretofore."

Shubert said he hoped to open the two new houses early in September, although no bookings have been made owing to the uncertainties that always attend the final details of construction. The Shubert theatre here will be used for musical shows and revues and the George B. Cox memorial theatre for dramatic attractions. Irwin Belstedt has been engaged to direct the orchestra at the Shubert and Theodore Hahn, Jr., leader at the Lyric for many years, at the Cox theatre.

## AT SARANAC LAKE

Several Professionals Summering at Health Resort in Woods

Saranac Lake, N. Y., July 27.  
There are several show people summering at this health resort in the Adirondacks. Most are here for their health.

Among them are Jimmy Fallon (Fallon and Shirley) Dorothy Van (formerly in girl act productions), Charlie Church (the minstrel), Arthur Miller, Charles Barrett, accompanied by his father, Harry Barrett who is looking after his boy, Christy Mathewson, the pitcher, who has been here some time, and Pete Van Cleave (of the comedy mule act). Mr. Cleave is cured and is spending his vacation here.

William Morris who has his sumptuous Camp Intermission near the village is already interesting himself in the professionals, also the poor children of the town, with Mrs. Morris' assistance. Their son, Willie, Jr., recently severely injured when thrown by a horse, is sitting up this week for the first time and will be able to move around shortly. No permanent injury is anticipated as the result of the accident.

## LONESOME BOSTON

Boston, July 27.  
"The O'Brien Girl," still has the town alone, and for that matter it is doubtful if anything but a very strong attraction would want to compete with it under the present weather conditions. Business has been hurt some by the exceptional good weather but the receipts are still on the plus side. It is due to close here Sept. 3 and the advertising matter is now carrying this date for the closing.  
Nothing else is due in until late next month.

## DELANEY'S 2 WKS. ONLY

Billy Delaney, of the Keith Family Department, has but two houses on his route sheets at present the smallest number in 10 years. Delaney is supplying the bills for the Harris, Pittsburgh and Scarborough Beach, Toronto, Canada. Each of these houses is a week stand, the Scarborough Beach Park, playing outdoor turns only, making the total bookings on Delaney's sheet, two weeks.

## BELLE BAKER ILL

Belle Baker is quite ill at her home in Edgemere, N. J., where she is living during the summer. A doctor has been in constant attendance this week.

Miss Baker was to have opened at Atlantic City Monday.

## DOYLE-PARKER TWO-ACT

James Doyle (Doyle and Parker) and Peggy Parker (Bazzell and Parker) have formed a two-act for vaudeville, under the direction of M. S. Bonham.

## Bert Errol's Return Tour

Opening at Brighton Beach Aug. 29, Bert Errol will start a return tour of American vaudeville. Mr. and Mrs. Errol will sail from the other side Aug. 13 on the Aquitania.

## MIKE SCOTT DOESN'T USE PEDESTAL NOW

Famous "Dancing Roving Irishman" Also Quits Clogging

Mike Scott is spending his annual summer vacation in New York. Mike arrived on Broadway this week, following his customary season's tour that embraced large territory.

Coincident with his arrival, Mike made known that he is no longer dancing on a pedestal in his vaudeville act, and has also stopped clogging. Mike says he now dances only in evening clothes, that being the accepted dress after dark for the vaudeville stage, and is still singing his own songs, all copyrighted. Mr. Scott wrote the lyrics and music himself. One of Mike's favorite numbers he is still using in his act was written by him 30 years ago and sounds as fresh now as when first indited. It is named "Sit You Down My Comrades and Make Yourself at Home." Another of the Scott standard numbers is "The Garry Boys." A new song Mike has written and will shortly insert into his turn is called "Over the Hills in Ireland." That is also copyrighted by Mike Scott. Mr. Scott is now arranging to copyright his newest number, adapted from a story told him by his father forty years ago. Mike just recalled it the other day and wrote it down in lyrical form.

Mike Scott often bills himself as "The Dublin Boy." He also refers to himself professionally as "The Dancing Roving Irishman." Next Dec. 14 will make just 19 years since Mr. Scott landed in America after appearing in the English and Irish halls. He retains the exact brogue he brought with him Dec. 14, 1902.

Besides claiming to be one of the few genuine imported Irishmen now on the American stage, Mr. Scott also claims he owns a blackthorn shillalah, 28 inches long, that he dances with, that has never been equalled in vaudeville.

Mr. Scott is now doing two dances and two songs in his vaudeville act, but can do more upon request in the shape of encores. He states that as everything progresses, he found his spangled suit formerly used for the pedestal clog dance passed out of current mode, with the evening dress replacing it. Mike alleges that when you can sing an Irish song and do an Irish reel in evening clothes and make them applaud, you have reached the acme of perfection as an Irish artist.

Shortly after landing in America Mr. Scott found work on the variety stage, frequently appearing at old Tony Pastor's, where to was a warm favorite. Mike often would take the stage and hold it for a long while, beyond the usual time of a Pastor's act, through the insistent applause. In those days Mike's pedestal clog was a novelty, and since Mike abandoned that dance it has never been attempted by anyone else.

Last summer Mr. Scott passed through New York on his way to Ireland to visit his folks. He found they had all died while he was away. After playing a few engagements in the principal English halls, he returned to New York.

"I have some great friends in America," says Mike. "I am now 56 years old and I never lost one of them. Let them know I am back in New York and that I will be working again when the season opens, as I have two or three of those good friends among the agents and they never forget Mike Scott."

## PASSPORT PUZZLE

Nearly a month has passed since by resolution of Congress a state of peace has been declared with Germany, but as yet there are no indications that German dumb acts are anxious to venture to this side.

The new immigration regulations have worked a hardship on many foreigners coming to America in the last two months and confusion as to the situation is holding back the German acrobats, although bookings on this side would be highly profitable for a short stay and return. With the German mark quoted in the form of banker's bills at less than a cent and a third against parity of about 24 cents, a German earning dollars in America and changing them into marks at about 60 for the dollar would profit enormously.

The Janesleys, four men in a risley act, returned to Germany last week. They had been here eight years.

## SING SING SHOW

Artists Entertain Prisoners — Ball Game in Afternoon.

The 1,200 prisoners at Sing Sing saw a ball game and many acts from the N. V. A. Club last Friday, when a number of professionals went to Ossining.

The nine of the Mutual Welfare League defeated the N. V. A. Team 6-4 in the afternoon. One of the prison nine made a hit and was tearing around the bases when an old negro convict, known as "Eight Ball," shouted to the runner:

"Take yo' time, boy, yo' got 'til 1933 to make it."

Sammy Smith was pitching for the N. V. A.'s. As a Welfare batter came up, someone in the N. V. A. stand yelled, "Get him out, Sammy." From the prisoners' stand came the reply, "Any time within the next six years, Sammy, will make him happy."

Following dinner to the artists by the League, an entertainment was given with Elsie Weber playing the entire twenty acts after a brief rehearsal. The running order was Sammy Smith with Fred Fischer at the piano, Banks and Whiting, Sallee and Roberts, Mabel Percival, Joe Brown, with Billy Gorman, Tommy Gordon and Joe Villani (clowning), Corinne Arbuckle, Tommy Gordon and Howard Mack (clowning), Rita Gould, Ed. E. Ford, Libetta and Hawaiians, Jimmy Lyons, Gypsy Corinne, Billy Browning, Val and Ernie Stanton, Harry Bloom, Cy Plunkett, Hilton Sisters.

## ACCEPTED BIG CUT

Usherette Awarded \$35,000 by Jury for Injury, Settles for \$600.

Kansas City, July 27.  
A few months ago, in the District Court of this city, a jury awarded a verdict for \$35,000 damages to Deloris Gloria Bruce, who claimed she had been permanently injured by a fall while employed as an usherette in Loew's Garden theatre. This week the young woman appeared in the office of the attorney for the McGee Amusement Company, which controls the theatre, and accepted \$600 as payment in full for her claim.

After the trial of the case and the heavy award for damages the defendant's attorney secured evidence that many of the things the young woman testified to regarding herself were pure fiction. She had claimed her father was a victim of the Froquois theatre fire, and that as a child she had been placed in a convent, where she was educated. Both of these stories were found to be fabrications and in the inquiry it was learned that the young woman had been married and had deserted her husband and two children, and that her parents were living. Upon promise that her name would not be divulged, she accepted the reduced payment and promised to return to her family.

## DAPHNE POLLARD DUE

To Open on Keith Circuit Aug. 29, at Washington

Daphne Pollard, Australian, who reached London via America, has been booked from the latter point, for a vaudeville tour over here on the Keith circuit.

Miss Pollard will shortly arrive in New York and opens at Keith's, Washington, Aug. 29.

Her American vaudeville salary is reported at \$1,500 weekly.

## CANADIAN EXCHANGE

Quebec, July 22.

Editor Variety:

I would like to advise all professional's entering Canada to make certain they receive the proper Canadian exchange for American money. It varies, of course, but any bank of the city you may be in will exchange at least near something like the proper rate.

But the storekeepers, also trainmen, hotels and all but the banks try to take advantage. They say they are not allowed to give exchange; that should be obtained at the banks. In that case withdraw your purchase and you will get the exchange in a hurry.

The other day I took a \$10 U. S. bill into the bank here and received \$11.30. That was 13 per cent, and I suppose near enough, but the banks neither are any too particular about the exact exchange. However, that is much better than giving American dollars equally for Canadian dollars. Johnnie Reilly.

## OLD-TIMER IS DEAD; TRIED "COME-BACK"

John Soper at 47, Tight Rope Walker, Wanted To Do Old Stunt

Ruffalo, July 27.

John Soper, 47, of St. Catharines, Ontario, a professional equilibrist of a score of years ago, is dead from injuries received while attempting to amuse a crowd gathered to celebrate Old-Homo week there. Soper fell 30 feet from a tight rope suspended between two telegraph poles, after he had volunteered to do his stunt for the celebration.

Clad in the bright colored tights he wore 25 years ago, Soper attempted to perform his famous trick of walking the wire with a barrel hanging to his legs. A defective pin in a pulley snapped and he dropped to the street.

A quarter of a century ago Soper was one of the most widely known rope walkers before the public and is said to have been a rival of the famous Blondin. Of recent years he was a railroad watchman.

When informed that death was near, he told the doctors, "I couldn't come back, but I was game, anyhow."

## MISS CLARK BITTEN

Dog Attacks Gladys Clark—Series of Misfortunes

A bite by a Spitz dog is the latest misfortune on Gladys Clark's growing list of ills for 1921. One day last week while Miss Clark (Clark and Bergman) was standing near the dog, she picked up a stone to throw with the expectation the animal would chase it. Instead, the Spitz leaped at Miss Clark, biting her severely on the right hip. While she has suffered nothing beyond pain from the wounds which are slowly healing, the dog has been kept under observation.

Sometime ago Miss Clark was attacked with a nervous spell and had to spend three months convalescing. When able to resume her stage work, she sprained an ankle that has taken over six months to yield to treatment, and had only returned to the act with her husband (Henry Bergman) for a few days when the Spitz incident occurred.

## CONEY BATH PRIVILEGE

Acts at Henderson's Provided with Free Surf Sport

Through an arrangement with a neighboring Coney Island bathhouse concern made by the Weiss Brothers, operating Henderson's, acts playing the house this summer are granted free bathing privileges during their engagement.

The regulation tariff for bathing at Coney this summer is about 60 cents an hour, with some of the bathing people charging as high as \$1.00 an hour, and frequently two persons in a single room on Saturdays and Sundays. Towels and suits are extra. There is no time limit on the Henderson free bath concession for the actors.

## FRED GRAY'S AOT

Nellie Graham's Illness Obliges Her Retirement

Following a vaudeville association for 17 years, playing as Gray and Graham, Fred Gray the coming season will appear in an act with four young women. His wife, Nellie Graham, has been ordered off the stage for the nonce by her physicians, through illness.

The Grays live at Freeport, L. I. in the summertime.

## Big Bayonne Project

Jacob Hockett, a real estate operator of Bayonne, N. J., has completed plans for the erection of a 2,500-seat theatre in that city. Pop vaudeville and pictures is the anticipated policy.

## Harry Puck Joins "Tangerine"

"Tangerine," a new musical piece produced by Carl Carlton with Julia Henderson starred, will open Monday in Asbury Park. The show will open a week later at the Casino, New York. Harry Puck was added to the cast this week.



# CARNIVAL'S "REAL THING"; REVIVAL OF NUDE "DANCING"

Shamokin, Pa., Aroused—Texas, Once Mecca For Grifters, Turning Against Them—Weekly Grist From Meandering Pest-Caravans.

Albany, N. Y., July 27. The New York Civic League announced that it has received "bad reports" on the M. E. Polhill Shows, Johnny J. Jones Exposition Company, Johnny J. Kline Shows, J. F. Murphy Carnival Company, and Long Island Carnival Company. At Wheeler Brothers' one-ring circus, among other things complained of, was the "shell game," as well as other gambling schemes and an immoral women show for "men only."

Officials of the League say that they have known towns of only a few thousand population in the state where a few weeks after a carnival left town, physicians reported that they had been called to treat more than 100 cases of disease.

The Civic League is straining every possible nerve to break up or cause to disband or drive out of New York state every traveling carnival company that operates gambling wheels, lottery devices and immoral women shows, its head declaring that "not a single traveling carnival company has been found which did not have part or all of these things."

The "real thing" is being revived by carnivals, growing desperate because of their broken time caused by town after town officially barring them. Every old-timer knows what the "real thing" is. It is naked dancing.

For some seasons even carnival consciences have revolted against this practice. But this week its resurrection is authentically reported by the Sunbury, Pa., "Item," which says: "That traveling carnivals are digging their own graves is evident by

(Continued on page 21)

## NO COAST TOUR

Ringling-B. B. Circus Routed for Minn. and Wis. After Chicago

The Ringlings appear to have abandoned the Pacific Coast stands again this season, making the third season the show has failed to cross the Rockies.

The Ringling Bros. Barnum Bailey show plays a two-week engagement under tops on the Chicago lake front, ending Aug. 14. After that the only stand announced are Milwaukee, Aug. 16 (Monday), and Madison, Wis., Aug. 18. From there the route is understood to go through Minnesota and Wisconsin for several weeks.

In the years the big show went to the Coast it was regarded as certain that they would play Denver before Aug. 1 and the routing beyond the Chicago stand is taken as proof that the Western dates are off.

## IN AND OUT

George Stanley and Sister dropped out of the bill at the American the last half of last week after the first show Thursday, due to Miss Stanley becoming ill. Bert Earl substituted. Norman and Jennette were out of the bill at Loew's Ave. B. Monday, due to illness. Cross and Sartorio substituted.

Josephine Harmon could not open at the Palace, Brooklyn, Monday. Howard and Lewis securing the spot. Garrison Jones reported ill at the American, New York, Monday, replaced by Whipple and Co.

Illness forced the Lanette Sisters out of the Lyric, Hoboken, Monday. The show was played with but four acts.

Willie Smith was out of the bill at Loew's Boulevard the first half, reporting ill. Phil Davis filled the spot.

## BIRTHS

Mr. and Mrs. Michel Mowschine, in Chicago, July 17, daughter. The father is musical director at Cohen's Grand opera house and at the Hotel Randolph, Chicago.

## ENGAGEMENTS

Bobby Watson, Eva Puck, Lois Josephine, "The Pink Slip," E. Woods.

Finberg Managing Grand, Tronton. Abe Finberg, last season manager of the "Tempters," has been appointed house manager of the Grand, Tronton, next season.

## LOEW AGENTS PURE ON DAY'S OUTING

Leaving This Morning (Friday) to Enjoy Themselves

Loew's Annex Building will present a deserted appearance today (Friday). All of the Loew agents and the Loew bookers leave at eleven this morning for a day's outing at Duer's Grove, Whitestone Landing, L. I. The boys have agreed to shelve all their troubles and give themselves up to a day of joy unrefined and otherwise.

A regular program of sports and eating has been laid out and will be followed as far as is consistent. The pilgrimage will be made by busses and private cars. It has been agreed that those going in private cars are not to kid those who go by bus. Wives and sweethearts are in on the party.

The point of embarkation is the Loew Annex Building and the journey will consume one hour. Upon arrival, the first installment of food will be distributed but no service will be given until the whole outfit is in camp.

The athletic sports will begin at 2 o'clock. Various games of skill will be indulged in. This does not include dice, spinning the top or pinocle, as today is to be a vacation from the usual daily routine of the agents. A ball game between the married and single men will be featured and it is expected that this will bring out the exact status of some of the members of the Artists Representatives' Association.

The program calls for the game to end at five o'clock but if the game goes nine innings it will probably be finished by twilight.

Dinner is on the schedule following the baseball. Dancing is down for the evening and a jazz orchestra will be carried. An unnecessary note at the bottom of the program says: "Leave your bankroll home."

Auto route: 59th street bridge, turn left on Jackson avenue, to Flushing, turn left at Whitestone road.

## BORDEN ARRESTED; CAR KILLS WOMAN

Says Accident Unavoidable—Victim Dies on Way to Hospital

Los Angeles, July 27.

Charged with manslaughter for the death of Margaret Cassidy, hit Monday by an automobile he was driving in Culver City, Eddie Borden is in jail here.

Borden claims he was only driving at 16 miles an hour and that the accident was unavoidable. He was in the car with a young woman. Borden and his companion, after running down Miss Cassidy, carried her to a doctor. She died in an ambulance while on the way to the hospital.

The dead girl was a screen actress. Borden appears in the vaudeville production, "On Broadway," that lately has been playing over the Orpheum Circuit.

## PALACE CLOWN NIGHT

N. V. A. Weekly Amusement Event to be Midnight Show

A "Clown Night" will be held at the Palace, New York, at midnight Aug. 22, under the present plan.

The "Clown Night" is a weekly amusement feature of the N. V. A. Club, with Tommy Gordon usually the master of ceremonies. At the Palace the N. V. A. group will give the entertainment.



## HELEN MORETTI

Maryland Theatre, Baltimore, next week (Aug. 1).

Charming, youthful, girlish; her appearance is an asset but no more than her exquisite voice. A single of merit with a natural voice, sweet and pleasant.

Ably directed by ROSE & CURTIS.

## MILES SPLIT

Agrees With Comerford—Booking Unsettled

C. H. Miles and M. E. Comerford have formed a booking affiliation which will have Comerford's Capitol in Wilkesbarre and Miles' new house, now building in Shanton, booking conjunctively next season. The two houses constitute a split week, each playing a half.

The Amalgamated is booking the Capitol for Comerford at present. It has not been decided as yet whether the Miles will take the Amalgamated bookings or the Capitol will go over to the Miles office next season for its bills. That both will book conjunctively has been definitely settled, no matter what office does the booking.

Comerford has about 15 other houses in Pennsylvania, all playing a straight picture policy.

## MORE ORPHEUM DATES

All Houses Except Sioux City Scheduled—Most in August

The remainder of the Orpheum opening dates have been announced with the exception of Sioux City, although that house probably will start Aug. 14.

The greater part of the circuit will be under way by the end of August (not September as reported). Additional openings are: Denver, Aug. 7; St. Paul, Des Moines, Duluth, Omaha, Minneapolis, Aug. 21; Salt Lake, Aug. 28; St. Louis, Aug. 29; Memphis, Sept. 5; Seattle and Portland, Sept. 7, and New Orleans, Sept. 12.

## AGENT ACTING

Freddie James Returns to Stage; in Stock.

Freddie James, former Chicago vaudeville agent, has been engaged as leading man with the Edward Rossam Chicago Stock. Dorothea Howard, his wife, has been signed for the same company.

## Keeney's "Irish Week"

The week of Aug. 15 has been designated as all-Irish week for Keeney's, Brooklyn. The house will use all Irish acts for each half of the week, with a special announcer for each bill.

## Cortland on Keith's.

The Cortland theatre, Bergen, N. J., is to be booked through the Keith Exchange, the house accepting bookings for one, two and three acts desired.

## Marie Farrell's Son Injured

Marie Farrell, of the Winter Garden show, escaped unscathed last week when an automobile in which she was riding turned turtle in South Norwalk, Conn.

Miss Farrell's son, who was accompanying her from Manchester-by-the-Sea, sustained a fractured shoulder.

## V. M. P. A. Complaint

Kajiyama has filed a complaint with the Vaudeville Managers' Protective Association against Harry Kahne, alleging infringement on the general style and business of the Kajiyama act.

## BERT LEVEY ADDS

Buys Kellie-Burns Northwest Circuit—Many Branch Offices

Chicago, July 27.

Bert Levey last season bought out the Christy Circuit, which was at that time routed out of Salt Lake. He has just bought out the Kellie-Burns Circuit, booked out of Seattle.

Levey's general manager, B. D. Bentley, is now in Chicago arranging with Paul Goudron of the Gus Sun office for next season's bookings, and will open an office in Minneapolis to take care of the numerous new houses which are going to play the Bert Levey shows this coming season.

Levey now has offices in San Francisco, Seattle, Denver, Minneapolis and Chicago, all booked through the Chicago Gus Sun office by Paul Goudron. Next season's bookings will start about Aug. 15.

## ROYAL CLOSING

Keith's Bronx House Had Outstanding Play or Pay contracts

The B. F. Keith's Royal, Bronx, New York, will close next week. Its summer ending would have arrived earlier had not play or pay contracts outstanding for the theatre delayed the finish. It will reopen probably Labor Day.

Business at the Royal has grown steadily worse, although this is the first summer since the Keith interests acquired the theatre that it has been shut.

With the Royal out for the summer the Keith big time list in Greater New York narrows down to the Riverside, Palace, Orpheum and Bushwick, the two latter in Brooklyn.

## HAMILTON 2 A DAY

Moss House Resumes Full Week on Labor Day

B. S. Moss' Hamilton which has been playing the three-a-day split week his during the summer, will revert to the former big time two-a-day 8-act shows Labor Day (Sept. 5).

It has not been decided as yet whether the Jefferson will return to big time or continue with its present pop vaudeville policy after the summer is over.

## LOEW PAYS IN FULL

Loew's, Nashville, which closed last week, did not discontinue because of conditions as was reported. The house was damaged by a fire which occurred next door and was forced to close because of water damage. The acts on the bill had worked two days and were paid accordingly, but when Mr. Loew was made aware of the fact he wired the local manager the acts should be paid in full.

The theatre will open again with vaudeville in September.

## LOEW OFFICES MOVE

The executive offices of Loew's, Inc., moved Friday of last week to the new quarters in the main building of Loew's State. With the moving of the executive offices all of the Loew interests were placed in the new State Building, leaving the sixth floor of the Putnam Building tenantless.

## TAKING FILM STARS

Carlyle Blackwell and Co. have been booked for the Orpheum Circuit. Mr. Blackwell is the picture card. His route follows almost on the heels of that given Francis X. Bushman and Beverly Bayne, who have not only drawn business but have proven themselves good vaudeville entertainers. The two acts will tour the circuit only a week or two apart.

## NEW B'WAY MGR.

William Applegate became house manager of the Broadway Monday, succeeding William Fahy. Applegate has managed several of the Moss houses from time to time.

Walter Melvin, assistant manager for the Broadway, also retired from that post last week.

## Morley Sisters Part

The team of Morley Sisters has dissolved. Alice Morley will team with Charlotte Meyers, formerly Bernard and Meyers, and Dorothy Morley will appear with a male partner.

## WORCESTER'S PARK THEATRE DEFAULTS

Vaudeville Acts Receive Partial Payments of Salaries

The vaudeville theatre in Lincoln Park, Worcester, failed to pay full salaries, when closing July 17, according to a complaint filed with the Vaudeville Managers' Protective Association. The show consisted of six acts. Andrew and Cotter, Marion Kay, Chisholm and Breen, Darrell and Van, Philbrick and Deveau, Three Bernard Girls.

The acts received sufficient money on account to pay their board bills and carfare to New York, but there was a substantial balance due each of the turns. Three of the acts, Marion Kay, Chisholm and Breen and Philbrick and Deveau received expense money and carfare Saturday night, the other three receiving theirs Sunday, the following day.

The Lincoln Park house played a full week and was booked by Louis Walters, a Boston agent. The theatre was under the management of, and operated by Carl E. Chamberlain, who it is understood leased from a local street railroad company. It had been running five weeks, when the finish came. No performance was given night July 17, the stage hands and musicians refusing to work, when they heard a printer had filed an attachment against the management for some \$400 during the day.

Chamberlain has informed the acts he will pay them the balance due on their salaries, as soon as he is financially able. Chamberlain having personally accepted responsibility for payment, it is said.

The show for the following week arrived at Worcester Monday, but did not open. Chamberlain stated he informed the agent, Walters, of the Park theatre closing with instructions to send no show for the following week.

## FAY IN NEW YORK

Providence Manager, With Shedy, Takes Lincoln Sq.

The McKinley Sq. has been leased by Ed. Fay of Providence, who has M. F. Shedy interested with him. A pop vaudeville policy will be installed about Labor Day.

The house, formerly playing straight pictures, is at present dark. It will be booked through the Shedy office.

## LAFAYETTE SOLD

The Lafayette, on Seventh avenue at 155th street, has been purchased by Nathan Vinegrad, owner of the Grand, Long Branch. The house is in a colored locality and has been playing colored dramatic and musical stock with vaudeville Sunday.

Under the new ownership pop vaudeville will commence in the fall. White and colored acts will be played on a split week basis.

## FRANKLIN LABOR DAY

B. S. Moss' new Franklin, formerly the Atlas, and now building at 161st street and Prospect avenue, will open Labor Day. The policy will be six acts and pictures, with a twice weekly change of bill. Danny Simmons will book the house through the Keith office.

The Franklin will seat 3,500. It will cost with the real estate approximately \$300,000.

## PANTAGES OPENING TWO

Pantages new house in Kansas City, now building, and seating 2,750, is scheduled to open Aug. 28. Another Pantages house in Hamilton, Can., seating 2,300, is also nearing completion and will open the following day, Aug. 29.

The regular Pan pop vaudeville policy will be played at each house.

## Billy Mossey Moves

Billy Mossey last season with George Jaffe's "Joy Riders," as principal comic (American) goes over to the Columbia wheel next season, having been engaged for Barney Gerard's "Follies of the Day." Mossey replaces Harry (Zoupy) Welch.

Welch had a contract with Gerard for next season, but it was mutually agreed to call it off.

## Dave Sablosky's N. Y. Office

Dave Sablosky, the Philadelphia vaudeville agent, is to establish a New York office. Amos Pella, formerly of the Lou Leslie office, will be associated with him in New York.

## CHICAGO VAUDEVILLE SHOWS

### MAJESTIC, CHICAGO

Chicago, July 27.

The lay-out was a little out of the ordinary, probably due to the fact that Carlyle Blackwell, the picture star, was accorded headline honors. With the old heat chambers working in full force and hardly a breath of air stirring there was very little animation as far as the audience was concerned.

Land Brothers, on the ladder, were the first to face the barrier. The boys have a nice clean and well arranged routine of stunts, devoid of stunts and attempts at alleged comedy. They left a very satisfactory impression.

Rose Clare, billed as "The 1950 Girl," submits a most artistic chatter-box, entitled "Looking Ahead." Rose is a cheerful winsome little miss and easily forges her way along in the neutral position on the bill. This position does not do the youngsters justice and were she rightfully placed on this bill between Dooley and Storey and Blackwell, Miss Clare might have been seen to better advantage, even though she would have to follow Dooley, a comedian of no mean ability. Nevertheless, Miss Clare stirred them up with her futuristic forecast and made a most capital showing in the position.

Jean Adair and Co. in "Any Home," a one-act comedy by J. J. McNally, Jr., was the first of the sketch offerings to show in the "fry" spot. Miss Adair works very hard in the playlet and despite the weather is "torrid" seems to get the folks into the spirit of her theme "Spring House Cleaning," which the action of the skit is based on. Miss Adair's associate players do not measure up to the characters. They did not do Miss Adair the justice she is entitled to. However, her stellar work carried the playlet over.

Bill Dooley and Helen Storey seem to have been just "moulded" for the "gravy" spot. Bill in his own droll way, sang, talked and danced his way into the hearts of the folks out front from the start. They relish his style of humor. He gave it to them and pretty little Miss Storey aided and abetted most creditably. Bill has a very blue gag, which he must have very recently put in about "Santa Claus." It should come out as quick as it went in.

Marguerita Padula in the "fun" spot seemed to be ill placed. She had a hard time and strived real hard to put her "Song Study of Boys" over. She worked hard and a little too long. Her piano was improperly placed with the audience on the right side of the house having to "crane" their necks to get a glimpse of the songstress.

Mr. Blackwell with three co-players appeared in a comedy playlet "Eight, Six and Four," by Mack Swan. Carlyle is a mighty good looking boy and a capital picture star. He gave the fans out front an insight into the

studio with his work in the various situations. His love scene at the conclusion of the offering, is as realistic as it is ever done on the screen and the worshippers of the star just cut loose and let Carlyle know it.

Lew Dockstader in his zoological survey on "Relativity," seemed to fit into the "gauling" spot. The folks gave him a good reception. Dockstader seemed to be able to cool the folks in his anti-prohibition reminiscences. He has added several new gags of a topical nature.

Reynolds Donegan and Co., with Helen and Maude Reynolds, in an artistic roller skating offering actually held them in right down to the curtain.

### STATE-LAKE, CHICAGO

Chicago, July 27.

Two musical revues on one bill is bound to make it hard for one or the other. Ona Munson and Co. and Ray Raymond and Melody Charners should flip a coin each night for the good place—in this instance that place being No. 3 on the bill. The "spot" was tough. Suggestions being in order, another will be pardoned—let Raymond and Miss Munson team for a double and stick the two revues together for a tab. Individually, both shine. Either would make a good single. Together, one the other's foil, they should take everything. No predictions are made for the potential tab.

Harro, a muscular giant on a pedestal, opened the show with a good posing and strong man act. Everyone held their breath while he chinned himself, hanging on with his middle finger.

Bob Carleton followed with Miss Ballow. If his prologue is on the level and he did, as he says, find Miss Ballow at "The Midnight Whirl," he's lucky with much perspicacity. The slim lady stopped the show with one song, singing five choruses—and she could have sung five more. The act closed with Carleton's latest number.

Miss Munson with her "revue for the adies," followed with six chorus men and no other girls. Bowman Brothers, blackface, held the spot between the revues. A laugh that sounds like the whistle of a railroad train helped them over, aided by an imitation of Eddie Leonard and an apparently extemporaneous curtain speech. McGrath and Deeds, songsters, came next and did well with team songs, the little fellow possessing a high, trick tenor. Their comedy bits limped over, but something really should be done for the little fellow's clowning the sick, very sick, drunk. It may get laughs, but it hurts more than it helps. Gantier's "Bricklayers," a standard dog act, closed the show to an undiminished audience.

The house, as usual, was packed to the doors—despite the heat. "The March Hare" was the feature picture. Carlyle and Larnal not seen at this show, nor McDonald Three.

### McVICKER'S, CHICAGO

Chicago, July 27.

Burton and Dyer, an act which has apparently come "straight from the 'alls," No. 5 on the bill, stopped the show which was only allowed to proceed when they ran out of choruses

for a typical music hall song. The act was different. The men appeared as "Capt. Kidd" and an amorous 17th Century lady of uncertain age. The "capt'n" has a deep sea voice and let it out to the limit. The other made up in comedy for what his voice lacked. The reason for the costuming was revealed by a funny song, "In 1692."

The show started late owing to multiple reel feature "The Three Musketeers," an old age release timed to take the wind from the sails of the much-heralded Douglas Fairbanks production. The picture, featuring Dorothy Dalton, Louise Glaum and Orrin Johnson, is of no great merit.

Styker opened the vaudeville with a contortion act. Galloway and Garrett, a "blackface" man and a "high yellow" woman, followed with songs and chatter, introducing a pretty bit of sentimentality with "My Old Kentucky Home" on muted strings. The audience liked them and wanted more when they quit. The "little big girl" prattled away for her ten allotted minutes and had them chuckling all the way. She took three bows and a curtain speech—which was sort of stretching it.

Jimmy Rosen and Co., followed in their domestic sketch which dealt with prohibition, liquor, etc.—and was funny. Rosen's tiny size is probably an asset, but the lines were clever and well delivered. Burton and Dyer followed to be followed in turn—a hard place—by Violet and Lois, two girls, both whom sang, one playing the piano—the other the violin. The best way to describe the act is to call it "a polite musical offering"—and let it go at that. Reiff Brothers, a pair of burlesque dancers, exhibited some high stepping, while "The Fortune Queen"—a production—closed the show.

### RIALTO, CHICAGO

Chicago, July 27.

Jones, Linick & Schaefer have to get a local attraction of some kind most every week. Stars of the films who were in town or who were passing through, such as Ben Turpin for next week, and public celebrities, such as Flora Mae Hackett, have been successfully put over as far as the box office receipts are concerned, even though they were inconsequential assets to the bill, or in a trade sense.

On the very heels of Peggy Hopkins Joyce's suit for divorce, a local incident that pushed all other news off the front page, the shrewd J. L. & S. booked "The Woman and the Law," a film which features Miss Joyce. The ads aroused public curiosity, and before the doors were open a house full of people had gathered. The alimony queen was the drawing card of the management and the card was played for all it was worth.

The film showed first and then Lockhart and Laddie went through their acrobatics. The men enter in street clothes, do a little song and dance, and then to full stage for the heavy tumbling. They created a furore. Nell O'Connell went through three changes in pretty gowns and varied her routine with different styles of songs. Miss O'Connell looked very charming and sang in a mellow, high-pitched voice. On her encore she extended the act a little too long. Harmony Duo, No. 3, just played the accordion to death. The boys should routine their numbers, as now the offering is below par. One of the men is on the stage continually for no reason.

McCorruek and Loretta have a very charming song offering, savored with a few cross-fire gags, quite in order and well handled. The man played the violin a little, not enough to mean anything. He has a likable voice, that matches the color of the woman's. Russo, Trees and Russo danced very hard but not so good. The man carries himself as though he were the whole act, and though he may own it, as far as the audience was concerned, the girl who does the sailor dance was the most important. The other girl carries herself nicely, while the man does some clever steps, but should watch his amusements.

Wells and Deverra, two men, sang and just touched lightly on comedy. The man who handles the Greek dialect should stick strictly to it. Marston and Manley held the feature spot on the bill, and well worth it. The man is a clever comedian, and the woman an able assistant. With this bill, which contained little comedy, the act battled 1,000 per cent. Revue La Petite, with nine people closed.

### OBSERVING H. MANDEL

Chicago, July 27.

Hurry Mandel, former vaudeville and burlesque actor taken into custody at McVickers theatre last week when he was found entering dressing rooms, has been turned over to the local authorities and is now held at the Psychopathic Hospital here pending a sanity test.

## NEWS OF THE MUSIC-MEN

The press department of Witmarks sent out the following rather interesting story this week:

A remarkable demonstration of the extent to which wireless uses have grown was given a week ago by the Westinghouse Air Brake Co. of Wilmering, Pa. The number of amateur wireless operators has increased enormously, a fact emphasized alone by the existence of several prosperous and successful periodicals that are entirely devoted to this scientific and intensely interesting hobby. On the occasion referred to the Westinghouse Band, under the direction of Joseph D. Nirella, gave a special concert in Westinghouse Park, and arrangements were perfected for broadcasting over the wireless the entire program. The music thus wafted far and wide covered a radius of nearly 2,000 miles, and it is claimed that the vast majority of wireless operators all over the country "listened in" and enjoyed the various numbers as they were played. The program was 50 per cent Witmark, for among the most popular numbers played were four of the biggest hits published by this house. These were the craze, "Wyoming";

Bail's popular waltz ballad, "Little Crumbs of Happiness," and those two tremendous fox-trot favorites, "Jabberwocky" and "Fancies." It is estimated that at least 200,000 persons listened to these numbers as played by the Westinghouse Band.

At the Freeport, L. I. Auditorium this Saturday night (July 30), when Harry Von Tilzer will run off a benefit, Josephine Sabel will sing the first song Mr. Von Tilzer ever wrote.

John Abbott, general manager for Francis, Day & Hunter, the English music publishers, has booked passage to sail for New York on the Olympic Aug. 24.

The Columbia Phonograph Co., has arranged an exploitation campaign on its "Hail Chicago" song recording, in conjunction with the Pageant of Progress to be held in Chicago July 30-Aug. 14. The song in question won the prime \$2,000 prize in a \$10,000 song contest recently conducted by the local Herald-Examiner to determine an official Pageant song. Arthur Fields and the Criterion Quartet who did the song recording, will be present to boost the sales of the records, each personally autographed by Mayor Thompson. Prince's Band recorded a march instrumental number on the reverse side, this being the second prize winning composition submitted by local talent. It won a \$1,500 oil painting prize.

Harry La Pearl, reported as manager for the Richmond Co. in Detroit, denies he is connected with that publisher.

### MARRIAGES

Ann May to Alexander Sperry, managing editor Bridgeport Star, at Port Chester, N. Y., July 21.

Charles Hoyland, former manager of the Orphan, South Bend, Ind., to Dolly Kentnick, non-professional, July 14, at Hammond, Ind.

Evelyn Farrar to Harold Otis Skinner, Trinity Church, July 27. Both are in the "Mecca" cast.

### ILL AND INJURED

Barney Meyers, the agent, fainted Friday of last week in the Low Annex. The cause of his collapse was partly due to the heat and upon recovery he was able to proceed to his home.

Burdella Patterson (vaudeville) is recovering from an operation for appendicitis, performed at her home in Buffalo. The posing artiste will go to Fourth Lake, N. Y., to recuperate. In private life Miss Patterson is Mrs. Louis Monpurgo.

Grace de Wintres is in Dr. Lloyd's sanitarium with a nervous breakdown.

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## STUDIOS

# BY LABOR DAY EVERY HOUSE IN LOOP WILL HAVE AN ATTRACTION

Fred Stone Leading Off at Colonial in "Tip Top"—  
Pageant of Progress Drawing 100,000 Visitors—  
List of Legit Bookings.

Chicago, July 27.  
The 1921-22 theatrical season will make its initial step when Fred Stone opens in "Tip Top" at the Colonial Aug. 7. Following close on the trail of Stone other shows will come along gradually and by Labor Day every house in the "loop" will be housing an attraction.

From the outlook Chicago is destined to get an unusually good line of attractions for the beginning of the season. There will be plenty of representative names in the shows listed. Many of the shows will have an opportunity of getting the benefit of the patronage of the 100,000 or more visitors to the "Pageant of Progress," which gets under way Saturday. At the same time the Pageant starts off the Ringling Bros. and Barnum and Bailey Circus will start its days' play at Grant Park.

The current attractions at the "Loop" houses figuring they have weathered the "heat" storm to not too lucrative a business figure on bringing home the "bacon" during the Pageant. Many of these attractions have hung along awaiting the Pageant and feel that they will be able to show a good margin of profit during the period of the Pageant, which will last from July 30 until Aug. 14.

The list of attractions, theatres they play, and dates they open are:

## "ELI," The Jeweler

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YOU'VE TRIED THE REST NOW TRY THE BEST  
**"THE 13th CHAIR" "PETE" Soteris**  
Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO  
THE FOLLOWING HEADLINES ARE HERE LAST WEEK:  
CARLYLE BLACKWELL—LEW BUCKSTADTER—JEAN ADAIR—JACK NORWORTH—FREDERIC DUNES—DACHMAN—DOOLEY and STORREY—FRANCIS KENNEDY—STELLA MAYHEW—HAZEL VERT—BOWMAN BROTHERS—and JACK COLLINS.

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## ATTACH TENT SHOW; CHATTEL APPEARS

Williamson Players Owe \$1,750 in Salary to Crew and Actors

Chicago, July 27.  
The Williamson Players, a tent-show with 25 people, owned by Owen Williamson and in which Merle Norton and William Kilroy are said to have had an interest, was closed at Whitewater, Wis., by an attachment suit for salaries due, brought by stage hands and performers. Norton and Kilroy at once produced a chattel mortgage for \$4,000 on the tent and properties. The unpaid salaries are recorded as totalling \$1,750—\$750 to the stage crew and the rest to the actors.

Kilroy is also made a defendant, with Kilroy & Britton, producers, in a suit filed in the Municipal Court here by A. M. Zimm, claiming \$3,100 in salary for services rendered as producer and musical director for a show known as "Oh Daddy!"

## CHI'S PAGEANT

Opens Saturday—25 Shows in One

Chicago, July 27.  
The City of Chicago has turned producer and, with Mayor Thompson as impresario, opens the Pageant of Progress, Saturday night at the \$3,000,000 Municipal pier. The attraction is billed as "twenty-five shows in one" and is due for a run of two weeks. Many stage persons will appear at one time or another in specialties to be arranged.

The show is an industrial exposition, made up by exhibits from scores of manufacturers. A feature will be the style show in which professionals will appear.

Thousands of visitors are expected from all parts of the world and every theatre in town is preparing to reap the benefit.

## IMPERIAL YIDDISH

Joseph Kessler Will Take Over Old S. & H. Stand.

Chicago, July 27.  
Joseph Kessler, Yiddish star, has arrived here to close a deal for the lease of the Imperial Theatre as a home for himself and Jewish theatricals. The Imperial is one of the original Stair-Havlin trio, and latterly has been booked with semi-stock, exchanging with the Victoria, the two houses owned and operated by F. A. P. Gazzolo. It is located between three populous Jewish sections.

## WEBSTER'S COME-BACK

Chicago, July 27.  
George Webster, the booking agent of the near northwest, has staged a come-back. Two years ago his health shattered, Webster was forced into temporary retirement. He closed his offices at Minneapolis and Fargo, from which he booked small houses throughout Minnesota and the Dakotas, and sold the Chicago end of his business to the States Booking Exchange, headed by Billy Diamond. Mr. Webster, fully recovered, recently toured his old territory and succeeded in lining up enough of his former customers to start anew. He has reopened his Minneapolis offices under the name of the Webster Booking Exchange, arranging an affiliation with the Diamond outfit here.

## FILM PLANT LOAN

Chicago, July 27.  
Work will begin within 30 days on the plant of the Acme Motion Picture Projector Co., following the successful negotiation of a \$500,000 loan with the Continental and Commercial National Bank.

The present plant, a 2-story building at Austin avenue and May street, will be torn down to make way for a new 3-story building. The loan is for ten years at 7 per cent and part of the money will be used to purchase new equipment and to enlarge the business.

## Producing Revues and Tabs

Chicago, July 27.  
Robert Friedlander, local booking manager, has formed a partnership with Carl George, formerly comedian. The partners will produce revues and tabs.

## APOLLO SELECTED

Shuberts Announce Woods' New House Opens Sept. 5.

Chicago, July 27.  
As the weather becomes cooler plans for the Shubert vaudeville in Chicago become clearer. The last word is that the new Apollo theatre, built by A. H. Woods, will house the variety program here, as previously reported in Variety.

Up until last week the Garrick was to have been the house. Signs were ordered and contracts were let for the remodeling of the auditorium. Even "paper" had been tentatively agreed upon, and then a New York wire changing the whole alignment. The Garrick will remain as a legit house, opening with the Eddie Cantor show Sept. 4, at the close of the local run of Gaithe's "Up in the Clouds." Vaudeville pans call for a vaudeville show at the Apollo Sept. 5. It is understood signs and paper have been ordered.

The new Ambassador, formerly the Great Northern Hippodrome and, before that, the Lyric, a legit house, will be opened Sept. 5 by "The Mirage," produced by the Selwyns. The Ambassador, under Shubert direction, is to be remodeled at an announced cost of \$100,000. The original Shubert plans are said to have considered this house at the place for their vaudeville. The vaudeville program now in the house will close at the end of two weeks and it will then be darkened for the remodeling.

## JERGES DIVORCED

Chicago, July 27.  
Ina Hayward Jerge ("Passing Show of 1921") was granted a divorce from Gustave Jerge, comedian, charging drunkenness.

## HOWARD WAIVES POLICY

Comedian Takes Total Loss on Car, Leaving Mystery

Chicago, July 27.  
No official result of the police investigation into the burning of Willie Howard's auto and the puzzling circumstances growing out of it has been announced. It is generally believed Howard has waived all of the \$3,500 insurance claim, and that the matter has been "forgotten."

## FILM COMPETITION

Chicago, July 27.  
Keen competition from program picture houses in the immediate neighborhood has forced Jones, Linick & Schafer, to improve the Randolph theatre. Among the changes made, with others contemplated, is a new canopy over the Randolph street entrance to carry electric signs covering all three sides. The competition houses include Ascher Brothers' Roosevelt and the Balaban & Katz new Chicago, to open soon.

## Friars Inn in Chicago

Chicago, July 27.  
Fritz's Friars Inn, in the center of Chicago's Loop, is forging ahead as a money getter. Fritz has installed a five-piece orchestra. The entertainers include Herbert Vogel and Sig Erdman, Mac Smiley, Madge Keefer, Helen McDonald.

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<b>Charles Nelson</b> Agency Suite 609 Woods Theatre Bldg.	<b>Charles Crowl</b> Agency Suite 301 Woods Theatre Bldg.
<b>Powell &amp; Danforth</b> Agency Suite 302 Loop End Bldg.	<b>Eagle &amp; Goldsmith</b> Agency Suite 504 Loop End Bldg.
<b>Tom Powell</b> Agency Suite 304 Woods Theatre Bldg.	<b>Earl &amp; O'Brien</b> Agency Suite 302 Woods Theatre Bldg.
<b>The Simon</b> Agency Suite 807 Woods Theatre Bldg.	<b>Jess Freeman</b> Agency Suite 1413 Masonic Temple
<b>Harry W. Spingold</b> Agency Suite 405 Woods Theatre Bldg.	<b>Lew Goldberg</b> Agency Suite 305 Woods Theatre Bldg.

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## CABARET

Training lobsters has grown to be the favorite outdoor sport at the Chateau Laurier, City Island. Bill Werner, the manager of the restaurant, inaugurated the new pastime, and now has as an associate in the training "Dinty" Moore, the band leader. The Chateau carries between 300 and 400 lobsters, with those not on the ice left in a sort of lobster pot or box beneath the water under the dock adjoining the hotel. Mr. Werner gets up early at the Chateau, usually going in swimming before Broadway opens. Becoming curious as to the purposes and objects of lobsters in general, Bill pulled out the box one morning, started to talk friendly to the lobsters and observed their antics. Only a couple seemed to respond. These two moved their claws and Bill accepted the sign as an indication they wanted to understand him better. He slipped a small piece of adhesive plaster on each of the couple for identification purposes and the next morning, looked over his wards once again. The same two were the only ones in the box with any pep. Bill thought they were trying to flirt with him, as they, of all of them, moved toward him when placed on the walk.

Mr. Werner put the two lobsters back in the box, told the chef about them and how they were marked. He requested that those two be held out of the shore dinner routine until he gave the matter more thought. That evening Bill told "Dinty" about the lobsters. "Dinty" had studied natural history while abroad and he informed Bill lobsters lived as long as 100 years if the frying pan didn't get them. Dinty said he believed the two Bill had picked out were lobsters that had reached the age of understanding. "Dinty" offered to become first assistant to the manager in the further instruction of the strong backed fish. It was agreed to and the next morning, for the first time in his life, "Dinty" got up before lunch.

The manager and the musical magnate walked down to the dock and taking the plastered lobsters out of the box, both started talking to them at the same time. Bill said the system was bad, they would confuse the lobsters; that they knew him from long acquaintance but that "Dinty" was all new to them. It was decided to give the lobsters names and apportion them by ballot. One was called Steve and the other Pete. Slips of paper drawn from a hat assigned Steve to Bill and Pete to "Dinty."

It was agreed that each should try to train his lobster and the first to give absolute evidence of actual training should win a dinner from the unsuccessful trainer. "Dinty" started into make Pete keep his claws under his stomach. He succeeded with the left claw but could do nothing with the right. Then "Dinty" tried to make the lobster jerk its head when he yelled fish in its ear. "Dinty" thought the noise would make the lobster start a bit and while acknowledging it might be a bit fakey, thought it would be fair if it looked o. k. But Pete seemed to be deaf, so then "Dinty" tried to make the lobster shimmy, bringing his hand down to the dock. "Dinty" rehearsed Pete by rolling it between two boards, to get the proper shimmy movement. As the hand played a blues, Dinty snapped his fingers to heighten the effect, but the lobster tried to escape.

Meantime Bill was trying out Steve on straightaway tactics. He says Steve is the most intelligent lobster that ever saw Times Square. Bill kept on talking kindly to it and Steve appeared to be taking kindly to Bill. Bill wanted the lobster to walk backwards. He kept saying "back up, Steve," but the lobster moved a step forward. That led Bill to feel the lobster understood what he said but couldn't get the right idea. So Bill held a piece of fish before Steve's eyes and slowly moved it around, just so far ahead. The first day Steve paid no attention. Bill then ordered the lobster should not be fed for 24 hours and the next time Bill tried the fish holding plan, Steve exhibited some interest. Then Bill closed in the lobster in a long shoe box, placing the lobster near the front end, and swiftly switching the piece of fish from its head to its tail. Bill claims Steve did move backward two steps hoping to find it. But he could not repeat when it came to a showdown to win the bet.

Now Bill and "Dinty" are preparing Steve and Pete for a yard race, training them by holding pieces of

fish on a string in front of them. The race will take place some morning at the Chateau before breakfast and if it gets over as the trainers say it will, be repeated the following day at the Polo Grounds.

Mr. Werner for years was at the Shelbourne hotel, Coney Island. Bill says he has seen thousands of fish, alive and dead, but never the intellectual kind of fish that are hanging around his Chateau. "Dinty" wants to compromise on the training and is agreeable, if Steve and Pete don't put it over the next time, to have them for dinner that night and end the strain.

Details of the booze raid on "Dinty" Moore's cafe last week were slightly awry. Raymond and the "Follies" orchestra at the Globe did not serenade the patrol wagon in which the liquor was loaded. It was Van and Schenck who tried to blow the tune of "My Country 'Tis of Thee" from one of the dressing room windows. They tried to play on cornet and trombone. Spectators at the raid said the only notes clearly heard were those of "the land of the free and the home of the brave."

The Palais Royal reopened last night (Thursday) with a Japanese Garden Fete. Admission was \$5, with the proceeds of the gate turned over to charities. During the Broadway restaurant's closing a cooling system was installed. Paul Whiteman with his band returned for the reopening. The Palais Royal is of the Salvini-Thompson-Boag chain of restaurants. The premiere fete had several Broadway entertainers for the evening.

Marion Harris is playing at the Blossom Heath Inn, Long Island.

Harry Rose has replaced Phil Baker in the Cafe de Paris floor show.

Jim Moore of Moore's Cafe, on West 46th street, beat the liquor charge of last week when appearing in court. He was discharged and the 40 cases of liquor seized in his place were ordered returned there. Moore said his restaurant was his residence, and the judge held liquor could not be seized in his home.

A net loss of \$100,000 is the result of the fire at Canoe Place Inn, Good Ground, Long Island, that totally destroyed that road house, owned by Julius Keller. As Keller will not restore in any other nearby place over the summer, around \$30,000 may be added in prospective profit, had not the fire occurred. The Inn will be rebuilt, on a modern plan, but will not open before next spring. Among the property burned was \$15,000 worth of linens that had never been in use. Had the Inn held all of its stock in the main building, the loss would have been much larger.

Liquor prices are holding about the same, as for the past two or three months. Good rye is at \$85/\$100; recognized brands of Scotch, \$100-\$120; gin, \$65-\$70; champagnes, \$95-\$140. The somewhat wide margin is through purchaser and buyer, also small and large lots. The bootleggers are getting all they can. It's often a question to whom the purchaser goes. Then again there are the bottles known as "one-fifths," otherwise a quart bottle one fifth of a quart short in actual measurement. These, as a rule, are sold for straight quarts, though at their source a low price is made for the short weight. The liquor price has been held down of late by the large importations from the south and off the Florida coast. That has had an effect upon Canadian rum running. The liquor prices along the Canadian border are as high as in New York City and the tendency up there is to raise instead of decrease. It is through higher prices obtaining within Canada where the liquor laws, although there is no prohibition, make the cost of booze in Canada about the same as in the state, when bought in quantity, with the danger of wholesale dealing in the traffic about equal on either side of the line.

### STOCK AT THE RACES

Glens Falls, N. Y., July 27. Bob Martin's musical stock, playing here at the Empire, closes Saturday and will move to Saratoga for the racing season.

## MARCUS CHORUS NOT ALLOWED CLAIMS

### Arbitrators Rule Girls Agreed to Post-Season Scale

Claims by chorus members of last season's Marcus Show were turned down by a board of arbitration consisting of Nat Phillips for Marcus, Harry J. Lane for Equity, and Abe Levy, of the Sam H. Harris office, umpire. The session took place in the Harris office. It was shown the members had agreed to play extra performances on a post-season route in New England, booked by Marcus principally to keep his people working, and which were played on a "tab" schedule. After keeping the show out five extra weeks in this way, he was served with claims by the girls.

It complained that J. Marcus Keyes, at that time the A. E. A. executive in Chicago, had sanctioned contracts in the first place putting the Marcus show on a stock basis, since it at times played two a day and made week stands of cities ordinarily one and three day stands. This was later adjusted to take the show out of the stock class but to guarantee Marcus immunity from extra performances within the stock number during the season.

The only allowance made was for two performances lost in Toledo, owing to legal circumstances. These Marcus did not protest. He has organized his 1921 show on open shop lines. All but two of the people offered re-engagements accepted this provision.

### ORCHESTRAS OUT

(Continued from page 1) after the musicians' union had made a demand that the scale for next season be increased \$4 weekly per man, that each man be given a day off a week with the house paying for his substitute, and that an extra payment of 50 cents be paid to the musicians by those theatres having an intermission in the performance.

Asked what the status would be of future orchestras in the theatres, if orchestras should be employed, the manager replied they had no status that he knew of. He believed the different managements would be agreeable to do business with the musicians individually. If terms could be agreed upon, and the same attitude would be taken by the managers toward a musicians' union. Upon a query whether the internal conflict among union musicians in New York through which Local No. 310 of Musicians is considered an "outlaw," would allow No. 310 to negotiate with the managers while it remained outside the jurisdiction of the International of the musicians' union, the manager replied it would not; that the managers if negotiating with a musicians union, would only consider a proposal from a proper arm of the Federation.

The manager would not admit nor discuss that this concerted movement of the New York vaudeville and picture managers leaned toward an open shop, and said the question of an open or closed shop had nothing to do with it.

After the service of the notice Tuesday night, it became noised about that the managers had stepped into the middle of the breach between the union musicians and intended to take full advantage of it, in retaliation for the repeated demands and managers' claimed oppression of the musicians' unions in the past. That the breach and the opportunity had presented themselves without solicitation from the managers appeared to be the consensus of opinion.

Local 310, Mutual Musical Protective Union, elected a committee of five members, at a meeting last Wednesday who drafted a resolution requesting the parent body, American Federation of Musicians, to take the local back into the Federation again. The request for a reaffiliation with the parent organization was placed before the executive board of the A. F. of M., which will consider the matter. The New York local 310, had another special meeting scheduled for Wednesday morning and afternoon.

### "KANDY KIDS" REHEARSE

Indianapolis, July 27. Lena Daley will assemble her "Kandy Kids" for rehearsals for the American Wheel season at the Park here Aug. 15. With the company will be Jules Jacobs, Alex Saunders, Jean LeBrun, John O. Grant, Babe Henley, Gladys Vincent, Marl Baird, Wallace Sisters and a chorus of 20.

## COMPANY DEFENDER

Eva Gregory Presents Daily Press "Chorus Girl"

Portland, Ore., July 27.

Eva Gregory, owner and leading woman with the Gregory Extravaganza Co., in the Lake Amusement park auditorium, started something here. The police got a man and woman, giving the name of Mrs. Margaret Gephart, who told her friend that she was a member of Miss Gregory's company. That was good stuff for the newspapers and another "chorus girl" was assigned to the dogs in the daily press. Then Miss Gregory said: "No such person ever worked in my company and every girl I brought to Portland still is with the company. Every time some fool woman wants to make a hit with a lightweight she says she's a show girl or a movie queen and the stage suffers from the black eye such women cast. It's got to be stopped, at least as far as my company is concerned, for my girls will measure up at least to the average for probity."

### GOING IT ALONE

Burlesque Circuits Free From Managerial Affiliations in Open Shop Fight.

Following the resignation of the Columbia and American theatre owners from the United Managers' Protective Association last week instructions were sent out to all house managers on the Columbia wheel calling upon them to resign from any local managers' organization in which they might hold membership in. Similar instructions were sent out by the American circuit.

With reference to the instructions sent out to house managers to withdraw from local managers' associations throughout the Columbia Circuit Sam Scribner said burlesque would fight its own battles, and the local withdrawals were in line with the policy of the burlesque interests not to involve any other branch of theatricals in their "open shop" fight.

### "PEEKABOO'S" FUTURE

Jean Bedini's "Peekaboo" closes its summer road tour at the Globe, Atlantic City, tomorrow (Saturday). "Peekaboo" was to have played a couple of more weeks, having Newport and another summer resort under consideration, but it was decided to play no further dates this summer.

The question of "Peekaboo" playing in the legitimate houses next season under the title of "Chuckles of 1921," has not been settled as yet, that depending on what kind of a route is offered by the legitimate circuits. Negotiations have been on with Shuberts and K. & E. for "Peekaboo," but the deal is still open.

If "Peekaboo" goes into the legit houses next season, it will be replaced on the Columbia wheel with another "Peekaboo," the Kelko Brothers playing the leading comedy and straight roles. Clark and McCullough will be with the "Peekaboo" that is to be called "Chuckles of 1921," provided the legit plan is arranged.

## INSIDE STUFF ON VAUDEVILLE

Loew's new State, New York, will open Aug. 15. That is the positive date now set. The policy is not as positive, though as reported, it is likely vaudeville. That is dependent however upon Marcus Loew securing a lease for 10 years of the New York theatre from the Famous Players. Messrs. Loew and Adolph Zukor have talked it over and it has been agreed upon, with the probability the contract will be signed any day now, if it has not been by the time this appears. While the Loew Circuit will hold a lease on the New York, the profit division will likely continue as it has since Loew started to operate that house.

With the policy of the new State Loew's vaudeville, the admission scale will run to 40 cents, top. The State seats 3,600.

The Loew, Inc., executive suite on the seventh floor of the Loew office building (State theatre) is a theatrical show place. Marcus Loew has his private office at the extreme southeastern corner, facing Broadway and 45th street. Adjoining is the office of Nick Schenck, and along the same hallway the legal offices of the firm, with the realty department at the northeastern end. Along the opposite hall are individual offices for heads of departments. To the rear and in the space over the top of the theatre is the accounting room, a very big space holding naught but desks. Surrounding are the telephone room with an immense switchboard, the mail room, bookkeeping room and filing rooms, while there is a vault in nearly each room of the suite. On the southern side of the entire space are the offices of the Metro officers and downstairs on the sixth floor, the Metro has its publicity department.

The seventh floor is richly furnished and finished off, with Mr. Loew's office peculiarly attractive. A room with desks has been provided for affiliated showmen from out of town. The Loew executives moved into their new quarters Monday. Previously the Loew booking department had moved into its offices on the sixth floor of the Loew Annex on 46th street.

Joe Laurie went to see the George White show last week and dropped into the Friars afterward. He claims Lou Holtz is using one of his copyrighted gags. When asked what he proposed to do about it, remarked: "Why, I'll just copy three of his to even things up."

## MAJESTIC, SCRANTON, LEAVES AMERICAN

### Local Manager Fears the "Open Shop" Policy in Strong Union Town

The Majestic, Scranton, Pa., playing the American Burlesque Association shows a full week last season, and an American wheel stand for several seasons, has dropped out of the American circuit for next season. Louis Eppstein is the lessee and manager of the Majestic. The reason, while not officially given by the A. B. A., was because of the "open shop" plan of operation announced for the American shows for next season. It is understood Mr. Eppstein, in view of union trade conditions in Scranton, did not believe it would be a good business policy to buck the local unions, which have a majority of foreign-born members.

The Majestic has arranged to play the K. & E. and Shubert legitimate attractions next season.

The American will endeavor to fill in the Scranton week before the season opens. If not filled, the shows will lay off. Sam Williams' show, "Girls from Joyland," was scheduled to open the Majestic Labor Day (Sept. 5).

### MELLER SKETCHES

More Shows to Carry Them During Coming Season.

Indications point to more shows on both burlesque wheels carrying melodramatic sketches than ever before. Jimmie Cooper had a thriller with his American wheel show last season, and so did Mollie Williams, with her Columbia show, as has been her custom for several years past. I. H. Herk has engaged Mark Linder, who will present "The Frame-Up," an underworld meller, with five people, for "The Passing Revue" (American). Several other American producers are also contemplating putting in a meller next season, apparently having noted the manner in which the burlesque clientele fell for Cooper's dramatic sketch last season.

### GIRLS IN ROCHESTER

Rochester, N. Y., July 27.

While workmen are putting the finishing touches on the job of redecorating the Family, Sam Mylie, the new producer, is assembling a company to open with girl shows Aug. 1. Danny Duncan, comedian, arrived from Fort Worth to join the company. Frank J. Martin and Tommy Burns and George Riley, the only man retained from the old company, completed the male end.

The female end will be mostly of the pint-sized type.

### "Tit for Tat" New

Because of conflicting with a musical show called "Tick, Tack Toe," last season's "Social Maids" (Columbia) which was to have carried the "Tick, Tack" moniker next season, has been relabeled again by Hurlst and Seamon, this time "Tit for Tat."

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Dr. Julian Siegel, the dentist, who remains faithful to the Putnam building, though it is deserted by most of the agents, is back after his annual vacation at Atlantic City.

McKay and Ardine have been booked to open on the Orpheum Circuit Aug. 21. George McKay reopened with "Snapshots" Monday, and will continue with the show until Aug. 13.

Jack Marcus became associated with the William Brandel office this week.

Harry L. Hanson has been engaged for the Wilbur and Mansfield vaudeville playlet, "Right or Wrong." Mr. Hanson is the surviving member of the former variety team of years ago, Fields and Hanson.

A Benefit for the Beth David Hospital, New York, was held July 23 at the Traymore Hotel, Far Rockaway, L. I., under the direction of Ben Haimowitz, H. M. Rydell, I. Sacks, S. Levine and M. Margolies. It included a vaudeville bill, billed to be headed by Belle Baker, who was too ill to appear.

"The Old Homestead" will be on the road again this year, under the direction of August Pitou.

Chauncey Olcott will appear in a Kirmess to be staged at Saratoga, N. Y., the latter part of August for the benefit of a building fund for veterans of the war. He will play Nanki Poo in a scene from "The Mikado." A number of society people are interested in the entertainment. Mrs. Chauncey Olcott is chairman of the executive committee.

East Akron is to have a vaudeville theatre with a seating capacity of 1,500. The enterprise is being backed by the Brill Hotel Co., and the structure will be located in the rear of the Brill hotel in East Market street.

Bert Levy, who returned from Europe last week, has been informed by the Hippodrome management that he will not be allowed to accept vaudeville dates in New York City. Outside of the city the artist is at liberty to appear. He holds a contract for the coming season with the Hippodrome.

J. C. Mathews, manager of the Chicago office of the Loew Circuit, arrived in New York this week to spend part of his vacation and incidentally to confer with the circuit's heads regarding plans for the coming season. Harry Earl has been placed in charge of the Chicago office during his absence.

Parish and Peru have booked to sail on the Aquitania Aug. 23 to play 16 weeks in a new show to be produced in London by Charles Cochran.

Max Fabish, manager of the Orpheum, Denver, reached New York this week to spend his customary summer vacation.

Felix Adler and Frances Ross have been booked to open Aug. 8 on the Orpheum Circuit.

"Traps," the four-year-old son of Rogers and Bennett, and appearing with them in vaudeville, with the boy drummer, was taken off the stage at Loew's Yorkville, the last half last week, and the parents summoned to court. Judge McQuade fined them \$50. A child's stage permit is not issued in New York for the playing of musical instruments. The father said the boy was not happy unless drumming and he wanted him to be happy so he let him drum.

Lee Kraus (Horwitz & Kraus) leaves Sunday for a western trip which will combine business with pleasure. A vacation at one of the resorts about Chicago will be included.

## INSIDE STUFF ON LEGIT

Channing Pollock, Al Woods and a playing star were discussing the stage while recently having dinner at Atlantic City. The star spoke about art and his love for the theatre. Mr. Pollock said he had gotten over that years ago. "If I had \$200,000 of my own," added Mr. Pollock, "I would leave the theatre flat." "Two hundred thousand dollars?" observed Mr. Woods. "Let's see, \$200,000, eh? Well, I'll give \$100,000, Zieggy probably will be glad to give \$50,000 and the rest will be easy."

The pending contract between the Shuberts and A. H. Woods for Shubert vaudeville at Woods' Apollo, Chicago, gives the Shuberts the house for the next ten years. The contract had not been signed up to Tuesday but all details had been agreed upon and the papers were being drawn. Under the arrangement the Shubert vaudeville franchise for the city of Chicago is exclusively held by Woods. The rental arrangement guarantees Woods \$225,000 yearly under the straight rental of \$150,000 with 50 per cent. of the profits, Woods is guaranteed the 50 per cent. shall not be less than \$75,000 annually. The Eddie Cantor show ("Midnight Rounders"—Shuberts) opens at the Apollo Labor Day, with Shubert vaudeville now planned to start there Sept. 26.

The ground holding the Republic and Liberty theatres on 42d street was sold last week by the Goodrich estate for \$2,000,000 to a couple of downtown realty investors. A. H. Woods holds the ground-lease for the Republic, running until 1933. Marc Klaw has the Liberty under a similarly expiring term. The new owners sent word the groundleases could be renewed, if both houses were taken by one person. Neither Woods nor Klaw appeared inclined to consider that proposal.

A report is said to have reached the Producing Managers' Association last week that one of its most prominent members had been signing only Equity actors, in that way discriminating against the members of the Fidelity League. In the usual course the P. M. A. Committee in charge of such matters sent a letter of inquiry to its member, detailing the report and asking for a reply. An indignant denial was returned by the P. M. A. producer who also insisted that since the report was malicious, he be given the name of the P. M. A. informant.

Some versions regarding the inability of the Actors' Equity Association to collect on the \$5,000 bond demanded of the Southern Producing Company to protect the cast of "The Three Musketeers," pass the buck to R. W. Temple, the author-composer, thence to Michael Dempsey, the Dublin impresario, thence to Dennis Griffin, president of a corporation in Atlanta. Griffin had sunk \$13,000 in the venture, interested by Temple. When he needed more he brought in Griffin. Temple protested against some of Dempsey's rulings and told Griffin Dempsey had violated his contract and lost his rights. Whereupon Griffin cancelled the bond on grounds that he had been misled. At the same time payment was stopped on several thousand dollars in checks then clearing.

Avery Hopwood, Guy Bolton and Max Marcin, trio of playwrights who have dipped into the production end of theatricals, are planning the building of a theatre on Broadway. Recently they figured on taking over one of the Shubert houses that are on the market for long term leases. Marcin is said to have interested a downtown bank in the plans and the institution agreed to advance a goodly sum of money, said to be over \$100,000.

The authors, however, changed their minds about taking the theatre, the deal being held up by the clause calling for all attractions to be booked through the Shubert office. They did not object to the booking idea in itself, but that conflicted with their plan of being absolutely independent. Not knowing what hung up the matter, the bank is reported having notified the writers that the money asked for was at their demand.

Sam H. Harris will venture forth into the realm of the highbrow during the coming season. Examination of his stock of 15 plays listed for productions shows the presence of at least three that rate the reverse of the lowbrow. There are two by Zoe Akins, while a third such opus is by William Archer, dean of the English critics. The Akins plays are allotted to the stellar names, Emily Stevens and Elsie Ferguson.

One of these pieces is now in rehearsal. The manager did not touch them until he had prepared at least two popular plays reasonably sure of catching on—"Six Cylinder Love" (may be given a new title) and "The Turn in the Road," which have in the leads Ernest Truex and Mary Ryan, respectively.

Mr. Harris says that while the highbrow plays are not looked on as money-makers, their production will add prestige to his production efforts. He is ready for another popular play following the highbrow dive. It will be Sam Shipman's "Lawful Larceny."

## ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Boston, July 26.

Editor Variety:

In last week's Variety under new acts notices Bertie Herron and Illa Grannon are doing Cameron and Flannagan's act, "On and Off," the only change being they use a Pullman set instead of dressing room, otherwise the idea, wash-up, lines and business, according to Variety, are identical, so much so the reviewer stated that the Misses Herron and Grannon must have secured the rights. They have no permission whatever. Miss Herron merely played in the act with me for the past two years and as I hold the rights to it, having been granted to me by Cameron and Flannagan, and am at present presenting the act with Iva Lancaster, I feel a great injustice is being done me by Miss Herron, who, not being satisfied with reaping the benefits of the act, is now trying to steal it bodily.

She was stopped only a few weeks ago down South. It doesn't seem possible at this stage of advanced vaudeville and improved conditions anyone would attempt to steal the well-known classic "On and Off."

Bonnie Gaylord.

New York City, July 18.

Editor Variety:

Please correct the error in the review of the Majestic, Chicago, which stated the little girl with the swollen face in Ray Raymond's act was one of the Foshee sisters. The girl was Hazel Bowman, who had appeared with Lew Fields in "A Lonely Romeo."

Nell Woods who is the owner of the act, did not have Hazel's name on the billing or her photo out front, as she had promised to. Hazel had two teeth drawn in Cleveland. Instead of resting she was compelled by Miss Woods to appear at the matinee. Hazel contracted a cold and her gum became affected. When the company reached Chicago, Hazel was so sick two doctors were summoned. They advised cutting her face to avoid blood poisoning. Her mother was called to Chicago from her home in the Bronx and arrived in Chicago Wednesday evening and started for home with Hazel Thursday. Hazel is now at home, confined to her bed under the care of Dr. Mark Healy.

Miss Woods absolutely refused to pay Hazel's salary or pay her fare back to New York. George Sofronsky who has something to do with the act, assured me Hazel would be ad-

## TOMMY'S TATTLES

By THOMAS J. GRAY.

According to reports, there are 40,000 Americans in Paris. This must be wrong, as we have read about at least seventy-five thousand movie actresses over there buying new wardrobes.

Newspaper headline reads "Navy to Go After Rum." This should make the casting directors of the navy's advertising change that sign about joining the navy to see the world and make it "Join the Navy and Get More Liquor."

President Harding took to the woods for a quiet rest and was only followed by six hundred reporters and two thousand photographers. It's hard for a leading man to do a hideaway nowadays.

This has been a very good season for divorce lawyers; careless automobile drivers have not been doing so bad, either.

It is hardly possible that any of the Black Sox will go in pictures after their trial. It would take too many supers to reproduce the World Series scene, and the censors might cut out that "under the pillow stuff."

Man announces that he intends to publish a magazine in the interests of acrobats, exclusively. He did not state just what language he would print it in.

It's easy enough to be pleasant  
When your act goes good and true,  
But the act worth while  
Is the act who can smile  
When it's on Number Two.

Something will have to come along to take the place of the jazz band fad or there will be a lot of single women out of luck.

The idea of artists working in acts other than their own seems to be growing. If it continues reviews of future vaudeville shows may read as follows:

There is a good show at the Cokane theatre this week. "The Great Slat" in bucket jumping opened the bill. His act was very good and he was well liked. Callus and Corn, two dancing boys, followed and the audience was very much surprised when "The Great Slat" appeared at the finish of their act and fanned Mr. Callus while Mr. Corn was getting his breath. Miss Hilda Upright with Mr. Tripp Lightly, at the piano, were next in what appeared to be a singing act. While Miss Upright was singing her ballad, "I Owe a Lot of Dough in Idaho," Callus and Corns and Mr. Slat came on the stage disguised as letters, I. O. U. The singer was very much surprised.

A dramatic sketch was next, entitled "A Stepfather's Curse," played by Longfellow, Tennyson & Co. It is a gripping story well told. During the scene showing the death of a six months' old baby, Mr. Slat, Mr. Corns, Mr. Callus, Miss Upright and Mr. Lightly came on the stage playing banjos, singing "Chilli Billy Bean." The death was greatly enjoyed.

Miss Far Sighted, "The Girl Who Reads All That's Behind Your Eyebrows," mystified the audience with her mind reading stunts. Mr. Longfellow, Miss Tennyson, Miss Upright, Mr. Lightly, Mr. Callus, Mr. Corns and Mr. Slat came out at the conclusion of her act and showed the audience the small telephone receivers in Miss Sighted's ears; it was a quick bit of improvised humor and enjoyed by the mind reading lady.

The Six Juggling Bernsteins with their "Fun in a Telephone Booth" were well received, their quick passing of telephone books being loudly applauded. Miss Sighted, Mr. Longfellow, Miss Tennyson, Mr. Corns, Mr. Callus, Mr. Slat, Mr. Lightly and Miss Upright came on at the conclusion of their turn for a very funny bit of telephone toasting. Pesty Puns and the Dead News Weekly closed the show. When the last picture was thrown, Mr. Callus, Mr. Corns, Mr. Slat, Miss Sighted, Mr. Longfellow, Miss Tennyson, Miss Upright, Mr. Lightly and the Six Juggling Bernsteins rushed out and tore down the picture sheet. This caused much laughter. There is a show worth seeing at the Cokane. Manager Opeum is to be congratulated. Matinee Daily at 2.15 and evenings at 8.30. Popular Pity Swatting Contest Thursday evening.

All the new movements by lovers of art to improve the drama will not do much good unless the public starts a movement of its own—to the box office.

At the present time many box offices are very dramatic.

Fewer people will miss their first rehearsal call this season than ever before. There are fewer rehearsals.

right with it but that turned out to be a myth, too.

I am writing this in justice to my daughter and as a warning to other little girls going on the road without knowing everything about those who engage them.

Hazel Bowman's Mother.  
1391 Bathgate Avenue, Bronx.

After 10:30 p. m. jazz ceases to be music and becomes simply noise, says Common Pleas Court Judge Stanley C. Roettinger, of Cincinnati, who has issued an injunction restraining Mrs. Daisy Merchant from operating the Todd Stool Inn, a local dance resort, after that hour.

When Old Man Jazz was put on trial for his life there were many witnesses to testify for and against him. The most distinguished of these, Modeste Allou, director of the Cincinnati Symphony Orchestra at the Zoo, remarked: "Personally, I believe jazz music is very disagreeable, but it's all a matter of taste." Allou traced the history of jazz, explaining that it originated among the natives of Africa centuries ago, where weird dance steps were taken to the beating of tom-toms.

Mrs. Merchant declined to define jazz. "It's what the people want, and we're here to give it to them," she said. "I just wouldn't allow the roar of the lions at the Zoo to disturb me."

Residents of the neighborhood complained that the music kept them

from going to sleep. The suit was brought by Mrs. Henry Heliwits. After Judge Roettinger had received complaints that his injunction was not being obeyed, he declared that if necessary he would close the Inn. Mrs. Merchant had stated during the hearing that her business would be ruined if she had to stop the music at 10:30, for most of the dancers didn't visit the Inn until 9:30.

State troopers swept down on Amsterdam, N. Y., Monday night in a sensational raid, entering 15 saloons and hotels, arresting 14 men and seizing large quantities of whiskey, wine, gin, cordials, claret, cider and home brew valued at \$15,000. The troopers, dressed in civilian clothes, had been gathering evidence for two weeks, and were armed with search warrants issued by a justice of the Supreme Court. The mapping up, which took place between 7 and 8 o'clock, was accomplished without the aid of the local police. Thousands of dollars worth of booze is being confiscated in northern New York every week through the combined activities of the state police and county officials.

The first rehearsal for Florenz Ziegfeld's new roof show was scheduled for Monday, but nobody was called, with no definite date given when active preparations will be commenced.



# CONTINUED HOT WAVE SPELL DELAYS PROPOSED PREMIERES

But New Broadway Pair Next Week—Two This Week—Run Pictures Driven Out—Brady Show In Cut Rates Before Opening—Orchestras Out.

In managerial circles the musicians' situation was believed to be clearing, the application for reinstatement into the Federation of Musicians by the local musicians' organization reducing the chances for an independent movement that the local's expulsion threatened. Despite the outcome of the musical squabble however, it has been decided to eliminate orchestras from the smaller houses. This movement started several seasons ago and starting the new season it will be general.

The Shubert list of houses that will be minus musicians includes the 39th Street, Elliott, Comedy and Bijou. There will be no orchestra in the K. & E.-booked Henry Miller, Klaw and Gaiety for the coming season. The Belasco and Lyceum have not had orchestras for some time. It is said that more than a dozen houses will be added to the non-musical group. The musicians' union has classified theatres in two groups and where musical attractions are offered in theatres minus a house orchestra, an extra wage scale applies. The houses which are eliminating orchestras will receive no musical shows. It is stated the movement is along the lines of reducing theatre operation costs.

A break in the new season has already been anticipated. Three houses were announced as open for attractions during August, whereas up to this week, the routing books showed all houses having been spotted with premieres. Postponements of openings is said to have brought about the open time. The fate of two new attractions which entered against the continued deadly heat is responsible for opening dates being set back.

"The Skylark" reopened the Belmont Monday. The audience fidgeted and escaped to the street for fresh air and the premiere was anything but satisfactory. The show also failed to get a favorable break with the critics. "The Teaser" was towed into the Playhouse Wednesday night, when the weather was even more cruel. W. A. Brady prepared for the event by placing an allotment of balcony seats for the opening in cut rates.

Next week has two new shows listed, Max Marcin and Guy Bolton's "The Nightcap," starting in at the 30th Street, while A. H. Woods' "Getting Gertie's Garter" relights the Republic. A third premiere was removed from the list and openings for the week of Aug. 8 have also been cut down. The Marcin show will probably be postponed for a week.

Last week's business along Broadway perked up, the temperature Thursday and Friday being a bit more normal and the arrival of buyers being marked. But business sagged down again Monday when the heat wave continued, with indications this summer will take rank as the hottest on record.

Broadway's special picture showings have flopped completely. The Hippodrome went dark Saturday when "The Twice Born Woman" and "Tradition" were withdrawn. Pictures in the big house showed no strength, one week reported grossing but \$1,800. Three of the five other special showings are being changed after the current week. "The Old Nest" will remain at the Astor for a time, though the business of \$3,500 for last week is far under the operation cost. "The Spirit of '76" has attracted little attention at Town Hall.

Three Fox pictures are leaving. "Over the Hill," which played in no less than five Broadway theatres, will leave the Park and be replaced next Wednesday with "A Virgin Paradise." The "Hill" picture ties the run record of "Way Down East" by remaining in New York 42 weeks and a few days as against the Griffith film's 43 weeks. But there is no comparison as to receipts. "Way Down East" distancing the Fox picture, "Queen of Sheba," upon which a fortune in advertising has been expended, will leave the Lyric Saturday, to be replaced by "Shame." "A Connecticut Yankee" leaves the Central Friday to make way for a Sat-

## FIDELITY LEAGUE 8 SUNDAY P. M. SHOWS

Public Performances With Admission Charged—\$2.50 Top Scale

The Actors' Fidelity League will replace the monthly Social Sessions given by the organization last season on Sunday nights at the Henry Miller theatre with a series of public performances, also to be given Sunday nights, and at the Miller during the coming season. No admission was charged for the Social Sessions, free to members and their friends, last season. The public performances will be conducted on the lines of regulation benefit shows, with a top scale of about \$2.50.

The Fidelity Sunday shows will begin in October and run until May. They will be held on the second Sunday of the month. The programs will contain sketches, vaudeville turns and concert numbers, all of the entertainers being confined to the Fidelity membership. There will be a different "chairman" or producer appointed for each monthly show, whose duty it will be to arrange the bill. Eight shows will be given throughout the season. Henry Miller, Fidelity president, has donated the use of the Miller theatre.

## \$14,000 FOR GARDEN PARTY

The "Garden Party" held on the natural theatre slope near the golf course at Great Neck, L. I., Sunday night for the benefit of the local actors' fire department, a volunteer company, drew a gate of 2,800 persons. With the admission \$3, the gross was around \$14,000. An equipped stage and lighting system, with circus seats erected for the audience, the affair was conducted under ideal conditions. The profits are said to be well over \$7,500, which was aimed for.

The show held many Broadway notables, the direction being under Gene Buck. The opening skit was an ensemble bit called "Oh, For the Life of a Fireman," the characters being "nance" firemen.

## REVIVE "CAMEO GIRL"

A syndicate is forming to send out "The Cameo Girl" again next season. This is the show in which Adelaide and Hughes were starred, and which flourished in Boston, following a brief road tour last spring.

The plans call for Adelaide and Hughes to be starred in the revival. The book is to be re-written and new lyrics provided.

Monday afternoon opening of "Thunderclap."

"The Golem," at the Paramount's exploitation house, Criterion, is easily running ahead of the special showings. With the admission 50 cents at matinee and 90 cents at night the takings are excellent.

The 44th Street was all ready to receive the Dempsey-Carpenter fight pictures, but legal barriers held up the exhibition. The promoters daily expected to give the word to go ahead and the house has been fully equipped to proceed since Saturday, when an 11 a. m. line of would-be patrons made appearance.

There is no change in the agency ticket buys. The same list as last week applies: "The Last Waltz" (Century); "Follies" (Globe); "Scandals" (Liberty); "First Year" (Little); "Sally" (New Amsterdam); "Just Married" (Shubert).

The cut rates had the Friars Jamboree listed last week, but when that attraction withdrew the limited list was held to same size by the reopening of "Snapshots" (Solvay). The others are "Whirl of New York" (Winter Garden); "Just Married" (Shubert); "Nice People" (Klaw); "Broadway Whirl" (Times Square); "Shuffle Along" (33rd Street).

## EQUITY CASE WON BY INDEPENDENT

Brock Pemberton Gets Decision Over Carrol McComas

The first arbitration case given to the Actors' Equity Association by a New York independent producer since the closed shop became effective was decided Tuesday in favor of the manager. The matter was that of Carrol McComas against Brock Pemberton.

Miss McComas, who played the title role in "Miss Lulu Bett," was given a run of the play contract by Pemberton, the agreement being made last spring. Later Miss McComas requested that she not be tied down for all season on the road and Pemberton by letter gave her the option of leaving the show after Christmas, he being desirous of having Miss McComas in the play for the Chicago run.

Recently the actress was offered another show aimed for Broadway. She then advised Pemberton that she did not care to go on tour with "Lulu Bett." It was shown at the arbitration meeting the manager was in the position of having given a run of the play contract but that Miss McComas had the better of the arrangement since she could remain throughout the season or discontinue at holiday time.

The contracts for the Pemberton shows are the closed shop forms, providing that no players other than Equity members are to appear in the productions.

## BROOKS CO. COSTUMING

An item recently printed that the Brooks Uniform Co. was retiring from theatrical costuming should have read the firm's burlesque costuming only has been given over to other hands.

The Brooks Co. is at work on the costuming for "Sonya," "The Greenwich Village Follies" and "Town Talk," the latter two attractions being musical shows. Sets of costumes were also designed and made for Ziegfeld's "Follies" and "Scandals." The firm has a five-story plant and is fully equipped for the costuming of legitimate attractions.

## GRAND OPERA HAS HOLD

Baltimore, July 27.

Carl's Liberty Heights Park open air theatre is holding over grand opera for four weeks, the booking originally having been for two weeks. Opera supplanted vaudeville early this month. At \$1 top the takings last week were around \$8,000.

It has been decided to experiment on attractions for the big arena. Thus far the operatic offering has turned out the strongest.

## STAGE HANDS CONFER

A conference between the International Alliance of Stage Employees and Touring Managers Association, the one-night stand managers, has been set for this Friday (July 29).

Next season's wage scales and conditions will be discussed.

## George Highland in New York

George A. Highland, general stage director for J. C. Williamson, Ltd., of Australia, is in New York looking over a number of attractions which his concern has arranged to present in the Antipodes. He will return home by way of Eng and.

## Gallant Brings Back 3 Scripts

Barney Gallant, manager of the Bohemians and the Greenwich Village theatre, returned from Europe this week on the Orduna, bringing with him the scripts for three new musical plays.

## Hammerstein Takes Comedy-Drama

Arthur Hammerstein has accepted for production a recently completed comedy-drama by Frank Mandel. The author is a nephew of the late Oscar Hammerstein.

## "Temperamentalists" at Bijou

Lucille Watson has been engaged by the Shuberts for their production of Harry Gribble's comedy "The Temperamentalists," scheduled to open at the Bijou early in August.

## Wayburn's "Town Gossip" Starts Sept. 5

Ned Wayburn will open his production of "Town Gossip" Sept. 5. The piece is by George Stoddard and music by Harold Orlob.

## MILLION FOR "SALLY"

"Sally" (Flo Ziegfeld) at the New Amsterdam hung up a new business record for musical shows, going over \$1,000,000 in total gross at the end of its 31st week, which ended last Saturday. The magical figure has reached the longest sustained big business known on Broadway, the attraction averaging better than \$32,000 weekly.

## MANAGERS' MEETING IN N. Y. CITY AUG. 15

Object to Bring Down Operating Cost—National in Scope

A national convention of managers tentatively known as the Federation of Managers, reported in Variety last week, was announced as definitely called to meet in New York Aug. 15.

The object is to bring down theatre operation costs. None of the wage scales for stage hands and musicians has been signed for next season, although the former's agreement expires Sept. 1, while the musicians' agreement expired July 1.

A meeting between a managerial committee and the New York musicians was held Wednesday and a similar meeting was scheduled for Thursday.

## HIP SHOW

One or Another, According to Stage Hands

The Hippodrome has made all preparations to start rehearsals at once for a new show to open early in September.

While a complete policy has not been definitely determined upon due to no agreement having been arrived at with the stage hands, it is understood the principal attractions will be the Fokine Ballets and a revival of its former ice skating scenes, headed by Charlotte.

The remainder of the entertainment will be decided when it is known whether the stage hands will receive from their demands for an increase in salary. If they do not, the balance of the show will be made up of vaudeville acts and if a settlement is arrived at a new spectacle will be built and at once placed in rehearsal.

## JAFFE'S HOTEL

George Jaffe, lessee of the Academy, Pittsburgh, playing the American wheel shows, and operating "Chick Chick" (American) with a half interest in Arthur Pearson's three Columbia wheel shows, has branched out as a hotel owner, having purchased the old Commercial Hotel, Pittsburgh.

The Commercial is undergoing a renovation and will be ready for occupancy about Aug. 15. Jaffe will make a special bid for theatrical business.

## MASS FOR JERRY COHAN

At the church of the Blessed Sacrament, Broadway and 71st street, solemn high mass of requiem will be celebrated in memory of Jerry J. Cohan Monday morning (Aug. 1) at 10 o'clock.

An invitation has been extended to friends of the family.

## "SIX CYLINDER LOVE"

The Sam H. Harris production of "Six Cylinder Love," tried out along the Atlantic Coast, has been set for its Broadway run at the Harris, New York. It will open the last week of August or the first week in September.

## "Wise Child" Opening in Boston

"The Wise Child," a comedy by Rida Johnson Young, with Vivienne Segel, the first new production to be made by Charles Dillingham for the coming season, will open around Aug. 15 in Boston.

Fred Latham is staging the Young piece.

## "Pomander Walk" Set to Music

A musical version of "Pomander Walk" has been completed. A recently formed corporation has taken over the rights to the piece and will shortly cast it for a Broadway showing.

## Edward Carpenter Producing Play

Edward Childs Carpenter, author of "The Cinderella Man," has completed a new play which he will produce under his own management. It will be his initial attempt as a producer.

## D. C. MANAGERS GIVE UNIONS ULTIMATUM

Unless Agreed to, Open Shop Will Prevail—Similar Steps Elsewhere

Unless the musicians and stage hands unions of Washington, D. C., agree to go ahead next season on the same wage scale basis as the past season, that is to say without an increase, the Washington theatres according to a resolution adopted by the Washington Association of Managers will be conducted on the open shop basis next year.

The unions have been given until Aug. 1 to answer. The theatres, which includes vaudeville, pictures and legit, (burlesque already having come out for open shop) are also asking for concessions in the matter of conditions. The Managers' Association, according to the ultimatum served on the unions, declares that its members "will not pay any increase whatsoever, nor will it submit to any conditions exacted by the unions that will increase the managers' present cost of operation, nor will it agree to any minimum employment clause that might serve to prevent any manager from employing as many or as few musicians as he may require, nor will it (Managers' Assn.) agree to employ men for any season or period that does not include a two weeks' termination clause after a specified date." Even if the musicians and stage hands agree to the "no increase" ultimatum of the managers, the unions must also agree to the changed conditions or the Managers' Association will operate on the "open shop" basis, according to the ultimatum sent to the unions.

The Washington houses that are now operating on the union or closed shop basis that will operate on the "open shop" plan next season unless the stage unions yield according to the Managers' Association ultimatum, include Keith's, Shubert-Garrick, Shubert-Belasco, National Cosmos, Capitol, Grandall's picture houses, Loew's Palace and Columbia and the Tom Moore houses.

The Managers' Association in Pittsburgh has served notice on the musicians and stage hands unions that wage scales must be cut to the 1919-1920 standard, or the members of the Managers' Association will operate their houses on the open shop plan next season. The unions have been given until July 30 to make answer. The Managers' Association ultimatum calls for a cut of approximately 18 per cent.

Baltimore is also reported to have declared for open shop in its theatres.

## RALPH LONG BETTER

Ralph Long, general manager for the Shuberts, has returned to New York after several weeks in Atlantic City, where he went to recuperate from injuries sustained when a taxi struck him while crossing 44th street.

Mr. Long was hurt around the shoulders and head, necessitating the extracting of a number of teeth.

## HOUGHTON WITH STONE

Arthur Houghton one of the best known company managers who left theatricals two seasons ago and entered the brokerage field, has returned to Broadway. He will take the Fred Stone show "Tip Top" on tour for C. B. Dillingham. Mr. Houghton formerly was back with all the Montgomery and Stone shows.

## GATTS JOINS P. M. A.

Walter Sealon will tour in a new Irish play now being produced by George W. Gatts. It is called "Fish Eyes" and starts at the Plymouth, Boston, Aug. 14.

Reports of difference with Equity over closed shop contracts were denied. Mr. Gatts joined the Producing Managers' Association last week.

## "Wandering Jew" Sept. 26

The David Belasco production of "The Wandering Jew" will have its premiere Sept. 26 at the Apollo, Atlantic City.

Late additions to the cast are Belle Bennett and Howard Lang.

## Hattie Delaro Returning to Stage

After several years in pictures, Hattie Delaro will return to the spoken stage next season.



# EQUITY'S CLOSED SHOP DILEMMA CAUSES REQUEST FOR INFORMATION

**Outsiders Being Asked Into Conference by Equity's Council—Labor Affiliation Reported Embarrassing—Coast Strike Matter Pointed To—Keeping Productions Down and Actors Out of Work — Emerson Now Said to Favor Break With Labor—Look For A. F. L.-A. E. A. Merger.**

Brought sharply before them the necessity of alleviating the many fold difficulties of Equity actors, members of the Actors' Equity Association Council in frequent meetings are believed to be frankly skeptical over the success of the closed shop. "Equity Shop" is no longer meticulously mentioned in the Council sessions. "Closed Shop" is outspokenly the term used.

Equity officers are beginning to realize the association's affiliation with labor unionism is bringing the A. E. A. against a stone wall, according to those claiming to be informed. Reports emanating from the inside are to the effect that Equity has put out feelers to the P. M. A. designed to extend the P. M. A.-A. E. A. agreement entered into at the close of the strike for another five years beyond May, 1924. The proposition is said to be that there is to be open shop generally and that the Equity will retire from labor unionism.

These reports further say that there is really but one strong Equity official favoring the connection, that John Emerson has turned around in his position on the labor affiliation, and that he now favors that element in the Council opposed to closed shop.

Persistent mutterings that a change in Equity's affairs impends reflects these rumors. Discontent among members is said to have found its way effectively into the Council meetings. With fewer attractions in preparation and more engagements not consummated, dues are believed to be far behind.

The managers now realize that they desire an actors' organization. It was demonstrated during the past two years that affairs between the manager and actor can be better and more satisfactorily handled in that way. But the managers would like to see one actors' organization instead of two. All that would be needed to effect that would be the divorcing of Equity from labor. Given that condition it is said the Actors' Fidelity League would have no object in continuing and it is believed the A. F. L. would fuse into the Equity.

A pointer given directly to Equity that its problems have but one logical solution and that is an organization unleased from labor, was not violently opposed by the Council. One member in answer stated he could not see how "we can throw down labor" which had "done so much for us." Reports from the coast stated the Equity's representative (Frank Gillmore) had put the actors side to the leaders of the picture studio strike, saying it could not help the workers to call out high salaried players for the benefit of skilled mechanics. That was the first indication of an admission of the wide breach between wage worker and the artist.

Pertinent pointers considered in Council sessions showed that as capital is scary of the closed shop principle and that as capital is necessary to production, the smothering of new theatrical ventures is the certain result, a point already proven. That as the smaller managers depend on the successes registered in New York, it is especially folly to inflict the closed shop in the metropolis. Equity has contended that three-fourths of the attractions out each season are handled by the smaller managers. With fewer Broadway productions, there will follow fewer road attractions, that bringing about fewer engagements and a larger number of dissatisfied Equity members.

It was told the Council also that labor is basically for the minimum wage. Though Equity officers have accepted most of the labor union ideas, none has ever arrived at a point where it was thought possible for the minimum wage to apply to American actors.

The Equity is, through its labor affiliation, sandwiched in between two other unions—the stage hands and the musicians, both organized on the minimum wage basis. That the Equity actor will eventually start paying for

the increased "ante" on either side is already foreseen.

That labor would be glad to release the actors from the affiliation is believed to be logical. With fewer shows the smaller patronage by the public, labor leaders would quickly recognize fewer jobs in the amusement field for the scale workers, the musicians and stage hands.

It is known that these points have been and are being considered by the Equity. That the Council members and others whose fat contracts with protected attractions are beginning to worry about the imposition of the closed shop on the less fortunate members of the A. E. A., quite likely brought about a change of front by the Equity leaders and their willingness to listen to a way out.

Most of the Equity Council is made up of recognized Broadway players, actors and actresses who find it comparatively simple to secure engagements in the plays by the Producing Managers' Association members. They are secure in knowing that the closed shop cannot interfere with those top salary jobs. But the average player whose season depends on the independent manager will want to know the justice of that when he is kept from working by arbitrary Equity action. The closed shop is supposed to be imposed at the discretion of the Council. As yet there has been no action to lighten the situation. The Broadway independent manager whom the Equity leader said were reliable, are included in the closed shop pincers just as the "fly-by-night" manager at whom the principle was supposed to have been originally aimed.

The Equity Council has been reported of late sending out calls for conferences with those outside the membership who are thought to have unbiased views on the situation. The expressions obtained by the Equity Council in this manner are said to have impressed them, with most of the expressions diametrically against Equity's views, also hope for the closed shop as applied to the show business.

The chorus girl is another problem the Equity cannot solve. The chorister can't see it the way the \$500 leading man or woman professes to, with the result that the Chorus Equity is holding onto a very small margin of members as compared to the available number of chorus girls.

## "JIM JAM JEMS"

"Jim Jams Jems," owned by Al. Jones, Maurice Green, Arthur Pearson and Max Hart, will take to the road in October. The piece after a run at the Cort last season was taken over by the quartet and sent on the road for 12 weeks, in which time it dropped approximately \$25,000.

The show this season will have Arthur Pearson as the sole head. He will attend to the casting, producing and routing.

The La Salle, Chicago, is its ultimate destination. Sophie Tucker will head the cast with Joe Brown featured. Jack Ostrum may be added to the cast.

Larry Ceballos will again have charge of the numbers.

## RAPPING WALTER READE

Long Branch, July 27. The local papers seem to be after Walter Reade. They have been rapping him quite hard, with Reade's Broadway theatre failing to put in an asbestos curtain for the reason.

The Broadway was ordered some time ago to put in the curtain but has failed to do so. Lately the papers have been going after it for neglect, making Reade the target.

## FIXING SHOW ON LAKE

Al. Johnson, Harold Atteridge, Jean Schwartz, Bud De Silva and Sig. Romberg left early in the week for a two weeks' stay at Paul Smith's on Lake Champlain. The quintet will put the finishing touches to the new Jolson show.

## BILLY ROCK HOME; CURED AFTER 20 YRS.

### Unusual Operation Restores Actor to Normal—Stomach Trouble

William Rock is leaving the St. Bartholomew Hospital, New York, this week for his home, cured of ulcer of the stomach after suffering for 20 years. An operation by Dr. Jerome Wagner of 161 West 54th street, restored the actor to normal.

Since the operation last week Rock has gained six pounds in weight. He is now eating for the first time almost within his memory, eggs, fruit and even ice cream.

When Rock consulted Dr. Wagner, he was starving to death on his feet, through being unable to eat. A loss of 23 pounds had reduced Rock to nearly nothing, as he never had been physically big. After an X-ray examination, Dr. Wagner advised Rock the ulcer trouble had developed into a growth within the stomach, with an operation imperative if his life were to be saved. Another month might be too late, Rock was informed.

The operation, as previously reported, was to remove that portion of Rock's stomach containing the ulcer, with the remainder of the vessel bound up and an incision made to provide the necessary opening. Rock's recovery was immediately noticeable. With his gain, an elegant appetite came with it. During his last few days in the hospital, Rock and his nurse held daily consultations on what he could eat the following day, the conference laying out a regular menu card.

In the 20 years since Rock was attacked by stomach trouble, he had not known a day's perfect peace of mind or stomach, until the unusual operation performed by Dr. Wagner for his relief.

Dr. Wagner numbers many professionals among his patients. He served as a major in the Medical Corps, U. S. A., during the war.

## "JAMBOREE" TAKINGS

Closes \$2,000 to the Good—Offer to Lew Brice.

The "Frollicking Friars" closed their "jamboree" at the Cort Saturday night, the show not going on tour again as planned. Dates offered were too far advanced to ensure holding the organization together. The Thursday night performance drew the best house since the Friars show started, with professionals from all the current attractions attending. In total the jamboree made a profit, there being over \$2,000 in I. O. U.'s given out to various members of the cast. Last week's gross too jumped enough to insure better than an even break for the Cort date.

A girl act producer who designs his turns for small time, after seeing Lew Brice in the jamboree, tried to entice him to head one of the turns. He offered Brice \$275 which he said was \$50 more than he paid any comic in his life and he promised that when managers saw him in the act it would be no trick at all to push his production salary to more than \$500. The girl act manager also promised to have Lew's cigars made free of charge and that was not all.

## "TIPS" GETS GOING

"Tips," a new comedy by Winchell Smith and Tom Cushing, was presented here for the first time Monday by John Golden. The piece was formerly known as "Poor Man's Pudding."

Mr. Cushing, though a newcomer in the playwrighting field, will have another piece on Broadway this season, he having dramatized Ibsen's "Blood and Sand" which will open at the Empire.

## ZIEGFELD CLAIMS

### POLLOCK AS HIS

### Inquiries Why Author of "Follies" Is Going Away

Channing Pollock sailed Tuesday for London to stage "The Sign on the Door" there, after an embryo controversy with Flo Ziegfeld, whose "Follies" has Pollock as one of its writers. When the manager read of Pollock's planned sailing, he wrote to the author asking him what right he had to leave the city. Mr. Ziegfeld took the stand that since Pollock was paid royalty, the "Follies" had some material still coming.

The author thereupon took out his contract, which rates as being about as safe a protective agreement as ever granted a writer. It states that should royalty not be paid him for three consecutive weeks, the producing rights to the "Follies" is to be relinquished. The trick of the contract is in the reading of the clause that Pollock was to work "on" the "Follies," not "for" the show. That is supposed to limit his contribution at the time the show opened. Mr. Pollock is known to have remained with the "Follies" from the start of rehearsals to the premiere, after which he bowed out. Pollock wrote the "Camille" bit in the show, the lyrics of several songs and 45 lines here and there. He said he was through writing stuff that did not find its way further than the manager's desk, perhaps his waste basket.

Willard Mack is also supposed to be one of the flock of accredited authors of the new "Follies." None of the Mack material remains in. It is said Mack was not engaged on a royalty basis.

## JORDAN'S NATIONAL

New 41st St. House Opening Aug. 29 With "Swords"

The new Walter Jordan theatre on 41st street near Broadway which the Shuberts are also interested in, is to be called the National. The house is within the site of the old indoor tennis courts and faces the back of the New Amsterdam, the opposite side of the street, also holding the stage walls of theatres on the south side of 42d street. There is a house of similar name in the Bronx, one of the Loew vaudeville string.

The first attraction will be "Swords," which will star Claire Eames. The play is to be produced by Brock Pemberton; it was written by Sidney Howard. The opening date is set for Aug. 29.

## EASTMAN CO. TOURING

Rochester, N. Y., July 27. Owing to the fact that the Eastman School of Music, George Eastman's \$150,000 endowed institution, will not be ready for opening as soon as anticipated this fall, the members of the faculty who have been engaged to be heard in a number of concerts in this city and the near-by villages. The company which will play the towns will include some of the most noted European and American musicians and it is presumed the concerts will be planned with an idea of merely meeting the actual expenses, as the artists are under contract with Mr. Eastman.

## MARIE DORO IN "LILIES"

Marie Doro will star in a new comedy by W. J. Hurlbert, entitled "Lilies of the Field." The piece is to be produced by a new corporation which has Harold Orlob, the composer, as its head.

Billie Burke was the original selection for the role, prior to her engagement for the musical version of "Good Gracious Annabelle."

## Operating on Mrs. Harris

Mrs. Henry B. Harris was removed to a private hospital early this week for an operation for intestinal trouble. Mrs. Harris is at Dr. Sterne's private sanatorium, and Wednesday afternoon was reported to be progressing favorably.

## "KIDDING" ON STAGE TO BE PENALIZED

**P. M. A. Members Agreed To Blacklist Those Engaging in Practice**

Producing managers, particularly those who are members of the P. M. A., have decided on the strict observance of players against "kidding" during the performance. This matter is regarded as important and as the result of numerous infractions of the rule, managers have determined on blacklisting players found guilty of infraction.

Loose tactics and disregard for stage etiquette brought about the closing of one show last season ("The Meanest Man in the World"), later recast.

Managers say that it is common custom for companies to indulge in much nonsense of their own interpolation during the last weeks of a run, either on the road or on Broadway. The results show that not only is the morale thrown aside but the performances are miserable, bringing bad reports to the manager from outsiders. It is believed, too, that the complained of kidding seriously affects the attraction as a property.

Indulgence in personalities regarding managers is also objected to by individuals and where possible will be eliminated.

## FOX WALKS OUT

With Beatrice Curtis, Leaves Rehearsals of "The Pink Slip"

Monday morning Harry Fox and Beatrice Curtis failed to report for rehearsal of "The Pink Slip," the A. H. Woods production that was to have starred Fox with Bert Williams. Miss Curtis appeared in vaudeville with Fox, but signed individually for the Woods show under what was reported at the time to be a long contract.

At previous rehearsals, according to Fox, he had requested changes made in the script for his and Miss Curtis' roles. They were promised, he said, but not made. A. H. Woods left Saturday for Atlantic City without ordering the changes, and Fox turned in the scripts that day.

At the Woods office Monday it was said nothing beyond that the couple had walked out was known of the matter.

Last week it was reported Fox had secured an interlocutory decree of divorce from his wife, Jennie Dolly (Dolly Sisters, now in London). When the final decree is issued, it is said, the engagement of Fox and Miss Curtis will probably be announced.

Tyler Brooks and Helen Bolton were added to the show this week.

## THEATRE CO. BANKRUPT

Washington, D. C., July 27. The Washington Theatre Productions, Inc., recently forced into bankruptcy, realized \$800.50 through an auction sale conducted by the receiver. This is according to a report filed in the District Supreme Court by Alfred M. Schwartz.

It is stated that the liabilities of the defunct concern amount to over \$10,000. Mr. Schwartz stated there was some \$575.05 on deposit to his credit here in the Munsey Trust Company. This, coupled with the revenue derived from the auction, will be applied against the indebtedness of the corporation.

The Washington Theatre Productions went in a musical production on an elaborate scale, had its first showing in Baltimore, with practically an entire Washington cast. The stockholders in the organization were composed in the most part of Washington business men and women, the latter, it is stated, holding most of the stock. It was doing the second week of the planned tour of the company, at the Shubert-Garrick in this city, that the end came.

## TO PRODUCE BAER PLAY

George White is planning to make several legit productions during the coming winter, including the long-promised comedy by Bugs Baer. His first offering will be "Come On, Johnnie," a farce by Louis Vleet, a Cleveland newspaperman. He will also send on tour the 1920 edition of "Scandals" through the East and Middle West.

## JOE WEBER JOINS T. M. A.

Joe Weber joined the Touring Managers' Association last week. Mr. Weber resigned from the Producing Managers' Association several weeks ago.

## SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, June 27.

At the Orpheum this week a flood of publicity heralded the fact that Gus Edwards and his "Song Revue of 1921" jumped clear from New York to head the current bill here, and the tremendous success of the act which surpasses anything in the revue line seen here in years did wonders for the house which was due to spring something big to add weight to its summer programs. Besides the work of Edwards and the Furness Sisters, Edwards disclosed a coming star in the person of Chester Fredericks whose remarkable dancing proved the act's biggest hit, with little Nat Eismann's excellent tenor singing running second for individual honors.

The balance of the bill included Tom Wise and his company and Bailey and Cowan, both holdovers. The latter act deserves much credit for holding everyone in and getting big results closing the show. Estelle Davis displayed a new gown adorned with Paradise feathers that would cost thousands to duplicate. Mr. Wise and his sketch also repeated very successfully.

Arthur Wanser and Maybelle Palmer knocked out a big comedy hit fourth, the laughs being of the hearty kind, thunderous applause greeting them at the finish. The talk and idea are original and excellently adapted to their personalities. Zuhn and Dreia, billed as Dementus Americanos, held next to closing for more laughs, secured mostly on their comedy appearances and delivery although the early part of their routine contains worthy material.

Sandy, Gus Edwards' little protege, got the house strong with his imitations and finished to good applause with a Scotch medley after struggling through a couple of numbers at the beginning where he had difficulty. Clinton Sisters offered a quartet of dances with an atmospheric back drop for each. Screen cartoons hold the attention during the costume changes. The girls are graceful and do not appear to extend themselves while their present routine pleased. *Josephs.*

## PANTAGES, FRISCO

Pantages has a rather slow bill this week, having nothing much out of the ordinary, although "A Japanese Romance" headlining made a pretentious closing number.

This musical comedy revue is attractively presented and carries a good set. The principals are headed by Nace Murray. There is an excellent chorus and gorgeous costumes. Anita Arliss and her Winter Garden Boys did not quite come up to expectations, but with the assistance of the lively quartette she managed to deliver to the ultimate satisfaction of the audience. Lillian Ruby had next to closing and stirred them up with classical and popular selections on the violin.

Amoros and Obey opened the show with acrobatics. Their work is very nifty and took as much applause as anything on the bill despite their position.

Hays and Lloyd offered their "before and after" marriage comedy sketch for real laughs in second spot. The act contains some good lines and situations effectively handled.

The Pantages screen review included scenes of Atlantic City showing Mrs. Pantages along with Dempsey, also a daughter of Pantages, dancing. *Josephs.*

## HIPPI, FRISCO

San Francisco, July 27.

The show here this week (first half) was a trifle heavy with singing and comprised practically all doubles and yet it was enjoyed.

Nat Vincent and Blanche Franklyn, appearing next to closing, proved the big feature, offering what is announced as their own songs which include numerous popular established hits. Vincent at the piano and Miss Franklyn singing, combined with their writing prestige, are a worthy feature for the best houses.

Cooper and Ridello with lifts and a violin number opened with favor. Gene and Minetti, a couple of girls, offered a ballad, violin and piano selections and livened matters up at the finish with the violin and nke for a good hand.

Harry Sykes in blackface put over comedy songs to much enthusiasm. His talk between numbers is stale but got big laughs just the same.

Mac and Hill, a mixed couple with fine personalities, having a neat skit entitled "Stolen Kisses," registered nicely. Their material sounds new and is certainly well executed.

McConnell and Austin, closing with bicycle stunts, proved well worth waiting for. *Josephs.*

Harry Corson Clarke now in San Francisco, plans booking a show for the Orient and taking it on tour immediately.

## ALCAZAR STOCK, FRISCO

San Francisco, July 22.

An audience large enough to send enthusiasm into the hearts of any dramatic stock company received dollar for dollar at a Tuesday night's performance of "Penrod" by the Alcazar Stock last week. Business at the O'Farrell street house remains good, exceptionally so during the summer. The orchestra, under the direction of M. M. I. Myers, is highly entertaining and the entire manner of the house officials in handling the patrons is worthy of much consideration. It seems that Lionel B. Samuels, the new business manager, has scored a "beat" of his own in house courtesy.

Although most of the downtown houses have reduced their prices the Alcazar continues to operate with the same scale of the past months and even so the business runs well, as the house has a permanent family following. An Alcazar audience pays no attention to the name of the play. It is composed of regular weekly patrons.

In presenting "Penrod" the task of training the kiddies for their parts was handled in a masterly fashion by Director Hugh Knox, who incidentally takes a role in the cast of the play. Most of the plays at the Alcazar the past few weeks have been woven along the lines of drama, but from the way "Penrod" was received it seems a comedy will take hold for honors if presented properly. Charles Metcalfe, a ten-year-old boy, did Penrod perfectly, likewise the work of Summer Getchell, another youth, as Sam Williams. Aided by two young dandies, Lloyd and Eddie Andersen, as Verman and Herman, respectively, these four boys knocked out some mighty clever acting.

Gladys George, the new leading lady of the Alcazar's company, as Penrod's sister, was excellent. Miss George has beauty, personality and other charms for a successful career in her new playing home. Dudley Ayres, the leading man, is another of the sound actors of the company. As Penrod's father he scored highly. To Bert Chapman as Robert Williams may go the palm. His love-sick youth could not have been handled better. Charles Yule as Jarge supplied plenty of laughs with his style as the "boob" kitchen hand. (Miss) Leslie Verden scored well as Penrod's mother, as did Florence Priny, the Mrs. Basset of the play, and Anna MacNaughton, the family cook.

Thomas Chatterton, playing the villainous Herbert Hamilton Dade, in capital letters, was well likened to the part. Director Knox picked the right type of man when he selected Chatterton for these honors. Chatterton has natural ability. Four or five tots added to the cast were pleasing.

And least not last the chief credit for the success of the company last week may be given to Director Knox, who is doing even better work than when with the Fulton in Oakland.

## CALIFORNIA, FRISCO

San Francisco, July 23.

An excellent vaudeville number, backed by Herman Hellar's orchestra of 30 and a feature picture, Wallace Reid in "Too Much Sued," attracted capacity audiences to the California last week. Business is running the same as in former months in the evenings when the matrons are held in line in the spacious lobbies. In the afternoons, however, the summer slump can be noticed, although this house is holding up a bit better than the other movie houses. Even if the picture part of the program was dropped there is enough entertainment in the prologue and the musical features to warrant satisfactory approval. As leader of the largest theatrical orchestra in the city, Herman Hellar is becoming more and more popular with his swinging of the baton in the operatic and popular numbers.

The feature of the bill this week came in a one-act play entitled "The Days of Real Sport," in which ten kiddies, seven of whom are finished musicians, compose the cast.

The work of Little Richard Reyna, the drummer, on the xylophone is a revelation. This boy has all the talent needed for a career, and succeeded in knocking out the individual bit of the evening. The work of Eliore Harris and Helen Carley as Jackie Coogan and Charlie Chaplin, respectively, is very good, especially the former, who is small enough and the possessor of sufficient charms to win a heart anywhere. Bill Bailey of the Bert Levey offices is the producer of the act. He recently had it on the road in a larger scale.

Harvey at the organ registered solidly with "Just Keep a Thought for Me" by the billed "mysterious-voiced" organ. And mysterious voiced it is. A faint human voice can be heard in the distance making a most pleasing number.

Topics of the Day from the Literary Digest, the California Topical Review, scenic numbers and a Tony Sarg's comedy, "The First Circus," lead to the feature picture.

## YOUNG HARRIS, PRES.

Sea of San Harris Leading Figure in New Coast Concerns.

San Francisco, July 27.

Announcement that Herbert A. Harris, son of Sam Harris (Ackerman & Harris), will be president and general manager of the Pacific Theatres and Realty Co., which organization recently secured the Curran theatre, was made here last week. In the stories published by the local press denial was made of Ackerman-Harris' connection with the new syndicate. Charles H. Brown, former leasee of the Casino, is associated with young Harris in the management of the Curran.

The house will be dark Sept. 1 for three weeks, during which time interior and exterior improvements totaling \$30,000 will be made on the building. It will continue with road shows. "East Is West" will be the attraction its opening week under the new management. "Aphrodite" and "The Bat" are also scheduled.

## AUSTRALIAN BOOKINGS

San Francisco, July 27.

Ben Fuller has booked the following for passage to Australia and a tour of the Ben and John Fuller circuit: July 25 (Marama from San Francisco) — Richardson Bros. and Cherie, Mlle. Lola Stanton, Berg and English, Miriam Mahr (Sonoma) Aug. 2—Bob White (Tabiti) Aug. 26—Ling and Long, Taylor and Arnold. Sept. 6 (Ventura)—Mile Nadje; Oct. 8 (Makura from Vancouver)—Odiva, Captain Adams and seals.

McNamara and Clinton arrived here on the (Sonoma) July 19.

## CORDELLA HAAGER BACK

San Francisco, July 27.

Cordella Haager, who has been traveling the Orpheum circuit with her husband, George Austin Moore, is planning a return to vaudeville with a new act by George Rosener.

At present she is rehearsing with T. Daniel Frawley's company, which opens at the Savoy with "Peggy Macree" shortly.

Miss Haager will replace Elsie Ryan, who will play the lead for the first five weeks of the play's run.

## CAFE CHANGES

San Francisco, July 27.

Jack Holland, former producer at Tait's cafe, who has been producing and the feature of an all-star revue at Harry Marquard's cafe for many months, is back at his old position. Natilie Kingston, his dancing partner, joined him at Tait's last week.

Holland replaces Burt Hall, who leaves for Europe in October. Walter Emerson, an understudy of Holland's, will head the revue at Marquard's.

Holland's work at Marquard's was highly sensational. He conducted his chorus in a masterly fashion.

## HIPPI, FRISCO

(Second Half)

San Francisco, July 23.

The six-act bill at the Hip for the last half of this week is a satisfying one. Business was good Wednesday night all the seats being filled and a good line of standees behind the rails before the first part of show was under way.

Ralph Whitehead was the featured act, and in next to closing had the house screaming with character stories. Whitehead makes an excellent appearance, and while the material is not all new he gets it over with fine results. His act slows up towards the finish, which has him doing an old Irish character followed by a light recitation of "The Kid."

The Three Kenna Sisters were fourth with singing. The girls please with their single and double numbers, which has one of the girls at the piano. They finished strong with their trio work, which shows them off to best advantage. Mumford and Stanley are two men possessing excellent voices, but take up too much time with a brand of comedy that while gathering some laughs does not appear suited to their style and seems to detract from the quality of their otherwise fine singing offering.

Come and Albert include a lot of familiar material in their "Back to Schooldays" talking and singing skit, but despite this their manner of delivery overshadows the handicap and they went over very well in the second spot. Their act is a standard one for this class of houses.

Lyndall Laurel and Co., with a special setting of a beach, closed the show with a bang. The three athletic girls give a neat exhibition of bag punching, boxing and wrestling, and with the assistance of a man inject a good vein of comedy throughout. Willie Karbo opened with balancing feats. The head stand on a swinging tapeze is the featured stunt that closes his act of a nice hand.

## OBITUARY

## FRANK K. WALLACE

Frank K. Wallace, 71, veteran actor, died suddenly July 23 at his Chicago home following a brief illness. Mr. Wallace went to Chicago before the great fire of 1871 and became a member of the stock company at the old Winter Garden, later joining the company at McVicker's. He retired in 1904. He is survived by three sons, one Frederick Wallace, theatre manager at Oakland, Cal., and by two daughters.

## MOE GOLD

Moe Goldberg (Gold and Stevens) 31 years old, formerly of Goldberg and Wayne, died July 22, in his home at Chicago. He is survived by his widow Irene Stevens, who appeared in vaudeville with him; a sister, Mrs. Mollie Morgan and his mother, Mrs. Rose Goldberg.

Joseph W. Beck, electrician at the Auditorium, Baltimore, aged 41, was drowned last week while diving from his canoe at his home on Middle River, Maryland. Though a strong swimmer, he was heard to call for help, but heavy surf prevented the rescue and searchers were some time recovering even the body.

## TO THE SACRED MEMORY OF MY BELOVED HUSBAND

## JIM CASEY

Who died April 28th, 1915. Gone but not forgotten. May his soul rest in peace and the daily prayers of his Lonesome Wife.

## MAGGIE McCLAIR

## VALENTINE SMITH

Valentine Smith, 38, circus foreman, boss canvassman and superintendent of the wild animal show of the Johnny Jones Exposition, died July 20 in Alliance, O. He was for many years with the Barum and Bailey show, leaving this organization when it combined with the Ringling interests.

## Myra Clark

Myra Clark, age 21, died at her home, 614 East 9th street, New York City, July 15. The deceased had been with "Chu Chin Chow" and last appeared in Al Jolson's "Sinbad."

## In Memory of a Dearly Loved Husband and Father

## OLIVER T. FISKE

(Fiske and McDonough) Who died July 30th, 1920. Sincerely mourned by HIS WIFE AND DAUGHTERS.

## WILLIAM FORQUER

William Forquer, age 66, for many years veterinary of the Sells Brothers' Circus, died in St. Anthony's Hospital, Columbus, July 23, from pneumonia, following a week's illness. He is survived by a brother, M. D. Forquer, Columbus, and two sisters.

The father of Jack Mandel (Mandel & Rose), agents, died suddenly of heart failure at Scarsdale, N. Y., last week.

## IN MEMORY OF A DEAR FRIEND,

## MRS. CLYDE RINALDO

Who died July 12, 1921. May friendly consolation alleviate the grief of her devoted husband.

## DAVE RAFAEL

## Stewart Walters

Stewart Walters, 52, of the engagement department of the Dwight P. Pepple Agency, and formerly of the Jordan Show Print Co., died suddenly in Chicago July 10, following an attack of heart disease. Mr. Walters had been in the show business for many years and was known to scores of professionals.

## TOMMY FABER

Tommy Faber, 21 years old, of Faber Brothers, acrobats, died July 25 at Bellevue Hospital, New York as the result of injuries caused by falling out of a third-story window in a hotel in Wildwood, N. J., two weeks ago. The deceased was single and is survived by a mother and sister.

## HOWARD HALL

Howard Hall, actor and author, died July 26 in Long Beach, Cal., following a long period of ill health. He was playing the lead in a condensed version of "Abraham Lincoln" on the Orpheum Circuit. He played in the original production in Chicago and went on tour with it.

Hall supported David Warfield in "The Grand Army Man" and played the lead in "The Poor Little Rich Girl." Previously he had been under the direction of Charles E. Blaney. He began his stage career in stock companies and in 1893 was leading man of the Alcazar stock, San Francisco.

In Memory of Our Darling Mother, MARY CANTWELL, who passed away July 15th, 1918. May her soul rest in peace. In Memory of Our Little Sister, DELL WALKER, who passed away July 27th, 1915, and who is now our Guiding Angel above. In Memory of Our Dear Nephew, PHILIP FORD, who was killed in action in France July 28th, 1918. Member Co. E, old 69th. He died that we might live. JOHNNY CANTWELL and RITA WALKER

## MRS. L. L. ROSS

Mrs. Leona Leonard Ross, sister of Lillian Russell, died in Los Angeles July 25 at the home of her daughter, Mrs. John Drammall, 1630 Morton avenue, that city. Funeral services will be held in New York on the arrival of the body.

Mrs. Ross formerly lived in New York, and during the height of her sister's career as a musical comedy star, maintained a fine home in Rutherford, N. J., where she was noted as a social entertainer. She was prominent in literary circles and a leader in charitable movements. During the war she was conspicuous in welfare work in California.

## COWAN'S 89

San Francisco, July 27.

George Yeoman's record of 83 in the golf tournament being conducted for Orpheum actors out this way by A. G. Spaulding & Co. received a setback last Wednesday afternoon when Lynn Cowan, of the team Bailey and Cowan, finished the round with a score of 89.

Yeoman's record stood for several weeks, and until Cowan's arrival looked good enough to cop the trophy offered for the best Orpheum golfer.

## T. M. A. BALL SEPT. 3

San Francisco, July 27.

The Theatrical Mutual Association will stage its 31st annual benefit ball in the Exposition Auditorium the night of Sept. 3. Frank L. Seaview, president of the local lodge, and Herbert A. Harris, chairman of the publicity committee, are arranging the program. Isaac Marks heads the committee in charge of the affair.

## Artists Complain of Robbery

San Francisco, July 27.

Marion Weeks and Harry Baron on the current Orpheum bill reported to the police last week their apartment at the Abbey on Jones street had been entered by burglars and robbed of valuables amounting to \$150.

## FRISCO ITEMS

San Francisco, July 27.

Buron Meyer, recent manager of the Minneapolis Pantages and former resident manager of the San Francisco Pantages, arrived with his wife and two children.

Edna Conroy, former leading woman with Wilton Lackaye and a recent member of stock in Buffalo, is playing, an important part in "My Lady Friends" at the Alcazar.

Plans have been made for a rousing reception to Adolph Dohring, Orpheum stage manager, who was recently elected to the grand presidency of the T. M. A. on his return to San Francisco. Dohring was formerly deputy grand president of California lodge.

Wilkie Bard opens for Harry Musgrave & Co., Ltd., in Australia this month.

## A. C. BLUMENTHAL &amp; CO., Inc.

## REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO



# JACK LAIT'S REVIEWS

## SNAPSHOTS (Second Review)

A travesty in two acts, presented by Selwyn and Lew Fields, staged by Leon Hopper, music and lyrics by Melvin Franklyn and Alex Gerber, George Meyers and Ray Goetz, Kaimar and Ruby, Joe Padilla, Grant Clark and Jimmy Monaco, Bud De Sylva and Louis Silvers, scenes by Frances Nordstrom, John Hastings, Turner, James Montgomery Flagg, Glen Macdonough, H. I. Phillips and Con Conrad.

Cast: Lew Fields, De Wolf Hopper, De Lyle Alda, Phil White, Maurice Diamond, Ida Van T. ne, Frances Stone, Lulu McConnell, George McKay, Ernest Lambert, C. C. Ardine, Louane Kelley, Grant Simpson, Joe Torpy, Helen M. Moore, Betty Bond, Edward Kimme, Sylvia Chaulsae.

If "Snapshots of 1921" is designed to step in the first division of revue hits, it is underdone. If it can rig to travel at regular musical show prices and make a profit on receipts in kind, it may pay back its production cost. In New York its hold has been what, as indicated by only possible business Monday night, the reopening of the show somewhat recast after a two-weeks' shutdown.

Nora Hayes was the cause of the interim. Refusing to join the others in the cast toward helping make ends meet during an extraordinarily hot and fruitless summer, she forced the management to close and reorganize, as she had a run-of-the-play contract. Betty Bond and Chaulsae and Kimme (dancers) were engaged meanwhile. All the Hayes numbers were taken out and De Lyle Alda assumed the main burden of filling the gaps, while Lulu McConnell took the principal parts Miss Hayes had done in the bits.

Despite Miss Hayes' numerous vicissitudes, resulting in premature closings repeatedly within the last several seasons for one circumstance or another, it may not be denied that she had a luminous personality and is both an artiste and a draw. But she never saw the day—or the night, either, and Monday was a brutally hot night—when she could play a low comedy scene as Miss McConnell plays it. In specialties Miss Hayes is sorely missed, and also in that theatrical distinction which she gave to the entire presentation. But in comedy roles Miss McConnell outclasses her.

And comedy is what the show needs most sorely in its present shape. This seems almost incredible when one reads the list of names—Fields, Hopper, McKay, besides Miss McConnell. Yet it is sad!—no, perhaps the fact that the book bears no author's name may have something to do with it. Even revues have not progressed so far in their splendor and spectacular intoxication that they can run three hours without manuscript laughs.

Several prominent writers appear here and there, peppered through the program. But their work is interlarded with boring periods of blank stupidity, relieved only in part by the sprightly and extremely pretty girls and the several deftly produced stunts and executed scenes.

Mr. Hopper, unfortunately is almost entirely lost. He is not a hokum expert. He tries, oh, so hard to be one. Hopper needs Gilbert and Sullivan or their nearest rivals. He can chisel lights and shades out of satire. But in raw farce he is rather lamentable. Mr. Fields lifts up the laughs whenever he is in view, except in such scenes as the grocery store fiasco, in which he couldn't be funny if he broke his leg. The grocery episode is new since closing. No author is "credited" with it. It gets two laughs—one when Fields raises the lid on the cheese and makes Miss McConnell pass out, and one when he makes a sausage come to canine life with it. That tells that story.

But that scene by no means is representative of the spirit of "Snapshots" for the routine contains several amusing skits and some that are in excellent taste and of admirable quality.

Turner and Flagg's triangle satire—how the English view American love triangles and how Americans view British ones—was almost perfect fun. In this Hopper was himself for the only three minutes of the evening. And Fields, doing a Yankee millionaire, far from his usual character, was great. Miss McConnell, as throughout, was beyond criticism. The same principals dominated a "Who Done It?" burlesque melodrama by Miss Nordstrom, which was as cutting nor as subtle nor as finely carried out; here again Fields (this time as a Mick copper) and Miss McConnell were splendid, though not at his best. A "Claire De Lune" burlesque was without wit and what honors there were went to Louise Kelley.

Miss Alda was all over the event. Descending from her prima donna estate several times she did a kid in characters and even danced twice. The tap song was the musical bit of the night though the orchestra tried to play a "Sally" melody. The latter got numerous encores for McKay who breezed easily through that and many other scenes always getting over through straining for a bull's eye as did Fields, Miss McConnell and Hopper who worked like Trojans

Miss Bond did two songs the second success.

The first act finale, an iridescent scene with up and down steps, was the eye dazzer of the show and got rounds of applause. The finale of the second portion had the main specialties and was a garden of some scenic pretentious. (Chaulsae and Kimmie, McKay and Ardine and Maurice Diamond, who had been playing at dancing (except Diamond's earlier lone foot-bends and his knockabout with Helen McMahon) went to it here for hoofing on the square, with results.

"Snapshots" does not quite qualify to compete with the foremost of its kind. It is an average \$2,500 road affair if it can pay off its apparently prodigious salary list on that scale. A forced New York run might get it enough prestige to swing swiftly once around the circle, given impetus by its names. But this show will scarcely standardize "Snapshots" as a trade-mark to build advance sales on through seasons hereafter.

Lait.

## AMERICAN ROOF

Garrison Jones and Co., a three-act featuring the dancer of "Jim Jam Jams," couldn't open because the woman in the turn sprained a ligament Monday after rehearsal. Jones' act had been first in the billing. The Whittles subbed.

Whittle is the veteran ventriloquist of our fathers. He now works with a young ventriloquist, his son. The effect of two ventriloquists is somewhat like Joe Cook's "Five Hawaiians." At one time they work together, a ventriloquist duet with two dummies. They take it so earnestly that it must be a good thing. The elder Whittle still does Teddy Roosevelt; Tuesday night that one flickered. There are too many exits in the act, with reaching after bows in those periods. And the stunts are too episodic and too serious. Otherwise it is a ventriloquist act of average calibre, the actual work being technically good. It lacks entertainment partly because the little material designed to amuse is lumpy and partly because the elder strives to make his offering important rather than entertaining. It will never be important; he can improve it by less "showmanship" and more laughs.

The bill is not noteworthy. A Loew regular would not regard it as better than a summer subterfuge. Perhaps Jones' fall-out did it no good either. As it ran it was short on comedy, since "What Next?" (New Acts) apparently slotted for the laugh punch of the night, upon a P4 in the vaudeville game of put-and-take. Baul and Allen, next to closing, warmed 'em up for some hearty giggles, a legitimate wop-and-straight talking act with both men help to their business and a line of talk that, for one interlude of sweet relief, was not a compendium of the "Bright Sayings of Children" columns and the left-overs from two-acts' ancestors.

George W. Moore was carded to open, missed by this reviewer. Grey and White were on the sign and a welcome breeze was whispering over the roof when he entered. The sassy little mink with the dimpled knees who was singing a baby song was causing it over. A demure partner took the stage for a fair rendition of a Victor Herbert melody, fouting the top note. The cutie returned and there was some double work, hurting both. The little comedienne has nifty prospects. The other one isn't bad. Together they do not synchronize in voices, personalities or methods.

The Wheeler Trio knocked out some fast and furious tumbles, balances and athletic stunts in a dizzy variety. Barring their patent leather shoes with gold-yellow tops, they have a big-time act; those shoes alone can hold them down. They took applause all the way and afterwards. Rolland and Ray, in "one" with a ragged routine of matrimonial quarreling (very confused as to their stage relationships, full of contradictions which hurt when cross-fire stays on one main line throughout) did fairly. The girl has peculiarities of delivery, with a shrill tone and a gasp at each penetration. The man should "character up," as he needs every assistance to his neutral material and willy-nilly way of offering it. In its present shape the act is sentenced to the minor circuits.

Fred Rogers opened the second half. This blackface works flat on his feet. He does some vigorous hoofing. He does it better than he monologues or sings songs. And he would dance even better if he didn't sing a song about how well he dances. He got little here. Burnell Brothers, neat and fluent balancing and gentle heat and gymnastics (done in the same set used for "What Next?" a few minutes earlier, which hurt) closed smartly.

Lait.

## MAIN STREET

Indiana, July 27.  
Dave Dyer.....Robert McGroarty  
Sam Clark.....James P. Webster  
Adolph Valborg.....Walter Vonnegut  
Clyde Sherwin.....Muriel Brown  
Vida Bogart.....Edwin Noel  
Myrtle Case.....Lucille Nikola  
Maud Dyer.....Julia McMahon  
Erk Valborg.....Tom Powers  
Guy Pollock.....George Somner  
Dr. William P. Kennicott.....McKay Morris  
Carol.....Peggy Wood  
Mrs. Clark.....Judith Lowry  
Mara Stowbody.....Arlene Barker  
Harry Haydock.....Oscar Davidson  
Jaunita Haydock.....Margaret Dalrymple  
Mila Stowbody.....Helen Burch  
Bea Sorenson.....Grace Klechle

Harvey O'Higgins and Harriet Ford have marched "Bright straight slapping down Main Street" in their translation of Sinclair Lewis' novel to the stage. The novel is past 400,000 copies and is going strong. It looks reasonable that the faithful dramatization should be successful. It was successful here last week. Stuart Walker produced the play to a manner which brought him congratulations from all quarters. Peggy Woods as Carol Kennicott, McKay Morris as Doc Kennicott and Tom Powers as Erik Valborg, deservedly shared the local praise with O'Higgins, Miss Ford and Walker. The play calls for unusually fine support because of the number of characters. It got it from the other members of the organization.

The authors have cut the 400-page book into four acts, the second of which has two scenes. Although a change of sets four times after the first act is required the final curtain got down in a little over two and a half hours. Doc Kennicott brings his bride Carol back to Gopher Prairie, Minn., and shows her Main street for the first time in the first act. The Kennicotts give a party at which Carol and Erik Valborg try to introduce a little culture into Gopher Prairie in the first scene of the second act. The second scene stands out as the achievement of the play, being the bedroom battle between what Carol holds as the finer things of life and her husband's practical Gopher Prairie point of view, the real problem of the novel and of the play. Kennicott's living room is redecorated according to Carol's ideas in the third act, providing a setting for the separation of Carol and the doctor because of her affair with Erik and their failure to find a common ground of understanding. Carol comes back a year later in the last act, full of wisdom which enables her to understand the doctor and set about getting Main street paved in a more diplomatic way.

Mr. Walker gave Indianapolis the most satisfactory of his several premieres.

Fowler.

## MANY CHI VISITORS GIVE LOOP BIG WEEK

"Passing Show" Touches \$17,000, Leaving Group —"Up in Clouds" Next

Chicago, July 27.  
Visitors in wholesale numbers and cool weather sent the box office receipts up for every show in town. The break of the week went to the "Passing Show," which hoisted the \$17,000 banner. This is quite a relief from the shimmering box office thermometer, which threatened many times to reach the lowest. The redeemer was noticeably the transients, who didn't show any particular partiality to any one of the few houses.

Estimates for the week:  
"Up in The Clouds" (Garrick, 3d week). Second to highest returns for lucky week, \$16,000. At the rate show is going will leave behind an enviable summer record.

"Four Horsemen" (LaSalle, 17th week). Film. New Holmes put over dandy stunt by distributing large parasols on bathing beaches. The stunt produced the right effects and brought in \$1,000 more than last week. Week's total to \$8,000.

"The Bat" (Princess, 30th week). Finished week with \$13,000 in pockets. Playing heavy with clubs and theatre party affairs.

"Smooth As Silk" (Cort, 14th week). Keeping in dark, lest it be embarrassed by showing.

"Passing Show" (Apollo, 7th week). \$17,000, one thousand better than previous week. Howard boys are all over the dailies and this keeps the press agent working overtime.

## STOCKS

The Ten Wilkes Players will open its fourth season at the Denham, Denver, July 31, in "Smilin' Thru."

The personnel with but two exceptions, remains the same as that of last year.

The Pali Players at the Court Square, Springfield, Mass., close next week. They will leave Fox's pictures, the only house of importance in the city, open. The stock is headed by Dorothy Shoemaker and John

# VAUDEVILLE SHOWS

## PALACE

Governmental weather sharps state the summer of 1921 has piled up over 400 degrees of excess temperature—and the August dog-days have yet to come. The continued heat wave is no jesting matter, or if so, it's a grim one for the vaudeville manager. The data is set forth because the heretofore unassailable Palace record has been singed by the wave lately. Monday night was said to be much better than some other recent scorching evenings. The lower floor saw 100 or more empty seats. The Palace has its cool spots and they are located on the right side, where open doorways filter a breeze from the yard. There is located the orange drink stand and that is doing a rushing intermission business.

The bill was an in and out. Little Herman Timberg, next to the finale, drew the biggest hand of the proceedings, winning the show's honors cleanly. It was Timberg's unobtainable stepping that won out for him. His dialect chatter aided somewhat by the smiles resulting on his "money" talk (money makes him laugh, especially on Saturday night). A lyric on "Rouie," with a pretty tune and comic lyric, was liked. Timberg's dancing provided an out for the weak spot in his imitation bit, when he repeated an Al Jolson number, the same imitation that was offered by the No. 2 act (Bernard and Garry).

As aides to the Timberg score, the Watson Sisters, who had opened intermission and had changed to neat street togs, walked on. Timberg was telling the audience he was all wrapped up in his work, when Kitty strolled on and suggested he take her for a ride in the park—in her car. He turned her but was just about to change his mind when big-hearted Fanny interfered, "bawling" Kitty for making up to the little fellow, for it being only Monday, they would probably have him on their hands all week. Besides she objected to taking a chance, as little as he is, Fanny extended that by saying she once played on the bill with Singer's Midzets.

The Watson girls corralled one of the restricted hits of the evening with their "Horreapitality" turn. Early with "You Made Me Forget How to Cry Little Boy," Fanny clowning in the audience, collecting a box of candy, extracting half a dozen pieces which started melting in her hands. Cecil Lean and Cleo Mayfield head-

lining, followed the Watsons with their new "Rehearsing," remaining 23 minutes for one of the two class bits of the show. Miss Mayfield appeared with bobbed hair and looked extremely neat—there are few who can match her in appearance. Her evening frock was not daring but the line: "Well, dearie, if we are not going to the show I'll put some clothes on" registered perfectly (Miss Mayfield's odd voice has always been the feature of her lines; it is succulent). Lean's single "When a Girl Grows Fat," a fast lyric delivered in style, was liked, while the team's biggest number was "In the Long Ago," used before by them. The face to face dance, dual "See You Later" chatter, also native to Lean, took them off to reward.

It was the introduction of the unexpected that saved the show in general Monday night. Sudden appearances of players in other acts happened no less than three times. Prior to the Watsons and Timberg fun, Ned Norworth trotted on in the Lean-Mayfield turn to deliver a card. It was a slight nut bit but it got him more than he was able to do with his own act, which was a sodden No. 4.

The other "revue" touch came at the close of the Madeline and Dorothy (Cameron turn (New Acts). Billy Gaxton is wedded to Madeline and the bits he performed with her tickled the house to the full. Gaxton interposed to say he had no place to go, so doubled at the piano with the pianist, while they danced an encore. There were other bits, once Gaxton leaving Madeline flat on the floor. A Mr. Heaton, who is in the Gaxton turn and who is no lightweight, then appeared for a stopping bit that won laughs and applause. The other work placed the Cameron girls in the light of heroines. They glinted in perspiration, but stuck it out bravely during the extra seven minutes added to their routine. This may be regular business as the two turns are booked together.

Gaxton himself is a bear of a worker. The Rupert Hughes comedy playlet, "The Junior Partner," was made a good No. 3, almost entirely by the vigor of his playing. Through it all his coat was buttoned. The chap playing the friend was in worse luck, being compelled to sport an overcoat hiding the shirt front advertisement. The turn is almost ca-

(Continued on page 10)

# SHOWS IN N. Y. AND COMMENT

"Broadway Whirl," Times Square (8th week). Due for road after another week. Last week's takings picked up smartly with better temperatures. "Honors Are Even" succeeds Aug. 9.

"Follies," Globe (6th week). Off \$700 from capacity last week, leaving gross around \$32,000. Drop mostly debited to Saturday. Standees in evidence nightly with balcony missing clean and out by few seats.

"First Year," Little (41st week). Again went to \$10,000, giving this attraction top money with "Lightnin'" for non-musical shows. "Just Married," Shubert (14th week). Another month for this farce, giving it successful summer run; show due for Chicago early in September, with successor here "Blossom Time," highly regarded.

"Lightnin'," Gaiety (140th week). Leaving Aug. 27, at that time completing run of three solid years on Broadway, American run record. Will be succeeded by "The Wheel."

"Lillem," Fulton (15th week). This vividly presented drama still accumulating interest, with smart draw on lower floor. Better weather break last week sent takings to around \$9,500.

"Mr. Plin Passes By," Garrick (21st week). Now scheduled to continue well into August and may stick until new season calendar starts. Is first summer season for Theatre Guild.

"Nice People," Klaw (22d week). Picked up last week and is certainly for balance of summer, with extension into fall fully anticipated. Nearly \$7,000 last week, with taking early this week running at better pace despite new heat wave.

"Sally," New Amsterdam (32d week). Cool weather only needed to keep this musical smash close to capacity. Strong call Thursday and Friday last week helped gross to \$24,000, which bettered previous week by more than \$1,000.

"Scandals," Liberty (3d week). Carried capacity through second week with matinee business Wednesday hit off. Takings, however, close to \$21,000. Show is booked for two weeks and may remain longer.

"Shuffle Along," G3d Street (10th week). All colored summer show one of season's oddities. Has held its pace steadily, with moderate profit earned. Show well located to catch colored patronage and also Broadwayites.

"Snapshots," Selwyn (7th week). Reopened Monday after a lay-off of two weeks. Few cast changes and two new scenes. Due to remain until after Labor Day and then tour. Continues on summer basis until then.

"The Bat," Morosco (40th week). Certain to hold over into new season, with this mystery play having strong chance of sticking until fall holidays. Climbed to better than \$9,000 last week.

"The Green Goddess," Booth (29th week). Prediction of holding over still good. "Goddess" is one of three dramas to withstand heat wave. Others are "Lillem" and "The Bat."

"The Last Waltz," Century (12th week). Business claimed to be satisfactory for six performance basis (only attraction with new summer scheme. Expectation is for successful fall season, show figured to run until holidays by management.

"Two Little Girls in Blue," Colan (13th week). Moved upward with good business of Thursday and Friday last week aiding in the \$10,000 attained.

"The Skylark," Belmont (1st week). First attraction of new season to arrive. Opened Monday. Cast has several important feminine names (Marguerite Sylva and Charlotte Walker). Critics divided in opinion.

"The Teaser," Playhouse (1st week). Second pre-new season offering. W. A. Brady's production. Opened Wednesday.

"Whirl of New York," Winter Garden (7th week). Cast changes may make this better attraction on road than it is on Broadway where it clashes with the flivvers. First stand will be Boston. New Johnson show succeeds in September.

"Over the Hill," Park (42d week). Film. Broadway run final ending. "The Virgin of Paradise" succeeds next Wednesday.

"Connecticut Yankee," Central (20th week). Film. Run over. "Thunderclap," another Fox picture, succeeds Saturday.

"Queen of Sheba," Lyric (16th week). Film ends Saturday. "Shame," Fox film, succeeds Sunday. "Twice Born Woman" and "Tradition," Hippodrome, (Films). Were withdrawn Saturday; house dark. "The Old Nest," Astor (5th week). Film. Listed in cut rates.



# BILLS NEXT WEEK (Aug. 1)

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.

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4. Lamy Bros.  
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Ruth Budd  
F. & A. Smith  
(One to fill)  
2d half  
\*Berke & Swan  
(Others to fill)  
\*Dave Quisano  
(Others to fill)  
Keith's Fordham  
Beatrice Morgan  
"Valentine Poles"  
Lane & Hendricks  
\*Bob Will  
(One to fill)  
2d half  
Joe Farley  
Ruth Budd  
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Keith's Prospect  
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The Fanchon and Marco act as displayed this week at the Riverside is not a vaudeville permanency. It's merely filling in until the Fanchon and Marco Revue, a full-sized legit attraction, again takes to the road. Known as "Sunkist," to which name it changed when coming to the Globe, New York, the Coast show played several weeks here at two theatres and closed with the weather.

Fanchon and Marco are vaudevillians. They went West some seasons ago, danced in Frisco and later Ackerman & Harris produced a show with the couple starred (Marco staging it) that created a furor in Frisco and later so successfully toured, mainly in the West, that it finally reached the East and this metropolis.

It's likely the revue form of act Fanchon and Marco have made up that runs 38 minutes was nearly wholly lifted from the show, excepting perhaps the comedy business of Dell Chain as the straight and Don Barclay as the comic. Both appear twice in "one" to fill in waits for stage setting and the principals' changes. Fanchon and Marco dance in several styles, concluding the act with their fast whirling dance. Marco also plays the violin and sings, doing both well. Previously there had been an Indian number with the six choristers and another before that with eight choristers probably carried, while the music leader for the turn, Reube Wolff, does jazz bits with a bugle in the pit and works with the principals at other times. A girl did a single jazzing song Wolff helped out with, and at no time did Reube dodge the spotlight.

Barclay must be in place of Eddie Nelson, a former partner of Chain (Nelson and Chain). What Barclay and Chain did wouldn't be funny in cold weather. One bit was money changing with dice; the other "mind reading," with Barclay in the audience and Chain made up as a dame medium.

The dances got a little and they would get more in season. But the Fanchon and Marco turn for a few weeks now around New York may be good through the billing, after the advertising the Coast show got while on Broadway. It closed the Riverside bill.  
*Sime.*

**LANG AND GIBSON.**

Songs and Piano.  
12 Mins.; One.  
23rd Street.

The couple get off to a conventional start but the routine grows better as its goes along. Miss Gibson, bearded and auburn, has an opening lyric with a telephone bit explaining her partner is missing and probably drunk. Long appears with the "bun," lurching to the piano, she exclaiming: "Drunk again," and he answering: "so am I."

The first number was a quarrel duet, "If I Can't Have You All of the Time, I Don't Want You at All." Long then singing with "Ma." Miss Gibson, after a costume change, fared forth in "Flower of Erin," very prettily done, her voice showing nice modulations. Miss Gibson's voice was again heard to advantage in a duet which lyrically touched on a trip to foreign lands. It gave her a chance in "Wop" and Irish dialects, both well handled. The number turned into love songs of a honeymoon pair on their return voyage, which took the team off.

The offering is featured by the singing of Miss Gibson. On number two it was liked.  
*Ibec.*

**FOUR BROWN GIRLS.**

Songs.  
One.  
58th St.

Four Brown Girls are a singing quartet. Three are made up in brown, the other quite dark with pretensions toward a comedienne. She misses in that, much more than she has missed in copying Tom Brown's blackface make up, but this same girl did the only thing worth while in the turn, sang a Yiddish number in near-dialect. What made it better was that a supposedly colored girl did it, for up to that time, and even to the finish, the audience was entirely unaware the girls were in cork. The disclosure came at the ending and while it drew a bit of extra applause, it doesn't mean enough to depend upon, especially, as in this instance, there is but little else in singing or harmony to support it.

The girls may make the small time if the bookers wish to pay salary for four.  
*Sime.*

**PHYLIS GILMORE AND CO.**

"The Carriage Awaits."  
Playlet.  
18 Mins.; Full Stage.  
City.

Phylis Gilmore and a company of two men present "The Carriage Awaits," a comedy-dramatic playlet. It was apparently the intent of the author to characterize the playlet with a whimsical note, such as that which marks the one-act curtain raisers of Sir James M. Barrie. And the whimsical note is there in "The Carriage Awaits," a bit faint and scarcely definable at times, but notwithstanding the staginess of most of the dialog, still sufficiently sustained to give the playlet some slight touch of romantic interest and charm. That is about all there is to it, as the working out of the plot is hampered by a noticeable crudeness of construction. A surplus of dialog and a scarcity of action makes for tediousness; that is not mitigated any by Miss Gilmore's interpretation of the central character.

Miss Gilmore plays the role of an Irish girl, a part she is unsuited for. At no time during the action was she even remotely Irish in accent or mannerism. Using a decidedly unconvincing stage brogue for some of her speeches, a marked English accent for others, with an occasional dash of plain U. S. American, Miss Gilmore failed to create the impression of any particular nationality. If continuing with the playlet Miss Gilmore should request the author to revise the story, making her character an American girl.

The story tells of an actress (Miss Gilmore) who married a rich man's son. Widowed shortly after the marriage she refuses to accept the bounty of her wealthy father-in-law, and returns to the stage. As the playlet opens Miss Gilmore, as the actress, is having a hard struggle to make ends meet. She is living in a cheap boarding house. Usual talk of trying for engagements is without success. A young fellow living in the same house is indicated as a suitor, but he is poor as she is, and marriage must await the problematical betterment of his own fortunes.

Some atmosphere is derived from the fact of it being Christmas Eve. Wealthy father-in-law arrives on the scene, following planting of actress's tale of hard luck. Father-in-law says he has come to take her home with him. At first she is undecided, but finally declares for the life of ease that will be hers, if she gives up the stage and takes the position in society her father-in-law's wealth and standing will place her in.

After a secondary consideration of father-in-law's offer to establish her in what he deems to be the rightful sphere of his daughter-in-law, actress exercises woman's proverbial privilege and changes her mind, electing to stick it out as an actress and presumably wait until the poor lover's ship comes in. The piece takes its title from the fact that the wealthy father-in-law's "carriage awaits" in vain while she makes her decision. The father-in-law's lines are too stagy for any one to make convincing. Both men play acceptably.

"The Carriage Awaits" is far below "Blackmail," a sketch used by Miss Gilmore until recently, in entertaining values. "The Carriage" will pass in the pop houses, almost anything does in the way of a sketch, but Miss Gilmore is wasting her time with it.  
*Bel.*

**RENARD and WEST**

Comedy Talk and Songs.  
13 Mins.; Three.  
American (July 22).

Set shows hotel exchange. Very blonde girl, pretty in a petite way, appears alone and sings number about "selling songs." Looks for hotel clerk, strikes hell and comic bellhop answers. They go into exchange of talk such as: Girl: I'll throw this in your face. Bellhop (picking up register threateningly): I can't stop you, but I can break off the habit. First one feeds and then the other.

Gags are fast and have good kick. Much of the comedy arises out of the fact that the bellhop is fat and of grotesque appearance with a spectacular nose and wide mouth. Girl has fairly agreeable light voice and does nicely with a melody of the old songs. More talk and she encores with a popular published number. Did extremely well No. 3 on the roof. First rate small-time turn anywhere.  
*Rush.*

**BIRTHS**

Mr. and Mrs. Fred A. Pisano (Pisano and Bingham), at their home, 82 Atlantic avenue, Freeport, L. I., July 20, son, their fifth child.

Mr. and Mrs. Julius Marx (Four Marx Bros.), this week, a son.

**CAMERON SISTERS.**

Dances.  
14 Mins.; Full Stage (Special Hangings).  
Palace.

Madeline and Dorothy Cameron are of the sister dancing clect. For the new season they have "A Study in Rhythm," with Edwin Weber, an aid, at the piano.

In the opening lyric the sisters make no claim as singers and quickly proceed with the stepping. Mr. Weber handles a lyric alone precluding the next number which is in two parts, the sisters singling appearing for toe work. Madeline is first as a ballet dancer, with Dorothy's contribution a bit of jazz on the toes, a fast bit.

The third number found the sisters at their best. The costumes are of rare designing, a factor that has always featured their work. Tight bodies of white silk jersey low cut front and back, topped skirts of jet beads with squares of white. Powdered wigs topped off the effect, that was most striking.

The dance for the finale was the best dual effort, a graceful routine. Monday night the act was extended well over the limit with Billy Garton stepping in for bits. But alone the Cameron Sisters are again a class dancing turn, one for an important spot anywhere.  
*Ibec.*

**NELL MAGILL.**

Songs.  
One.  
58th St.

A pleasant looking girl with a pleasant voice, who sings pop songs, starting with an Irish number, then to a ballad, going next to a blues and closing with an old time tune.

Miss Magill will have to be satisfied with small time unless she will take and can get burlesque. Either burlesque or a tab is where she rightfully belongs, at least for a season or so, no matter where she came from, and the name, Nell Magill, doesn't sound regular, as the young miss looks somewhat familiar.

That she made the hit of the bill No. 2 at the 58th St. Tuesday evening means only that she can hold down a better spot on the three-a-day, for unless she can handle a better selection of numbers that require more delivery than Miss Magill is now giving to her songs, there's nothing in vaudeville beyond the three-a-day in prospect for her.  
*Sime.*

**BACON and FONTAINE.**

Roller Skates.  
10 Mins.; Full Stage.  
Jefferson.

Roller skating comprises the principal effort of this man and woman team. The girl offers a song and toe dance in the opening portion with her partner appearing on the rollers. Following the dance a costume change is made by the girl, giving her partner an opportunity for a drunk bit on skates, well handled. They finish with fast work on the rollers, and a neck swing as the closing bit. Good closing turn.

**LILLIAN BERNARD.**

Songs.  
10 Mins.; One. (Special Drop).  
Fifth Ave.

Lillian Bernard is a single from the West comparatively new to New York. Following closely the lines of other single women, she offers a diversified routine of numbers. "All By Myself," used for the opening, is followed by a novelty number, Southern ballad and jazz song in the order mentioned. Miss Bernard has a good idea of song delivery capable of planting the various types of numbers employed.

The jazz idea is possibly the best for her at the present time. Her closing number of this order with a bit of shimmy introduced should rather the proper returns. No. 2 at the Fifth Ave. on a sultry night was difficult, but the returns were sufficient to warrant this girl securing additional hearings in the East.

**NELSON and MADISON.**

"The Rube and the Runy" (Comedy).  
One.  
58th St.

The man is doing an Al Lydell rube, the old vet, but in messenger boy uniform here. It's a bit different to have a girl in a turn of this character, but that doesn't help it.

Nelson and Madison may amuse a small time audience. There isn't enough there for anything better. Even the small time may be familiar with this old a. k. stuff that has been so frequently shown in vaudeville since it was first liked, mostly everywhere because of the r. s. q. possible in the dialog and none seemed to be ever overlooked.  
*Sime.*

**GLADYS DELMAR AND CO.**

Jazz Band Act.  
Full Stage.  
58th St.

"Little Gladys Delmar" is the billing outside, "with Tommy Donnelly and her jazz band" the rest of it. The turn on the stage does little more than the billing.

Miss Delmar is little. She sings twice and dances once. The one dance, Russian steps, to the melody of a Sousa march, was all there was to the act. Miss Delmar changed her gown but didn't change her voice and that hurt the singing portion.

The jazzers are five boys, jazzers in the old way, tooting at each other and gestulating when playing. The cornetist had a muted solo he played quite well, so well the others could have been omitted.

There's nothing to the turn for any but small time. Probably it wants too much money on the small time for the value it can return.  
*Sime.*

**BENDER and ARMSTRONG.**  
Comedy, Dancing and Acrobatics.  
15 Mins.; One.  
City.

Bender and Armstrong, two men, are doing about the same routine of comedy, dancing and acrobatics offered by Bender and Meehan, Armstrong having replaced Meehan in the combination. Opening with a double "nut" vocalizing bit, a double soft-shoe dance, some very well done double acrobatics and a waltz clog follow in order. There is likeable clowning of the "nut" variety interpolated during and between specialties. A bit of risky hand to hand business, with the impression being created that the near slips in the attempted tricks are accidental, carries a bunch of laughs. A bit of talk in rhyme, with good comedy points, a song by Armstrong, and a corking double acrobatic dance leads up to the double gymnastic routine on the ropes, as done in the Bender and Meehan turn. Armstrong is a capable dancer and acrobat, filling the requirements likewise as a milder type of nut comic, in contrast to Bender's broader clowning. The pair can hold their own anywhere in the pop bills, or in an early spot in the better houses.  
*Bel.*

**HENRIETTA BYRON.**

Songs.  
11 Mins.; One.  
Jefferson.

Henrietta Byron is a singer of restricted numbers, having four novelty songs, none of which appears to be published. She limits her efforts to straight singing going from one number directly into the next, using one gown for the entire turn. A "Baby" number with a novel twist is used for the opening with "She Knows It," "You Never Can Tell" and "Broadway Knows," used in the order mentioned. Although limited to one style of song, this young woman appears to have made a selection of numbers well fitted to her.

At the Jefferson in the No. 2 position on a hot night the returns were all that could be expected. The audiences at this house are not inclined to be over attentive to single singing turns with catch line numbers, generally over their heads.

Miss Byron is an attractive blonde with a good idea of delivery, who should improve as she goes along.

**HELL and BALDWIN.**

Songs, Talk, Dancing.  
10 Mins.; One.  
American (July 21).

Nice looking young man, attractive girl, doing familiar loose routine of songs and talk and dancing, the most of it being a bit of fast tumbling and dancing by the man for an applause finish. On No. 2 on the Roof, they took four bows on the strength of the acrobatics. The rest of the turn received quietly.

Girl in one of those shapeless cloaks which always means undressing, and man in trim Tuxedo, make entrance "cold," and go into double dance. She is off and boy steps alone. Girl hunk in neat frock and they start lazy dance which finishes in bit of acrobatics by girl for a hand. Man off and girl sings "All by Myself." Boy returns for a moment of cross-fire and they go into the tumbling finish, which is a whoop.  
*Rush.*

**ENGAGEMENTS**

Ted Lewis Jazz Band, "Village Follies."

Walter Horton, "The Night Cap."

Otto Kruger, "Sonny" (Klaw).

Helen Lowell, "Nobody's Money" (L. Lawrence Weber).

Louise Barton, "The Gold Diggers."

Aida Mae Tibbott, "Irene."

Mac Cavanaugh, "Lilies of the Field."

**JOE DOHERTY.**

Songs and Talk.  
13 Mins.; One.  
Royal.

Joe Doherty went up against a tough proposition at the Royal Monday night. It was another of those evenings which only the thermometer enjoys. The assemblage was very small, about 250 people scattered here, more intent upon keeping cool than anything else. Then he was No. 2, following a very quiet act, and topping it off the orchestra was evidently suffering from the heat.

Irish is the backbone of the specialty, songs and stories making up the routine. While Doherty doesn't look Irish, he has a good brogue and tells his stories well, although they are old boys. If he wishes to stay in the big-time theatres he will have to brush up on the talk. The singing got him over fairly well but it is a good deal of that bull Irish stuff that does it.

At present Joe Doherty is a three-a-day single with a chance to make the big time if he hits upon the proper material. He needs revamping from the dressing down. A tuxedo with a straw hat, which he never removes, do not suit him.

**DE KOCH TRIO.**

Acrobatic.  
6 Mins.; Full Stage.  
23rd Street.

This turn is distinctly of foreign origin. A man with two youths perform the routine, consisting of head to head, hand to hand, ground and flying somersaults.

The understander and one of the topmounters are seated at a table playing cards at the curtain, the third member ending the game by pantomime suggestion. A back somersault lift to a hand catch and "butterfly" work by the more mature youth brought returns. For the finish a French poodle is used, the smallest of the trio effecting a head balance with the poodle and understander, the stunt being worked with a harness. The act served to open the bill.  
*Ibec.*

**DEXTER and HALL.**

Songs and Comedy.  
16 Mins.; One.  
Jefferson.

A boy and girl team opening with a saxophone bit by the former followed by the introduction of his partner, Kathleen Dexter. More of the sax while the girl changes to a tough boy costume for comedy talk. This is carried too long and should be cut down if not eliminated. During another change, an acrobatic dance is offered by the man together with a Chaplin impersonation. The girl upon her return sings a blues in clever style with the two finishing on the saxophone and trombone, the girl handling the former. It gives the turn a good sendoff, as both are capable jazz players.

The main trouble is that too much is attempted. The musical end should be padded out. The girl, a small red-head, should be given an opportunity alone with the saxophone, as she appears able to handle the instrument. The Chaplin impersonation has little worth at this time.

Dexter and Hall have an act in the making, that needs rearrangement.

**"WHAT NEXT?"**

Farce.

17 Mins.; Full Stage (Interior).

American Roof.

Whoever resuscitated this one went back some. Some 300 years ago a French farce was written in which a father married the daughter of a woman who married his son; at that time the accusation was made that the theme was not only old, but was stolen.

Here it hobs up again. And it hobs up witless, meaningless and talentless. The five players are three men and two women. The character man is negative and looks tired; the two younger men are typical of chorus boys in type and execution. The ingénue is amateurish and the character woman (she may classify herself as the leading woman) is shrill, inefficiently over-emphatic, and lightless.

A more useful comedy has seldom been seen on any time. The main situation, prehistoric though it is, has some openings for chatter that might at least restore it as a relic in presentable condition. This author seems to have sipped it without reading the original or any of its half hundred illegitimate children, from one of which he might have called an occasional whimsy.

There were laughs only when the cast took several hasty curtains at the end; that was one farce effect the author did not appropriate from the forefathers of "What Next?"  
*Lat.*

## VAUDEVILLE SHOWS

(Continued from page 13)

tirely given over to the three male characters, the feminine roles being just bits.

Horace Goldin held the house in the closing spot, the act showing but one illusion—the new trick of "sawing a woman in half." There was some contest over the rights to the stunt, with Goldin apparently winning out. Though he claims originality, the act has been showing in England. It is said to be an old Chinese trick. Goldin said it was a vivisection feat and combined "surgery and hypnotism." A committee of two persons was requested but secured by means of a small girl giving out number cards and a wheel spun on the stage, the number "winning" being elected to come forth. The men may have been plants but it was a new way to select them.

Fred Bernard and Sid Garry did nicely in No. 2, though it was too warm to hope for a demand encore so early. The Wilson Aubrey Trio, probably the sole parallel bar turn on big time, opened very successfully. The bar stunts won returns, while the wrestling burlesque at the close proved the trio's comedy punch as before. *Ibec.*

## RIVERSIDE

Monday was another of the daily blisters July has been handing New York. The night was worse than the daytime, and the Riverside felt it. Not half a house occupied the ground floor, nearer a third. The show was better than the audience, for it was a good summer bill, with Chic Sale headlining, over Panchon and Marco (New Acts).

If all the acts didn't cut they would have been pardoned if doing so, and some likely did. The house was lively enough for the heat, but there wasn't enough of a crowd to make a real noise. Those who were there kicked to each other about it at intermission, couples saying, in the lobby, "aren't people fools for going to the theatre in this weather?" Then they washed out another kerchief and got back early to see the "Topics."

The Jimmy Duffy turn was another of the program's features, closing the first part. Mr. Duffy has a lot of fun in this idea, called "Horrors of 1921" in front of a special eccentric drop, divided, with one side an everglade and the other a landscape. It's "Four Cherubs" are four girls that will never reveal their real selves in this act through grotesque make up, but when the girls get together as a singing quartet near the finish, they pick the turn right up and into an applause hit. The soprano and contralto carry the singing, both having excellent voices. They sing classics and pops. Before they are comedienne, in scheme, described by Duffy as girls from the various girly summer shows of Broadway. Duffy looks to have a sure fire in this turn that he will build up into a big laughmaker. His own make up is laughable, and his work continuously makes fun although now it is dragging here and there. They did very big for the hot evening.

Mr. Sale got his usual returns with his usual act, omitting the cornet player. Flo Lewis, with a colored girl as assistant on just ahead, seemed to suffer by comparison with the remainder of the program. Her flip staff, particularly in songs, and the interpolated freshness of the colored girl didn't just jibe. It may be a good comedy scheme in conception but the too frequent mingling of the colored girl with her remarks and business, along with Miss Lewis' work, doesn't seem to make the libelle variety combination necessary for a successful two act, though Miss Lewis is billed "Alone" and with material by Herman Timberg.

Opening the show was (Mime.) Adelaide Herriman, with magic. Mime Herriman is doing a couple of good disappearances and appearances, concluding with a corking "Ark" trick, that while a bit badly worked for its opening, is mystifying enough to the audience. When the flock of birds, from chickens to turkeys, followed by dogs and other animals, emerge from the Ark, with the comely young woman of the turn later disclosed reaching inside the contraption, the house liked it very much. It's the best showmanlike "Ark" that has been offered in magic. The three big tricks make the rest seem tame and they are enough to place Mime Herriman in a more favorable light than putting for the act as an illusion has value.

No. 2 held Jack Rolls and Ruby Roze who dance mostly, though they talk and sing a little. An introductory song is with them, and Miss Lewis used another. Miss Lewis complained about working with partners. It was one of her misplaced fly numbers, telling the audience male partners always grew too personal after a month or so, when the act would leave town. The Rolls Roze team pulled themselves through with their hard working dances. A couple of shower baths besides applause should have been their afterward. They jockeyed a bit for applause and finally let it die away, the customary reward with nothing else to be expected for that style of hand me down. This is the second "Rolls and Roze" turn around. There are other and domestic makes. Why not Simplex and Locomobile or Mercer and Stutz?

Just ahead of the Duffy turn, Keegan and O'Rourke, a mixed double, making the second two act in the first

## B. F. KEITH'S PALACE

## HARRY

With NAOMI RAY—

## Running Order:

4 Lamys

Frank Gaby

Jay Velie

Fradkin and Tell

Ethel Barrymore

Intermission

Topics

Mrs. Turnbull

Harry J. Conley

Kramer and Boyle

Bostock's Riding School

B. F. Keith's  
81st St.  
New York  
THIS  
WEEK  
(July 25)

## MAJESTY

Harry J. Conley rode hit, assisted by Naomi Ray, peeling looks and wavy tume, make-up and never lost a man, who There's a world of de the hearing of it—as



Conley tore them moved or spoke, and it went to the scene moment on the verge out and topped the Ray came back for thoroughly earned and

part, did some dialog and blues. Pierce Keegan singing without much spirit, and Marge O'Rourke having but little more.

No. 3 the Frank acrobats: toiled as though it was around Thanksgiving. They cheated on nothing and went through the entire routine. The act is better now than ever, looks well in the artists' outfits, and some of the former clumsy comedy attempts have been dropped, greatly to the betterment of the running. What comedy is there now is gotten legitimately from the risley work.

The Panchon and Marco turn running nearly 40 minutes, closed the show and held them in.

A tip off for those visiting the Riverside in the summer. The extreme right of the orchestra, near the rear, faces an alleyway. It makes a chute and the breeze comes in with a swiftness that will make one move away from it, while those down front are roasting.

*Sime.*

81st ST.

It was sort of motor advertising

night at the 81st St. Monday evening. Harry J. Conley informed the audience by way of a line in his "Rice and Old Shoes" turn that the side car motorcycle used in the act was of a particular make, and later Al White got across a mention of an automobile maker. A sizzling night Monday found about half a houseful, with the audience grouped well down front in the orchestra and lunched in the upper regions. Although the heat tended to produce a languid house, those who were in were nice to play to, most dropping their program-made fans to applaud, when anything that merited it showed.

The show held the usual six acts, news, weekly and feature picture, Dorothy Dalton, in "Behind Muses."

Devoc and Statzer opened with a combination of instrumental work and gymnastics. The two boys start with a mandolin banjo and guitar strung banjo duet, paying in an average way which serves as a novelty opening. It makes the acrobatic following come as a surprise. A sax solo is also included in the musical section. The gymnastics, brief and full of pep, stamp the team as among the best of

their kind. But why must acrobats, who obviously do not know the first principles of reading lines, insist on being a talking act? The gymnastics got 'em over in good shape.

Ann Ford and George Goodridge, a youthful singing and dancing couple, filled No. 2 creditably. Mr. Goodridge has a first-rate singing voice, but lacks, apparently, the slightest knowledge of enunciation. There are several doubles, each scoring something. Goodridge appears to be a very nimble dancer, but there is a minimum of stepping. A nifty black and white costume arrangement for Miss Ford with a lively double stepping bit sent them away nicely.

Kraus and White were the first to start the applause, coming in any volume. They handle double numbers splendidly and gain a lot through their appearance. Al White is now the nifty type of light comedian, with a quick witted flow of talk, bringing laughs. Monday night the boys told a couple of gags twice. Not a bad idea on a hot night, with an audience that would rather loll back in their chairs than analyze riddles. A speech, was followed by an encore bit with a

young woman possessing a sweet singing voice helping out from an orchestra box for the introduction of a new number. It got over for a wow.

Harry J. Conley and Naomi Ray, fourth, in "Rice and Old Shoes" held attention throughout the pleasant little singing rube skit. Mr. Conley reminds a bit of Jimmie Barry while talking and Chic Sales when walking, infringing on neither, but recalling both somewhat generally. The comedy made 'em laugh lustily, and the finish landed for a substantial applause hit.

Lillian Fitzgerald next to closing was one of the show's hits. Miss Fitzgerald is assuredly versatile, doing many dialects and characters and doing them all with a high degree of excellence. Billy Griffiths assists at the piano, never becoming conspicuous, but playing Miss Fitzgerald's accompaniments perfectly.

The Cousins closed with their Spanish dancing turn. The team took a curtain call at the finish, which meant a great deal more than that, considering the fact of closing and the wilted few out front. *Bel.*



# NEW YORK NEXT WEEK (August 1)

## CONLEY

"ICE and OLD SHOES"

CHICAGO.

ay with the surprise healthy girl with apparently eccentric cos. and hoakum comedian child for a moment, walloping comedy in Conley.

Direction

ROSE

&

CURTIS

- Aug. 21—St. Paul
- 28—Minneapolis
- Sept. 4—Duluth
- 11—Winnipeg
- 18—Edmonton and Calgary
- 25—Vancouver
- Oct. 2—Seattle
- 9—Portland
- 16—San Francisco
- 23—Oakland
- 30—Sacramento and Fresno
- Nov. 6—Los Angeles
- 13—Salt Lake
- 20—Denver
- 27—Lincoln
- Dec. 4—Omaha
- 11—Kansas City
- 18—Des Moines
- 25—Davenport and Cedar Rapids
- (1922)
- Jan. 1—Rockford and Madison
- 8—Racine and South Bend
- 15—American, Springfield
- 22—Champaign and Decatur
- 29—Majestic, Chicago
- Feb. 5—Majestic, Milwaukee
- 12—Palace, Chicago
- 19—Orpheum, St. Louis
- 26—Memphis
- March 5—New Orleans
- 12—
- 19—Rialto, St. Louis
- 26—State-Lake, Chicago

(TWENTY WEEKS' EASTERN  
TIME TO FOLLOW)

lated neighborhoods are barren, is likely one of the vaudeville mysteries; the other in the summer being, where do they come from, meaning the acts. Mike Scott says, and Mike is a keen observer of present-day vaudeville, having watched it grow on both sides of the ocean, that there are too many young people coming into vaudeville. It keeps the old and seasoned performers out, says Mike, probably also including Mike Scott. But that don't explain only to Mike Scott. And now Mike, don't be writing a letter about this, for it won't be printed, for Mike is some letter writer, ain't you, Mike? The vaudeville had six acts. Also a feature film and some smaller pictures. The acts started with Montrose and Nelson, acrobatic, then Nell Magill (New Acts) and Miss Magill captured the hit of the show in the No. 2 spot, with her songs, the final one, "Little Annie Rooney," lauding her.

No. 3 had Johnson, Baker and Johnson, with hat juggling and comedy. First let's get to the act itself. The comedian is the best laugh getter in a turn of this kind that has been noticed. He secures the comedy effects quite easily, works well, doesn't overreach and can juggle himself; the turn first opening with a little club passing. The two young men in straight clothes do the usual boomerang work with the hats.

Now to boomerang hats, that recently started an argument between Lynch and Zeller and Moran and Wiser, with Harry Barrett getting in on it. There seems to be no doubt but that Harry Barrett does this boomerang hat business, but the Barretts passed it up, or one of them became of Moran and Wiser. Anyhow it is alleged that lately a hat turn commenced paying royalty to Harry Barrett, whether out of regard for his moral rights or to protect the future rights of the royalty paying turn isn't known. Lynch and Zeller came in on what they believed to be a common piece of vaudeville property. That was about five years ago. Then entered the question of a set, a hat shop, with the argument ensuing.

Mr. Barrett wrote a second letter to Variety that was not published. Lynch and Zeller answered his first letter and that was not published. Both were replied to and informed to get down to a general statement of this hat affair, instead of accusing and denying without being specific. Mr. Barrett said he was the only one who could give an authentic recital. He was asked to answer whether he was receiving royalty from anyone but as yet has made no reply.

Mr. Barrett at present is at Saranac Lake, looking after his ill son, and has a much more worrisome matter than hats on his mind, but there are the N. V. A. and V. M. P. A. again, for a mooted question that continues to be mooted. Is the Joint Arbitration Committee out of joint? It may be so. Once in a while it seems to untangle who first broke an ankle or cracked a skull, through the records being before them, but when a simple point of priority or matter of right or common property comes up, the moots become mum. It can't be because there is so much lifting going on that the Joins don't feel able to cope with it all? There are many complaints but few decisions. It's about time lifting were really gone after in vaudeville. It's not so much business, that can easily be traced and set, but it's dialog and gags. The stealing of those continue as shamefully as ever, N. V. A., V. M. P. A. or a. k. or o. k. notwithstanding.

But the hat thing could be made interesting. It's a vaudeville point: when does a hat become common property. It might be as well settled now, for as the time passes there will be more revivals and the same query along with them, only more frequently.

After the trio were the Four Brown Girls, who barely got paid (New Acts), then in order Nelson and Madison (New Acts), another turn that just skipped by, closing with Gladys Delmar and Jazz Band (New Acts) that didn't even skip. The Delmar group hung around the entrance for another how but couldn't make it.

Since.

### CITY

Business took a brace at the City Tuesday evening, the house having a larger quota than that occasion there has been customary for some time. The usual eight acts and a feature picture with the vaudeville portion showing added strength over other Fox programs.

Boyle and Grill, a male acrobatic duo, opened with a six minute routine in "one." These claps finished strongly giving way to Steel and Codoni (New Acts) who scored on their musical efforts. Buck and Bubbles, two colored boys, landed with a punch while dancing. The vocal efforts failed to bring the proper returns with the piano playing by the little chap one of the turn's strong features.

Manning and Lee (New Acts) No. 4, continued the show at a good clip, with the male trio, Bartlett, Smith and Sherry, securing returns with harmonizing. The boys got good results with their straight harmony without accompaniment. The two members appearing in business suits could improve their appearance with new attire as the turn with a little

### ROYAL

It seems to be warmer in the Bronx than any other section of New York. The Royal attendance was just about what was to be expected or perhaps a little worse. There were nearly as many people on the bill as there were in the house. That will probably explain how the show went.

Alfred Farrell and Carley opened the show with a quiet bit of rag painting or rag pictures. Carley is a woman who sings as she works or when Farrell is not whistling. The pictures are neatly done and the settings and all arranged in good taste. The audience seemed satisfied to sit quietly and watch them. It was no effort and the doors were all allowed to stand open while they were on. The audience was still quiet when they finished.

Joe Doherty (New Acts) sang most of the time and was followed by Maude Earl who sang all of the time.

Whoever staged the Maude Earl act deserves the credit. For a turn of this sort it is one of the best pieces of staging that vaudeville has seen. The hangings are beautifully artistic. The setting has been carried out to give the singer every possible aid in putting over the most difficult of vaudeville endeavors, a straight singing act. The lighting effects show care and attention in their working and at the Monday night show there was no hitch in the way they were handled. Miss Earl stays in the picture throughout until, taking no care when she steps away out of the atmosphere and pulls off a skirt, displaying herself in a little pantlet arrangement that is all wrong. It would be much better to pass up the encore altogether than to cheapen what is otherwise a real class offering.

Camwell and Walker were welcomed, No. 4, with their nonsense. The couple have built up a specialty not unlike that done by Oth and Cedy. One or two of the bits are almost identical. It is a French woman and a fly American. Johnny Camwell is getting more comedy out of this act than he has shown for many

a day. There are spots that need fixing up. They open well, but a slum about half way through, and then come back good for the finish. The weak spot should be attended to and Reta Walker must watch out that she doesn't catch on any more weight. They did very well here in a spot that needed it.

Macart and Bradford have a four people skit that contains many a good laugh. The two people assisting are youngsters who just figure incidentally. The Macart and Bradford combination has a rare way of getting in and out of serious moments, topping them off with laughs that make the best sort of comedy. The wedding scene has a wow in it that is one of those vaudeville classics. Ethelwyn Bradford is a great straight for Macart's comedy. Her easy dignity and seriousness make the laughs. A drop in "one" and a very pretty full stage setting is carried. The couple have a vehicle that will carry them along easily on the big time for another couple of seasons.

McCloud and Norman, two boys playing banjo and violin, opened the intermission and showed nothing out of the ordinary. They would prob-

ably do better to cut the solos and jazz it up for ten minutes and let it go at that. Either the boys or the orchestra were out of gear, for at times it was hard to tell what they were playing.

The Four Marx Bros. completed the second half and ran through their specialty to the delight of those few in attendance. The boys do not always stick to the book which probably upsets Herman Timberg, the author, but seems to please the audience. This is the right sort of hoke for vaudeville. The twice daily could stand many more of these laughing acts. The girls headed by Hattie Darling lend the class and give it appearance. It is a very good all-round vaudeville feature.

### 58th ST.

Quite a good house at the cool 58th St. Tuesday night. It was cool inside, cooler than outside, and the orchestra was three-quarters full. Around Third avenue and 58th street on a hot summer's night, it is lonely. Few people seem to be out. So where the 58th St. draws from and why, when theatres in thickly popu-

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dressing should prove a surefire small time offering.

Paisley Noon and Co. doing a repeat at the City scored a substantial hit with a flashy dance routine of merit. The Noon act is a production offering of a class seldom seen at this house. It has a class that speaks of better things than small time.

Ben Bard and Jack Pearl from baroque, next to closing, carried off the comedy hit of the bill. Pearl has revived the Dutch comedian for vaudeville using only the accent. His universal a trifle broad at times has a strong comedy appeal. The turn is made up entirely of talk with Bard being straight to his partner's comedy. The act has strong possibilities for the larger houses. Jerome and Newell closed the show. The men are Irish bar workers but delay too long before getting to the real work of the act.

A feature picture with an abundance of hot and snow scenes provided the first entertainment.

### JEFFERSON

The Jefferson is running a heavy show for the summer with an eight-act bill and the customary feature picture together with other film incidents. Several special nights are held during the week when prizes are offered to the patrons in various contests. The current week has a special "Punch Night" Friday with special prizes and other contests. The special night seems to have a certain appeal.

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tain appeal to the Jefferson clientele. Margaret and Alvarez opened the first half bill with a trapeze routine. The discarding of the man's coat would not have hurt the feelings of the Monday night audience. This couple worked fast and caught on, with Henrietta Byron (New Acts) No. 2, with a song routine getting what returns were possible from a well-toasted house.

Herman and Shirley, No. 3, brought forth results with the first efforts of the male member. His contortional dancing was sure fire.

Dexter and Hall (New Acts), No. 4, ran a bit over time but finished up strong with a blast on the brasses. Wells, Virginia and West in the next position brought forth a boy dancer who can hold his own in any company. This turn should be brought up to big time standards with its youthful dancer as the main asset. In its present shape it is draggy in spots and brightens up only when the boy is stepping.

Al K. Hall and Co., headlining, brought forth comedy results. The turn has been cut from nine to four people, equally divided, two men and two girls. In its present shape it can be offered at a salary that should make it a saleable offering. Hall has done more than any of the other baroque comedians who have stepped into vaudeville during the summer. His present turn is a real vaudeville vehicle. For the Jefferson it was immense. This undoubtedly could not be said of the turn in all houses, as rough comedy business predominates in several instances.

Sully and Mae, next to closing, brought forth comedy on the strength of the wop characterization. The turn ran exceptionally long but entertained all the while. Baron and Fontaine (New Acts) closed the show.

### LINCOLN SQ.

Business was not bad at Loew's Lincoln Sq. Tuesday night. Three quarters of a house downstairs when the first act went on. They liked everything, and the very light vaudeville entertainment went over much better than it deserved.

Two (Clemens) Bros. opened the show and evidently the Lincoln Sq. bunch are a little behind the times in the matter of musical education. The melodies played by the brothers

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were new to them. "The Blue and the Gray" is the newest selection they play. The act has its novelties and they always seem to be good for the pop houses but there is no reason for not bringing the selections up to date.

Rose Garden did very well with her monolog. She started slowly but picked up and finished a good size hit. The medley of popular songs at the finish and the rag time piano did the trick. More becoming dressing would help the act. Rose Garden is a very good singer for the popular priced houses, much better than most of those seen on the time. Smart dressing would mean a big improvement.

Homer Miles and Co. played his sketch to the first ten rows of the house. Back of that it was impossible to hear what any of the three principals were talking about. Homer himself could be heard but not getting what the other two said, it was of no value. A new man is appearing in the cast, at least he looked different here than when seen at the Victoria, although at the Victoria he was seen from the balcony and here from the main floor, so it may have just been the different angle that made him appear different. The sketch was very quietly received.

Senna and Stevens, colored men, one doing a Chinaman, caught the real applause of the evening with some fast stepping. Up until the dancing the act doesn't mean much. There is too much talk about the washing which is not funny. The little fellow is a good dancer and it is where the act makes its plea. More dancing and less of the talk with a song or two would be an improvement. The Chinaman's single is another weak spot that lets the act down right where a kick is needed.

### 23rd ST.

Business holds up fairly well at the 23rd St., despite the slump and mid-summer heat. The first half show was varied, well put together and a bit better in the matter of entertainment values than the usual run of pop shows. Van Cello and Mary opened with the classy foot juggling turn they have been playing around in the big houses the last couple of seasons. The black and white stage setting and costume arrangement, made the dingy old 23rd St. look like a real theatre. Van Cello, who bears more than a passing resemblance to Jack Barrymore, lends a certain distinction to his performance that makes him stand out in any company. The barrel manipulation, familiar through the many Jap acts that have done it, is made to look new by virtue of the showmanship that marks its presentation.

West and Van Sieden, one of the real old-timers, that is to say in point of service, among musical acts, were second. Coaching horns, a pair of freak whistle contrivances, cello and cornets, are all productive of melody. Mr. West's cello selections and a particularly convincing haggard imitation on the cornets landed solid appreciation. Hyman and Mann presenting "35,000 a Year," the sketch played by Allan Dineheart a couple of seasons back, were nicely scotched for a comedy score. The playlet turned up its customary quota of laughs, the present company handling the lines and business in a competent, experienced way, with just the right shading for the type of comedy liked by the pop audiences.

Jewell and Raymond (New Acts) were fourth and Jim McWilliams, next to closing. Mr. McWilliams could have stayed there for a couple of hours. The opening talk about "the other act" isn't exactly sparkling with originality as far as the idea is concerned, but McWilliams assuredly has as much right to the idea as any of the present-day monologists. It simply soaked 'em at the 23rd St. The playlet of "Marching through Georgia" in different tempos that goes back as far as Chas. B. Sorenson and the opening hit at the

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piano so strongly suggests Charlie Olcott, that if Olcott has not granted permission for its use, he certainly has a kick coming, unless Mr. McWilliams at least announces the bit as an imitation. McWilliams has such a good personality and naturally unctuous monolog delivery that he should discard everything he is now doing that recalls other turns and fit himself with material he can undisputedly call his own. He's a corking talking comedian, with or without the piano. The turn was the hit of the show Monday night.

Winton Brothers (New Acts) closed. The picture was "Not Guilty," an Associated First National.

Bell.

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### BILLS NEXT WEEK

(Continued from page 14)

**Mowatt Novel 6**  
24 half  
Joe Parana  
O'Neill Sisters  
Walsh & Bentley  
Danny  
Walter Kaufman  
"Week From  
Today"  
Wigwam  
2 Davies  
Harry Mason Co  
Jack Reddy  
Melody Festival  
24 half  
Les Perle  
Brown & Elise  
Freddie Silver & F  
Mowatt Novel 6  
"SAN JOSE CAL  
Hippodrome  
Cooper & Riddle  
Harry Sykes  
Mac & Hill  
Vincent &  
Franklyn  
McConnell &  
Austin  
24 half  
2 Davies  
Dell & Ray  
H. Mason Co  
Jack Reddy  
Melody Festival  
STOCKTON  
Hippodrome  
O'Neill Sis  
Walsh & Bentley  
Danny  
Walter Kaufman  
"Week From  
Today"  
24 half  
Walter Karbe

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**St. Louis Theatre**  
DELEVILLE H.L.  
Washington  
1 Harmon  
Parker & Leonard  
Stanley Trapp & M  
24 half  
Daly & Hurch  
Betty & Chaplin  
Randy Trio  
ONAHIA  
Express  
Johnny & Wise  
Syncopated Feet  
Frazier & Peck  
(One to fill)  
24 half  
Orpheus  
Twyman &  
Vincent  
4 Harmon Boys  
Swan & Swan  
ST. LOUIS  
Columbia  
Cello & Co  
Meyers & Nolan  
Long Star  
Leland & May  
Randy Trio

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Pantages  
(Same bill plays  
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sion 4)  
Wine & Walker  
Low Hoffman  
Gloria Joy Co  
Davis & McCoy  
Hanky Panky  
DENVER  
Pantages  
Amber Bros  
Leonard & Willard  
Tracy Palmer & F  
Thompson & Flynn  
Hugo Lugens  
Rigdon Dancers  
Chandon 2  
EDMONTON CAN  
Pantages  
King Saul  
Aras Sis  
Rosa Wey

**Stein & Smith**  
The Band  
C. & M. Huber  
Long Tack Sam  
MINNEAPOLIS  
Pantages  
(Sunday opening)  
Gilbert & Saul  
"Stateroom 19"  
Lew Wilson  
"Little Cafe"  
OAKLAND CAL.  
Pantages  
(Sunday opening)  
Bender & Herr  
Gus Elmore Co  
Chuck Haas  
Japanese Romance  
OGDEN UTAH  
Pantages  
(4-6)  
Camilla Birds  
Rhoda Crampton  
Bill Armstrong  
Grace Hayes  
"Not Yet Maria"  
PORTLAND ORE  
Pantages  
Henry & Adelalde  
Mason & Bailey  
Harmony Band  
Clay Crouch  
SAL LAKE  
Pantages  
The Shattucks  
Green & La Fell  
Chas Gill Co  
Barlow & Spaulding  
Hollins Ss  
"Pearls of Pekin"  
SAN DIEGO  
Pantages  
Phil La Touca  
Gallert Co  
Ed Blondell Co  
Eva Tanguay  
Carmen Troupe  
SAN FRANCISCO  
Pantages  
(Sunday opening)  
Amor & Oney  
Lillian Ruby  
Hayes & Lloyd  
Anita Arias Co

**SALE LAKE**  
Pantages  
The Shattucks  
Green & La Fell  
Chas Gill Co  
Barlow & Spaulding  
Hollins Ss  
"Pearls of Pekin"  
SAN DIEGO  
Pantages  
Phil La Touca  
Gallert Co  
Ed Blondell Co  
Eva Tanguay  
Carmen Troupe  
SAN FRANCISCO  
Pantages  
(Sunday opening)  
Amor & Oney  
Lillian Ruby  
Hayes & Lloyd  
Anita Arias Co

### MILES-PANTAGES

**CLEVELAND**  
Miles  
Pall Peeling  
Nippon Duo  
Van & Vernon  
5 Petrows  
(One to fill)  
DETROIT  
Miles  
Orville Stanum  
GUS SEN BOOKING EXCHANGE CO.  
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DETROIT  
Columbia  
Burke & Lilotte  
Harrell & O'Neal  
Lettia  
(One to fill)  
INDIANAPOLIS  
Lyrie  
Just Friends  
Fargo & Richards  
Harro Gilbert  
Grazier & Lawler  
Howe & Howe  
5 Cornellas  
ROCHESTER  
Victoria  
Ballet Bros  
Chas Gorard Co  
24 half  
Fitzgerald & Carol  
Heattie & Blomine  
TOLEDO  
Rivoli  
Norman  
Martindale &  
Young  
Avenue 3  
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### COERCION CHARGED

(Continued from page 1)

of the most important matters that has come up for settlement since the Producing Managers' Association and the Equity made peace two years ago. That violation of the clause is a possible basis for discontinuing the agreement is a factor, though it is not believed the managers are prepared to take such action.

Routine matters occupied the P. M. A. at its weekly meeting Tuesday, the heat wave making for a short session. Discussion of high-handed transfer charges were considered and will receive strict attention.

Thursday the P. M. A. and Combination Managers' Association committees will meet on the adoption of the new uniform contract for the small stands. The new form is virtually agreed on and a minimum stage hands plan worked out. The general idea is that both the house manager and the attraction be permitted an even break and the producer has gone on record as not demanding conditions that will mean a loss to the house manager.

The job of changing the by-laws of the P. M. A. that would make possible the joining of the Touring Managers' Association as a body, is still in committee. Whether some workable plan permitting the smaller attraction men admission to the P. M. A. will be arrived at is a problem.

A number of T. M. A. members, however, have applied for membership individually and will probably receive favorable action. These man-

agers include Robert Campbell, John Loeffler, Clay Lambert and George W. Gatta.

John Meehan, formerly stage director for George M. Cohan, who recently resigned from the Equity and is entering the producing field, is now a member of the P. M. A., as is John Elliott, associated with him. One western manager has been admitted, Ralph Dunbar, who plays regular stands with operatic companies.

Joe Weber, who resigned from the P. N. A. in the spring, has joined the T. M. A. Weber, however, signed up his "Honeydew" company with all Equity members some weeks ago. The T. M. A. is committed to the open shop.

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## SPORTS

The defeat of Joe Lynch Monday night at Ebbetts Field, Brooklyn, by Pete Herman, who regained his bantam championship crown, cast gloom over Lynch's friends in the Times Square section. Lynch received a guarantee of \$30,000 for the bout. He won the championship from Herman last December and since that time has been paid over \$100,000 from the bouts he has engaged in.

The forthcoming battle of Benny Leonard and Lew Tendler in Philadelphia Aug. 12 will attract a large crowd of New Yorkers. Philadelphians for the past two years have been talking Tendler against Leonard. The battle will be for the lightweight emblem Leonard carries. Tendler seems to be the last of the possible aspirants in the lightweight division for Leonard to battle. If winning the Tendler fight, and the New York fans don't see a chance for the Sleepy City fellow, Leonard may graduate into the welterweight class, stirring up some excitement in it.

Freddy Jack, champion featherweight of Great Britain, will cross gloves with Hughie Hutchinson of Philadelphia in the first show of the Beach A. C., to be staged in Convention Hall, Saratoga, Friday evening, Aug. 5. Johnny Lisse and Larry Regan will hook up in one of the semi-finals and K. O. Joe Daly will meet a good boy in the other. Three preliminary bouts will round out the night's entertainment. Promoter P. F. Rox plans to put on a good card every Friday night during the racing season. Matchmaker Billy Oates has his lines out for several first-class attractions.

The House of David ball team will play the Testean Bears at Dyckman Oval, Bronx, New York, Sunday (July 31) afternoon. Among the Davids are Horace Hannaford, Dode Klum, Charley Falkenstein and Cookie Hannaford, who appear with the House of David Band in vaudeville. The House of David Band is engaged for the Marcus Show this coming season.

Baseball's Court of Appeals, Judge Landis, is not idling, according to reports the daily sport pages for some reason fail to record, along with much other real baseball and sports news. The judge quite recently called before him, according to the story, one of the best known ball players now on the diamond. The player was informed regular baseball didn't like his actions off the diamond and wouldn't stand for them. "Baseball," the judge is reported as saying, "got along before you were in it. Unless you behave yourself you will leave it, and right away." The lecture is said to immediately have had a sobering effect upon the player, who was "running around" and failing to report for morning practice.

Another inside baseball story is the report of a fist fight on the Yankees' bench during a game with St. Louis. Several Yankee players are said to have been mixed up in it, with a further report there is much discord in that team and has been right along. The best playing teamwork is with the Pittsburgh club, who work together all the time, playing like a college team, patting each other for a good play or bit, and rooting for one another from the bench.

## CARNIVAL'S 'REAL THING'

(Continued from page 5)

the number of towns and cities throughout the country that are daily closing their doors to this undesirable form of amusement.

"Even in communities where there is a big proportion of foreign element, the open, brazen methods of the carnival owners are disgusting the people.

"The latest case to come before the public is at Shamokin. The coal region newspapers are calling for action by the proper officials, following one of the most disgusting performances ever perpetrated in public in Northumberland county. The Defour Carnival Company, showing in Shamokin, carried with it "The Little Egypt Hooch Show." Performances after performance the tent was filled with young boys. After the regular show the proprietor, in hushed tones, would announce that this one time only we will have the real thing for an extra 50 cents. The half dollar was forthcoming from all, and a naked woman came upon the stage and danced.

"The disgusting exhibition, in addition to numerous gambling stands, has aroused public indignation in Shamokin, with the result that the carnival company probably will be ousted from the town.

"With the State stepping on the carnival game as a menace to the morals of the youth of the Commonwealth, carnivals of the above character soon will find Pennsylvania a poor field. Practically all the better communities already have placed a ban on the traveling carnival, and in all likelihood the State soon will take a similar action."

The old "racket" seems new again. For generations the "degree" system was worked with indecent dancing, gambling and prostitution, the system being to lure the comers gradually from bad to worse. Here and there, even this season, reports were turned in of indecent dancing, but it was privately arranged after regular hours by carnival steerers with selected yaps for audiences. Now it has come

back in the tents, on the grounds, at regular shows.

In addition, the worldly goings of one savory carnival news has kept up its steady stream, the "Sewer of Show Business" is still flowing. Here are some of the sweet-scented skimmings:

## Scented Skimmings

Houston, Tex., July 27. A municipal project for a State fair is being held up because of a hint that concessions will be rented to a carnival company. The newspapers indignantly protested. One said: "We have had carnivals here. We hold our noses when we recall them." Following the lead of Houston and Fort Worth, this entire State, once the Mecca of raw working carnivals, is in a movement to make the State borders safe against these nuisances. Variety's timely editorials and stories have had no little influence.

Freeland, Pa., July 27. This town is opening up in arms against Rep. B. C. Miller, who gave a permit to a carnival in the face of protests from

religious, civic and commercial bodies. Committees of all these are patrolling the streets to check for immorality, bootlegging and gambling. A party has been formed against Miller's reelection, with the sole platform "No Carnivals."

Cedar Rapids, Ia., July 27. "All wheels barred" is the police rule against carnivals. This is the best that can be done, as the Mayor, in spite of bitter and concerted resolution, refuses to bar them.

Stevens Point, Wis., July 27.—L. C. Kelly, advancing for Shapp Brothers' Show, was turned down emphatically here. The argument over letting in his show resulted in the passage of an ordinance demanding a license of \$20 a day from each concession, which is prohibitive.

Memphis, Tenn., July 27. "Unsanitary" conditions, gambling and general lawlessness were given as the arguments against carnival in a presentation before the council which resulted in the law barring the e-

shows here passing first reading successfully.

Cincinnati, July 27.—A mob started Monday night at Newport, Ky., to get Lou Bartel, known as "The Chicago Wildcat," a 180-pound wrestler with the Ziedman and Polle Carnival Co., for beating 10-year-old Frank Case Bolt.

Several hundred men were in the mob. They searched Newport, then went to the carnival lot. The carnival people had notified the police who arrived first and hurried Bartel away before the crowd knew what had happened. A brother of the boy swore out a warrant for the wrestler.

The owners of the carnival deny that Marie McCormick, 18, of Coal Dale, W. Va., who ran away from home last week, had joined the show. The girl's father followed to Newport and declared his daughter had said before leaving home she intended joining the carnival.



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Aug. 8—Open

15—Orpheum, Winnipeg

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29—Orpheum, Vancouver

Sept. 4—Orpheum, Seattle

11—Orpheum, Portland

18—Orpheum, San Francisco

25—Orpheum, San Francisco

Oct. 2—Orpheum, Oakland

10—Sacramento and Fresno

17—Orpheum, Los Angeles

24—Orpheum, Los Angeles

31—Orpheum, Salt Lake

Nov. 6—Orpheum, Denver

13—Orpheum, Lincoln

20—Orpheum, Omaha

27—Orpheum, Kansas City

Dec. 4—Orpheum, Des Moines

11—Davenport and Cedar Rapids

18—Orpheum, St. Paul

25—Orpheum, Minneapolis

Jan. 1—Orpheum, Duluth

9—Majestic, Milwaukee

16—Palace, Chicago

23—Orpheum, St. Louis

30—Orpheum, Memphis

Feb. 6—Orpheum, New Orleans

ETC., ETC., UNTIL JUNE, 1922



## ROUTING ACTS FROM COAST TO COAST

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## ROUTING ACTS FROM COAST TO COAST

## NEWS OF THE DAILIES

A sensation has been caused in Paris by the suicide of a young man named Rambaud, to whom Mme. Alfred Capus played war godmother. He did away with himself in the apartment of the famous French playwright and journalist.

With two million more women than men in England and polygamy being openly advocated in France to save the nation from extinction, Europe is having a great discussion once more about morality and necessity.

Samuel Augenblick and Louis B. Brodsky are negotiating to buy the Liberty and Eltinge theatres along

with other property from the owner of the ground plot.

Crane Wilbur last week got a divorce in Rhode Island from his wife, Florence D. Wilbur.

Maurice Swartz, formerly at the Irving Place, is to be the new director of the Yiddish Art Theatre.

The widow of Henry Sweetman, an administratrix of his estate, has obtained from Surrogate Tolan an order directing the appearance of Mark D. Stone of the Friars and the sisters of the late theatrical manager to testify under oath as to what they know of Sweetman's property, the existence of which the widow alleges.

Paul Chase has begun suit against the Stoll Film Co. to recover \$6,300 in salary he alleges is due him.

The divorce of Pearl White from Wallace McCutcheon granted in Rhode Island will be investigated by the authorities, it is intimated in dispatches from Providence, on the ground nei-

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ther has ever established there a legal residence or filed in that state an income tax return.

Jack Dempsey has signed with Pathe to make another serial thriller.

The fight pictures reached Paris safely, but apparently the public was not interested in seeing their idol, Carpenter, whipped.

Fred C. Quimby on the advice of his lawyer in taking a chance of showing the pictures of the big engagement in New York state despite the law forbidding inter-state transport of scenes showing a price fight incidentally took occasion to deny the pictures were posed by dummies, a story that got around. At the last minute showing of the pictures at the 44th St. was abandoned.

Tex Rickard and F. C. Quimby have admitted they were guilty of bringing the fight films across the

The Hearst papers are out with a strong protest against the 30 percent duty on raw film saying it merely increases the profits of the company that last year sold over 90 per cent. of the film here and realized nearly 92 per cent. on its capitalization.

After an outing at Coney Island Sunday the delegates to the National Conjurers' Association convention disbanded and went home.

Because they protested dues were too high, 2,000 actors have been expelled from the German Actors' Union.

"Back to the corset for women," says Irene Bordoni in a Paris interview.

The Great Neck theatrical garden party and benefit for the local fire department raised \$14,000 Sunday.

Fines and a newspaper bullababo has prevented all smoking in Trenton, N. J., theatres.

Reports from New Haven declare it a sure thing Jack Dempsey has married Sylvia Jocelyn, pictures.

Raymond Hitchcock gave a sore foot as reason for not attending his bankruptcy hearing whereupon the judge read his lawyer a lecture.

"Silver Threads Among the Gold"

after 50 years is still earning \$5,000 a year according to a suit over the estate of the author, Hart P. Danks. Gertrude L. Danks, a daughter, accuses her brother, Albert V. Danks, of mismanaging the estate.

Maurice Hermann, the costumer, left an estate of less than \$1,000 in personality.

John J. McGraw was arrested last week in Pittsburgh charged by George Duffy with assault and battery. McGraw was held in bail. It's a civil suit.

"Town Gossip," Ned Wayburn's first production this year, will open next month at Ford's, Baltimore. Immediately after its New York premiere, the producer will begin work on "Love Knots" which he will follow with "Flying Island."

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Dorothy Miller, who described herself as an actress, pleaded guilty to grand larceny this week after being picked up by a store detective, charged with lifting a wrist watch. The detective's testimony showed she had arrested 15 people, mostly women, in two months for shoplifting.

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## HEADQUARTERS



JULY 29th, 1921

Mr. Booking Managers.

Dear Sirs:

Business is business. There is no difference whether buying an act or a suit of clothes, being a good business man, you want the best material for the least money. The merchant, selling a suit of clothes, figures cost of material, overhead expenses, then submits a price. If you think the suit of clothes worth the money you buy it.

The actor works the same as the merchant. In this instance instead of clothes we will take **NIOBE**, an act that can work in any position on the bill. No trouble, no wet stage, can set up in five seconds and strike the act in the same length of time.

Remember, you get returns on money invested, as **NIOBE** is a sure-fire box office attraction.

Respectfully yours,

H. S., Manager.

## THE FOX-TROT UNUSUAL

**JABBERWOCKY**

by KENDIS & BROCKMAN, BROWN, EASTWOOD AND WESLYN

Down in funny Jabberwocky town  
Down where everything is upside down  
(from 'Alice in Wonderland')

M. WITMARK & SONS - NEW YORK



THE SKYLARK

Katherine..... Helen Odell  
 Arville..... Marion Blackton  
 Daisy..... Charlotte Walker  
 Tokio Tom..... G. P. Patrino  
 John..... Fred Eric  
 Elery..... Eric Maxon  
 Elsie..... Marguerite Sylvia  
 Arthur..... Eugene Lockhart  
 Peter..... E. S. Colling

Epigrams never made a play, but there have been many good plays that succeeded in spite of them. The first requisite of a play is situation. Every play-writing primer teaches that, yet every amateur thinks because he or she can string together a bunch of bright commentaries that a brilliant play has been conceived.

"The Skylark," by Thomas P. Robinson, was presented at the Belmont Monday by Henry Stillman. Tuesday evening the actors were still fishing for their lines and whatever merit the lines possessed were more or less destroyed by inability to deliver them properly through lack of rehearsal and incidentally through the assembling of a rather inadequate cast with one exception—Eugene Lockhart, who had an actor-proof character role, that of a guileless minister who is lured into proposing to a worldly-wise widow.

The "plot" purports to reveal the attitude of a couple married three years—the wife a pin-head creature who yearns for romance and the husband settled down to a matter-of-fact existence. Through the meddling interference of a male friend they decide to be divorced, but continue to reside in the same house. That is the end of the first of three acts of most irritating conversation, totally devoid of action or original situation.

Act two shows the husband lonesome and distraught, with the wife leading him a merry dance, while the third is the inevitable hunting lodge on Long Island belonging to the male friend, to which the wife comes to ask him to marry her. The regulation situation is for the two to run away to the secluded hut and for the wrathful husband to follow, with the worldly widow appearing on the scene to protect the silly young wife. In this instance the "other man" comes alone, the young wife follows, sure enough the widow turns up and the husband telephones he is coming.

A few of the epigrams are: "I can do as I like when nobody knows it"—"When a married woman would like to but she can't, her freedom is gone"—"You used to wave the flag of freedom; now you're just the usual married chattel"—"The wife inherits her husband's friends, but the wife's friends fade away"—"We might have married only we knew each other too well"—"Black is so very becoming to a woman, a widow looks so well in black"—"You heard of my benevolence? I heard of your release"—"There's no contented man but a bachelor. There are no contented women while a bachelor remains"—"Most men would rather be a divorced husband than the husband of a divorcee"—"The older a widow grows the younger she likes the men"—"Men have their uses like oysters; when you're hungry you need them."

Throughout everybody is straining to be clever and to enhance the chances they all smoke cigarette incessantly to indicate they belong to the smart set.

Charlotte Walker romps through her part, vainly striving to be kittenish as the silly wife; Marguerite Sylvia, of operatic renown, is ponderous as the sophisticated widow; Fred Eric is lugubrious as the husband and Eric Maxon was so unfamiliar with his lines Tuesday evening that he could pay little attention to his attempted characterization. None of the cast acted with the slightest degree of sincerity. It was all so hopeless.

"The Skylark" has the nucleus of a photoplay scenario for, say, Constance Talmadge. Jolo.

LETTERS

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Baker H	Dale Miss E
Barclay Sam	Dane Miss H
Barnes Miss A	Dane Miss C
Barnes C D	Dan Froth
Barton Lili	Davidson W B
Baskoube A	DeVane A M
Berkman Miss	DeLanc B
Bertrand M	DeMar Miss
Belmont Tom	DeVallier Miss B
Berto William	DeVallier Miss M
Blair Will	DeVere Miss J
Boyd W	Dexter Mrs K
Boyle Mrs P	Dignam Miss M
Boydard Miss J	Diaz Mrs V
Bowman J	Dolan James
Brian F	Drew L
Brown Miss H	Duffy J (nude)
Brown Miss H	Duffy J (nude)
Carle & Inca	Dumont Miss J
Carlson Mr and	Dunn G
Mrs H	Dwyer John
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Ferris Miss Eve	Keith F	Moore J	Solomon Miss E	Browning Art	Harvey & Grace	Revue	McQuibber Dorothy
Flitzgerald Miss J	Kellerman Miss A	More Joe & R	Stanley T	Brownart Jack	Harto Chas D	Revue	McGreevy & Doyle
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Fox Al	LaFollette G	Mulcahy Dan	Stark H	Hildren Guy	Hammond Chas	Revue	Mitchell A P
Foy Flo	Lagal Miss S	Murray Miss L	Stark H	Ellott Louise	Jones Helen M	Revue	Narder Vike
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Frank Miss H	Lawrie M	Nolan Miss M	Stark H	Edwards Jack	Jansen Harry	Revue	Ogdon & Benson
Ganes C	Leadon Miss E	Nosse Miss J	Stark H	Foster May	Joyce Jack	Revue	Play Jules
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Garrison Mr J	Livinston R	Peter Mrs G	Stark H	Hamp	Kennedy The	Revue	Quintrell Fred
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Hicks Miss L A	McDonnell H	Rollins R	Stark H	McGuire Anthony	McKay & Ardise	Revue	
Hill G	McDonnell H	Rose J	Stark H	McKay & Ardise		Revue	
Inch Frank T	McDonnell H	Armento Angelo	Stark H			Revue	
Jackson Warren	McDonnell H	Allen Edna	Stark H			Revue	
Janet of France	McDonnell H	Audrey Burton A	Stark H			Revue	
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Vann Vera  
Van & BelleValyda Rosa  
Vox Valentine  
Verobelle Mmo  
Virginia MissWashburn Pearl  
Young P H  
Wells Fern  
Wilson John Mrs  
Wallace Hope  
Young GeorgeZink Bonnie  
Weber Elsie  
Wilbur Elsie

Townsend. George Parsons is the stage director. "A Prince There Was" next week.

Ben Franklin, the Albany concert impresario, announces his first attraction of the season at Saratoga for Tuesday evening, August 9, presenting John McCormack. Franklin has leased Convention Hall at the Spa for the concert, the top price for which will be \$2.75.

Katheryn Roth of New York, an evangelist, formerly a Shakespearean actress, will conduct several meetings here this week. Monday night she spoke on "Christianity Energized" at a Bible conference.

Lucille Avery and Mildred Steiert, Albany girls who were in several plays staged by the Fassett Players, have been engaged by the new stock company and will be cast in next week's production.

Robert P. Murphy, manager of the

New Kenmore hotel, announced this week that he will reopen the cabaret shortly after Labor Day. The cabaret was discontinued in the spring following the death of Robert P. Murphy, Sr.

## BUFFALO

By SIDNEY BURTON.

Present plans call for the reopening of the Shea's Court street (vaudeville) Aug. 8. The Criterion will close for repairs, reopening Aug. 14 with "The Four Horsemen of the Apocalypse," which is booked for three weeks.

William Rocky, formerly Buffalo theatrical manager, was arrested in Niagara Falls Saturday, charged with grand larceny. He is alleged to have passed a worthless check for \$200 upon a Falls restaurant.

Irene Thal, head usher at the Hippodrome, has blossomed out into real hope-to-die authoress. Under a department in an evening paper entitled "Now, My Idea Is This. Talks With Thinking Buffaloes on Subjects They Know Best." Miss Thal has published an article called "Women's Place in Life." The essay, full of hard words, reviews social conditions since the v. k. Roman Empire and ends with the admonition to women to get into useful arts and occupations.

Current attractions at local houses include, "Turn to the Right," Bonstelle Company, Majestic; "Dollar A Year Man," Strand, and "Little Fool," Olympic.

## CLEVELAND

By J. WILSON ROY.

Notwithstanding heat waves and outdoor attractions, McLaughlin's Repertoire Company runs merrily along at the Ohio. This week "She Walked in Her Sleep," next week, "Smilin' Thru."

LUNA PARK — Dancing Daily, "The Act Beautiful," Gertrude Van Lewick, Anita and Co., Omer Herbert Trio.

MILES — Leonard and Willard, Orville Stamm, Ledy and Ledy, Sterling Saxophone Four, Brennan and Hurley.

In keeping with the spirit of the 125th anniversary of the founding of Cleveland this week, native sons and daughters make up a considerable portion of the entertainers, and a regular "home week" is being celebrated. Keith's offer Ernest R. Ball, Rae Eleanor Ball and brother Joe, Dora Hilton, Joseph E. Bernard and Inez Regan, all from Cleveland, while George Yeaman is from Lorain.

PRISCILLA — Open this week as a special during the city's anniversary celebration, with Walzer and Walzer, Seven Dancing Dolls, Billy Spencer, Florenz Hansen, Mona Gran and Sister, and V. Cienfuegos.

FILMS — Park and Mall, "A Heart to Let," Stillman, "The Wild Goose," State, "The March Hare," Orpheum, "Brewster's Millions," Standard, "Short Skirts" and "The Man Who Woke Up," Allen, "A Private Scandal."

## DENVER

Kitch's Gardens—Summer stock.

Griffith's "Way Down East," at the Broadway in March, will play return one week, beginning July 24.

Reports have been received in Denver of the death at Los Angeles of Doris Woodbridge, former leading woman in a local dramatic stock company.

Sixteen of the 33 Denver film ex-

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changes and accessory dealers have declared their intention of deserting Welton street, known for years as "Movie Row," for a special building.

The Famous Players are planning the construction of a building to be devoted exclusively to its interests on Court Place between 16th and 17th Streets.

## DETROIT

By JACOB SMITH

Ground was broken last week for the new Cinderella theatre on the east side. Carlyle Blackwell, who headlined at the Temple, was present and shovelled the first dirt. It will play pictures and seat about 2,500.

A first mortgage of \$725,000 has been given by John H. Kunsy on his new Capitol theatre building.

The idea of closing during the summer has been abandoned by the Washington, LaSalle Gardens and Colonial. A drop in temperature has materially stimulated business.

In the Garrick theatre program last week the first official announcement was made relative to the Cadillac playing Shubert attractions for the coming season.

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A Dazzling Girlie Revue With a Star Cast and a Beauty Chorus  
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## INDIANAPOLIS

By VOLNEY B. FOWLER

The Stuart Walker Company split a week for the first time in its five summers at the Murat last week. "Monna Vanna" was on the first bill and "Two Kisses" the last. "Monna Vanna" was considered too heavy to last through the week, it is said. Preparation and presentation of the two widely varied offerings was a strain upon members of the company. Cooler weather during the last week helped out during rehearsals, however.

It was announced Saturday Loew's State will continue to run pictures. The house opened in the spring with a pop vaudeville policy, which failed.



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RICHARD

VICTOR

## BURTON AND DYER

In a Comedy Concert

## "Kapt. Kidd's Kid"

This Week (July 25) McVicker's, Chicago

Holding Down Next to Closing

## COSCIA and VERDI

—In—

## "Stringing Comedy"

JACK LAIT

Said

At McVicker's, Week Mar. 21

This was a genuine variety program, with new faces and pep and contrasts. COSCIA and VERDI, two instrumentalists in Italian character, ran away from this excellent competition and tied up the show with a wallowing hit. COSCIA and VERDI whopped it up to a riot. Encores were demanded and generously given. These amusing veterans could have "milked" further, but stopped the audience when the audience stopped the show.

VARIETY

Said

At Rialto, Week July 11

COSCIA and VERDI, topped, featured and knocked every act into oblivion. It doesn't mean a thing in their life who they follow. Both of the boys are excellent musicians, and superb entertainers.

Booked for 25 Weeks as a Featured Act with Orpheum, Jr. and W. V. M. A. Circuit.

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to produce. Transfer to a straight picture program was undertaken as an experiment, it being understood that there might be a reversion to vaudeville this fall.

The metropolitan season of B. F. Keith's opens Sept. 12. The Shuberts open the legitimate season at the Murat with the "Passing Show of 1921," direct out of Chicago. The opening date has not been announced but it usually is Labor Day. The Stuart Walker Company is expected to stay in the Murat until the Saturday before Labor Day.

The premiere of "Main street," at the Murat last week was one of the best six days Stuart Walker has had in his five years in Indianapolis.

KANSAS CITY

By WILL R. HUGHES.

Ideal park weather continues in



JAMES MADISON says

I am a democratic author and equal at home whether writing monologues, sidewalk acts, parodies, songs, sketches, musical comedies, burlesque shows, screen plays, movie titles, etc. 1493 Broadway, New York. Madison's New Budget, No. 18, \$1.

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ly approaching the finishing touches and could be ready for the opening at short notice. It is impossible to learn when the opening will occur. It was first announced the house would open July 16. Now it is a safe bet that it will not open until around Sept. 1, as it seems improbable that any one would open a new house in the middle of this heated term.

"The Follies" at Electric Park, continue to be the talk of the amusement circles in this part of the country. As a drawing card the park has never had an attraction that held the crowds as they are held this summer. The huge music pavilion being practically as crowded for the ten o'clock show as the eight o'clock one. Director Roy Mack keeps the bill moving in a fast and furious manner; the pep and ginger causing many complimentary comments. Boila and Twinkette, Ethel Keller and Chums, and "Big Jim" the Shimmy bear, are the new acts this week. Mary Riley, who has scored a personal success at the Park, and Brown's Saxophone Six, the featured musical offering, have been held over indefinitely.

The local Orpheum, will open Aug. 28. It was originally announced for Aug. 2.

Grace Nelson, who was compelled

to cancel her Orpheum engagements last month and come home on account of throat trouble, is now recuperating from a slight operation, at the Research hospital. She will rest here before rejoining.

The Hagenbeck Wallace show enjoyed good business July 17-18. The circus drew real circus weather and being the first tented attraction this season got all of the best of it.

The Mescan Picture Co. has purchased one of the oldest estates in this part of the country and turned it into a picture plan. It is one of the show places of this city.

The Yellow Cab and Baggage Company of this city, which handles all of the theatrical hauling, has voluntarily announced a reduction in theatrical rates for the coming season. The cuts are ten cents a piece on trucks; \$2 a load for 20-foot trucks and \$4 a load for 40-foot trucks.

PORTLAND, ORE.

HEILIG—"Way Down East" film. LYRIC—Lyric Musical Co. in "Goodbye, Everybody."

PICTURES—Liberty, "Trust Your Wife"; Columbia, "Playthings of Destiny"; Rivoli, "A Private Scandal"; Majestic, "Dream Street"; Hippodrome, "A Voice in the Dark."

Grand opera in a picture theatre is here this week by Paul E. Nobel, manager of the Liberty when he installed four members of the Sonora

## MINERS MAKE-UP

Est. Henry C. Miner, Inc.

Grand Opera company for a limited engagement. The four are Eduardo Lajarazu, Beatriz Pizzorni Speria Suetel and Ignacio del Castillo.

When the curtain drops on "Goodbye, Everybody," current at the Lyric, the Lyric Musical Travesty company will call it a season and seek vacation places until Sept. 4.

A. C. Winn, veteran vaudeville actor and director, spent last week dividing his time between his appearances at the Pantages and hobnob-



bing with the friends of 20 years ago. Winn came here in a team with Leon Errol many years ago from Australia and he credits Larry Keating, Dan Flood and George L. Baker, now mayor of Portland, with the inspiration for any success he and Errol have attained.

The Whiteside Bros., at Corvallis have broken ground for a theatre. The house will seat 200.



ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM—Manhattan Players in "Oh, Lady, Lady."

TEMPLE—Gliser company in "Clarence."

FAY'S—Neil McKinley, Ergoti and Hermann, Leach Luginbuhl Trio, Pearl Abbott Co., Signet and Darrow, Al Tyler; "Beyond Price" film.

Films—"House of Telling Bell."



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# MARCUS LOEW CIRCUIT NUMBER

will be issued with the opening of

# LOEW'S NEW STATE THEATRE

Broadway and 45th Street  
NEW YORK CITY

## Early in August

Advertising copy for the Loew Special Number  
should be at once forwarded—Advertising  
rates unchanged for it

Balto: "Mistress of Shenstone,"  
"Two Wise Wives," Regent: "Un-  
charted Seas" and "Ben Hur,"  
Previously.

### SALT LAKE CITY

By NORMAN E. BECK  
With but one variety house oper-  
ating Salt Lake City is at a stand-  
still. The (single house opera) Pan-  
tages, has been doing a tremendous  
business under the direction of Ed-  
ward S. Diamond.

Charles Murray, off the Sunset lots,  
opened a 12-weeks' tour of the Pan-  
tages time at the local house. Its  
first 12 years since Charlie Made his  
appearance on the speaking stage and  
he showed signs of the strain. Mur-  
ray as Ollie Mack's partner in the  
famous "Finnegan's Ball."

Saltair, the Salt Lake City resort,  
is doing tremendously with the usual  
line-up of amusement part attractions.  
Lagoon, the only fresh water swim-  
ming pool in the state, is also getting  
its share of the business.

The theatrical situation locally is

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as usual a puzzler. There is a rumor  
on the street that Loew's State will  
not re-open in the fall. The truth  
of this is doubted by those in the  
know but on the other hand here are  
reasons to believe that there is some-  
thing in the yarn. The house which  
was opened just two months previous  
to its closing is not the best situated  
in the city and has not a sufficient ca-  
pacity to make real money for them-



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THE LOOSE NUT

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"Tew Funey Buys"

PAUL MOHER

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in "I DON'T CARE"

Booked Solid, LOW TIME

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"A BLACK AND TAN CLASSIC"

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day to make real money for the cir-  
cuit. It is said that in the few weeks  
Ackerman Harris operated the house  
upwards of \$10,000 was lost. From  
appearances it would appear that the  
house was another white elephant. It  
is claimed that Ralph Cloninger, popu-  
lar stock actor manager is endeavor-  
ing to get the house from Loew and  
there would appear to be some truth  
here also, for Cloninger's old home,  
the Hippodrome, is to be wrecked and  
the Wilkes Players have already se-  
cured a long term lease on the old  
Loew house, Casino. Salt Lake thea-  
tre goers are considerably interested  
in the situation and is only a toss up  
as to which would do better in the  
State Loew vaudeville and feature  
pictures or Cloninger stock. Both have  
their following and both put out a big  
show for the admission charged.

Curt Peterson, youthful director of  
Loew's State theatre orchestra a few  
weeks back took unto himself a bride.

### SEATTLE

LIBERTY. Pictures, week 11—  
"Behing Masks." CLEMMER—  
"Billions." COLISEUM— "The Gol-  
den Snare." WINTER GARDEN—  
"The Rider of the King Log." BLUE  
MOUSE—"The Outside Woman."  
STRAND—"Courage." COLONIAL  
"All Souls' Eve." CLASS A—"The  
Isle of Conquest." REX—"Beach of  
Dreams."

Dr. W. B. Thompson who has been  
at the Moore Theatre for the past  
week, has been drawing crowds. Dr.  
Thompson exhibits two children he  
says he has cured of ills.

Summer entertainments, with par-  
ticular stress upon dancing, with mu-  
sic by "Tiny Burnett's orchestra will  
be the rule at the Hotel Butler this  
week. Eunice Vernille, specialty  
dancer, and Blanche Hall, vocal solo-  
ist, are on the bill.

Olga Cronk, who is to film fans as  
Claire Windsor and who is a former  
Seattle girl, disappeared in Holly-  
wood. She was found after having  
been lost in the hills for 33 hours.  
She said she had fallen from her  
horse, but could remember nothing  
more.

Max Linder's publicity manager,  
Clarke Irvine, was a Seattle visitor  
this week having come up with the  
Reserves on the Litchfield, which left  
Los Angeles the sixth.

Every Tuesday night is North  
West Products Night at the Class A  
Theatre, and Thirty prizes are dis-  
tributed through the audience to  
those holding lucky numbers.

Last Tuesday night a \$200 phonog-  
raph, made and donated by the C.  
C. Bender Phonograph Company of  
Seattle, was given away.

## HART, WAGNER and ELTIS

in "GOING TO THE OPERA"

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original, deviating from the conventional.  
An ideal comedy turn which could stand  
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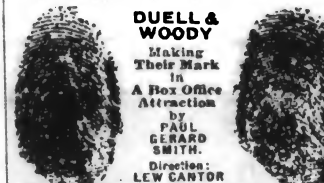
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IRENE FISHER, At Piano

the presence on it of Florence Moore  
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BASTABLE.—Reopens Aug. 11  
with Field Minstrels. Burlesque's Al  
Reeves—will open the Columbia  
Wheel season Labor Day.

Ferdinand Eggena, president of  
Ideal Productions, Inc., the newly or-  
ganized metropolitan corporation to  
transform Minna Gombell, former  
leading woman of the Knickerbocker  
Players here, into a feminine edition  
of Dave Belasco, is in Syracuse on a  
business trip. Ideal Productions has  
a \$250,000 stock issue to peddle. In-  
cidentally, Mr. Eggena is seeking a  
house for the trout of his concern's  
first attraction, Somerset Maugham's  
"Love in a Cottage," which the com-  
pany expects to place in a Broadway  
house in October. Eggena's hunt here

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is a difficult one. The Wicket is tied up with Shubert; the Buxtable has burlesque and Erlanger; the Temple and Keith's have vaudeville. Which leaves only Opera Hall, the home of the local Opera Association, and the Empire. And it's doubtful whether the Empire would be acceptable. The Emp's lessee is the very recent husband of Miss Gombel.

The Opera Association, Syracuse Plan, will give a miniature production of "Pinafore" at B. F. Keith's next week. This is the company's first try at vaudeville. The association recently staged the complete "Pinafore" at Opera Hall as its second production.  
Joseph H. Slater, veteran Water-town actor, has joined the Jane Hastings Company for a stock run in Vermont. Jane Hastings was formerly leading woman with Charles K. Champlin.

Demands for a wage increase of \$2 a week as embraced in the new wage contracts of the local unions of Theatrical Employees and Motion Picture Machine Operators were given the endorsement of the Central Trades and Labor Assembly. Along the Rialto, the demand is greeted as camouflage, intended to forestall the managerial move for a wage cut. The most striking clause is the 35 weeks' guarantee, asked by the stage hands.

Move by organized labor and picture interests to reopen the Sunday picture question at Rome is hailed as "unfair" by the Associated Church Council. Too many ministers and leading churchmen are out of the city on vacations at present for the anti to get a fair shake, they say. The W. C. T. U. has come to the front against Sunday shows.

Mark Heiman, of Chicago, connected with the Orpheum circuit, dropped into Syracuse last week to visit his sister, Mrs. J. Brody. He is just back from an eight months' world tour. According to Heiman, there is no noticeable anti-American feeling in Japan. Heiman says American pictures are shown everywhere, and this is educating Asiatics and Europeans regarding the U. S. Unrest in Egypt and India, and poverty in the Mediterranean countries is reported by the theatrical man.

Charles D. Ingram of Ogdensburg was high bidder for the City opera house in that city, and will operate the theatre during the year. The lease this year is free from restrictions as to rentals for certain semi-public assemblies. Joseph Barnett of Potsdam and Morton & Seasonette of Oswego also sought the house.

Alexander Bussa of Binghamton started a war on Sunday pictures all by himself. He called out the police—reserves and all—with a wild cry of trouble in the West End. When the coppers reached the scene, Bussa guided them to a church.  
"This isn't the first time that they

ran moving pictures in that church on Sunday, and I don't blame you if you have every one in there arrested." Then the lights went out for Bussa. He's on probation for a year.  
The Lyceum, Elmira, reopens in August with Neil O'Brien's Minstrels. The house will also have the American Wheel shows on Thursdays during the season, opening with "The Lid Lifters" Sept. 8.

### VANCOUVER, B. C.

By H. P. NEWBERRY  
EMPRESS—Empress Players reopen Aug. 1, after four weeks' vacation.  
Capitol, Dominion, Allen, Globe, Rex, Colonial, Maple Leaf, Columbia, Broadway—Pictures.

Following Ruth Chatterton at the Avenue in the fall will be Nance O'Neil in "The Passion Flower," Gertrude Elliott and "Abraham Lincoln."

### WASHINGTON BY HARDIE MEAKIN.

We have reached the "zero hour" here as far as theatricals are concerned. All the legitimate houses are closed and even one of the larger

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picture houses has shut its doors for a week for the purpose of remodeling. Tome Moore having decided to add a balcony to his one floor theatre, the Rialto, this necessitating the closing of the theatre.

Poli's, National, Belasco and Garrick are all closed, with nothing in prospect for the immediate future, although tentative announcements have been coming out that an attraction was booked for the first week in September for the Garrick. The Belasco also, although no official statements have been forthcoming, will open the season presenting Shu-

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bert vaudeville. Some rumors have it that L. Stoddard Taylor, who has been resident manager for many years, will be transferred to the Garrick, although this could not be verified.

Keith's Strand and Cosmos are presenting vaudeville, getting good houses when the weather permits.

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## INSIDE STUFF ON PICTURES

One-tenth of the \$900,000 issue of bonds on the Capitol, New York, have been retired, thus increasing the security on the remaining bonds. The bonds are to be retired at the rate of \$90,000 per year for 10 years and are being offered to investors at a price to yield approximately nine per cent. per annum.

The forthcoming film production of "Ben Hur" marks the entrance into pictures of two important millionaires who have heretofore refrained from participation. They are Vincent Astor and Robert Walton Goetz, respectively, the largest and second largest owners of real estate in New York City. They are on the board of directors of the corporation formed to film "Ben Hur." In association with A. L. Erlanger, they acquired all production rights to the General Lew Wallace story. The Wallace Estate was paid \$750,000 cash for the picture rights and an additional \$150,000 for the stage rights, which included the interest held by Harper & Brother, the publishers of the book. As against this, Famous Players is to put up a like amount as a guarantee to make a film production costing, it is estimated, in the neighborhood of \$1,500,000.

Some speculation is being indulged in regarding the actual outcome of the William Fox theatre venture in Denver. Fox secured or built four theatres in that town, totalling over \$1,000,000 cash investment. The theatres are still there, but what they are doing or have done is the cause of the speculation. Fox, of course, supplied the houses with pictures of his own make, and that is discounted in the speculative talk, which takes the form of deciding how much of the million could now be counted upon as an asset to the Fox concern.

## DON'T NEGLECT YOUR WIFE

Madeline.....Mabel Lucienne Scott  
Langdon Masters.....Lester  
Mr. Howard Talbot.....Charles Clary  
Mrs. Hunt McLane.....Kate Lester  
Mr. Hunt McLane.....R. D. MacLean  
Ben Travers.....Arthur Hoyt  
Mrs. Abbott.....Josephine Crowell  
Holt.....Dorothy Foss  
Sybil Geary.....Norma Gordon  
George Geary.....Richard Tucker

Goldwyn puts this feature out, making great trumpeting of the fact that it is "Gertrude Atherton's First (Original Screen Story)." It is current at the Capitol, has Mabel Lucienne Scott, Lewis S. Stone, Charles Clary, Kate Lester, et al., and was directed by Wallace Worley.

"Don't Neglect Your Wife" is utter literary junk as far as its story is concerned, although no more painstaking bit of technical directorship has come upon the screen this long time. It is a grievous sin that so much effort should go into the filming of a tale so childish, so crude, so amateurish that without Mrs. Atherton's name it probably never would have got past the junior manuscript shock absorber in the Goldwyn scenario department. In her novels Mrs. Atherton is perhaps America's most finished dealer in subtleties. She writes in a vein of exquisite super-refinement. Her fiction is delicate embroidery, deft analysis and exposition of shades and tones of human emotion and impulse.

If "Don't Neglect Your Wife" is her mature work she has suffered a horrifying reversal of form. For the story might have been written by a schoolgirl of 18. It is so moistly softheaded with sticky, syrupy juvenile sentiment it seems unbelievable that it could have been written by the novelist, of whom it has been said "she can pirouette on a needle point." Sunday night the audience at the Capitol giggled unrestrainedly during the picture's most moving passages. One guess is that somebody, whether with the connivance of the author, has resurrected a very early effort of Mrs. Atherton's and given it to the world.

Perhaps it was by design, perhaps by accident, that the Capitol management elected to put on the program a Mack Sennett-Ben Turpin comedy called "Love's Outcast," a shrieking travesty on the hyper-sentimental story. It might have been a deliberate burlesque of the Atherton film, it cannot be put. If deliberate, it had all the elements of a dirty dig.

"Don't Neglect Your Wife" is set in San Francisco (where Mrs. Atherton has been living these many years) in the early '60s. The period gives it a certain interest as a costume play, the costumes and settings being done in a thoroughly painstaking and convincing way. Madeline is neglected by her club-going husband, Dr. Howard Talbot, and falls in love with Langdon Masters, the editor. Gossip goes the rounds and leads to disclosure. Discovered by the husband in a situation innocent but open to conjecture, and barred from divorce by the narrow-minded social prejudice of the fashionable set of the day, Masters and Madeline separate.

Masters leaves San Francisco and is next discovered in the squalor and vice of the Five Points, New York's lowest social level, where he seeks to drink himself to death. Madeline, still in San Francisco, decides she also will bump herself off by the first oil route. Husband tries to restrain her, but she threatens to throw her self to destruction from yonder window, and he frees her to go her way. Presently she is a frequenter of "The Golden Gate," a San Francisco dive, putting three-star away at the speed limit, but, bless you, still pure.

Word comes that Masters is falling lower and lower in squalor and degradation and she determines to "go to him," as Laura Jean says, even though he be in the Five Points. There are intermittent shots of Masters in his squalor environment and he has indeed fallen low.

He consorts with the wild women

of an unwhorled dive called "The Bucket of Blood" and is a veritable cinema wreck, except that he continues to be a matinee idol for neatness. Realism slips a little here.

The denouement comes when Madeline tracks him down to this disgraceful resort and by her gentle presence regenerates him.

The record would not be complete without a recital of the "dramatic climax" which takes place in "The Bucket of Blood." Upon Madeline's entrance an unwholesome drab of the resort is making desperate love to the fallen editor and resents the apparition of the fine lady who would interrupt her wooing. Whereupon the two, Madeline, who previously was described as a "woman of exquisite delicacy," and the belle of "The Bucket of Blood" literally go to the mat with hair pulling and other violence.

At one point in the tale the editor is moved to exclaim, apropos of Madeline, "What a Woman." Some Woman is right. And by Gertrude Atherton!!!

Rush.

## MYSTERY ROAD

Gerald Dombey.....David Powell  
Myrtle Sargent.....Nadia Ostrowska  
Christopher West.....Pardoe Woodman  
Lady Susan Farrington.....Mary Glynn  
Vera Lypsoff.....Ruby Miller  
Jean Sargent.....Percy Standing  
Widow Dumancet.....Lewis Gilbert  
Pierre Naval.....Irene Tripod  
Earl of Farrington.....Lionel D'Aragon  
The Vagabond.....Arthur Cullin  
The Priest.....R. Judd Green  
The Priest.....Ralph Foster

Famous Players-Lasky British Producers, Ltd., made this feature from a story by E. Phillips Oppenheim and Paul Powell directed it admirably. Paramount is presenting it this week at the Rialto with David Powell and an exceptional cast interpreting it along lines laid down in the scenario by Margaret Turnbull. The continuity fault is in allowing too much pictorial footage to explain the runaway girl. An insert saying she ran away because she didn't want to marry would have sufficed. As it stands the whole flow of the story is interrupted for 500 feet or so to establish this incident.

But this is perhaps carping. Anything Miss Turnbull or her brother touch gain in force and distinction from the contact and Mr. Powell's direction here bears out every promise. He handles his players with economy. That is, their abilities are presented in condensed form and so count for considerable. Also he had an unusual cast to work with. Mary Glynn in particular standing out. In this picture she is supposed to be an English aristocrat. She looks just that. Anything but a doll, she has brought to the screen a new type, charming, interesting, intriguing and yet distinguished all the way.

As a matter of fact, as we understand the term in this country and particularly in the picture world, there isn't a pretty girl in this feature, but it is doubly interesting for that lack. Nadia Ostrowska and Ruby Miller both gave performances that caught and held your attention while Percy Standing made his bit of black-guardism stand out. Again in Pardoe Woodman we have anything but a handsome man and yet the simplicity and sincerity of his performance stood out. David Powell plays an unpleasant role.

All together an unusual production based on a plot anything but the accepted thing in pictures. It starts off with a seduction bit as perfect in its screening as Griffith's birth scene in "Way Down East." Dombey is something of a libertine and so when he comes to marry Lady Susan he has her doubts. On the way to Nice to visit her, he picks up a runaway girl, takes her with him to Nice, dolls her up and presents her to his family. West's interest in Lady Susan was previously suggested by a mere "Will Lady Susan be there?" and this counted for volumes. That is what people like the Turbills have brought to pictures—something dif-

ferent. The best tricks in literature they know, but better even than the eminent converts now fooling around out in Hollywood they know how to apply their knowledge.

Dombey, meanwhile, has started a new affair with the village girl with whom he started the picture. This ends in a row and when she is disposed of and Lady Susan prefers another, he is left to marry the runaway girl.

A different ending. No sugar sentiment. How will it go in the country. Possibly, being truer than Pollyanna stuff, it may catch on. Let us hope so.

Lead.

## NOBODY

Little Mrs. Smith.....Jewel Carmen  
John Rosemore.....William Davidson  
Tom Smith.....Kenneth Harlan  
Mrs. Fulton.....Florence Billings  
Hodges.....J. Herbert Frank  
Mrs. Rosemore.....Grace Stadford  
Hiram Swaney.....George Fawcett  
Norton Adsworth.....Lionel Pape  
Rosemore's Secretary.....Henry Sedley  
Mrs. Van Cleek.....Charles Wellesley  
Clyde Durand.....Ida Darling  
Rosemore's Skipper.....William DeGraw  
The "Grouch" Juror.....Riley Hatch

Some years ago there was produced in vaudeville a sketch called "Circumstantial Evidence," wherein one of 12 jurors held out against 11 others, refusing to vote "guilty" on a prisoner whose life they held in their hands. In the end the "stubborn" one confesses he is the culprit and drops dead in the jury room.

Roland West has utilized a similar situation, having the husband of the guilty woman as the obdurate juror, confessing after 30 hours and the members of the jury swearing to keep his secret. He has made of it an intensely absorbing photoplay for Jewel Carmen, which should give gen-

eral satisfaction to First National franchise holders.

What happened before the trial is told in a series of flashbacks that include genuine scenes at Palm Beach, a millionaire's yacht, etc., all calculated to inspire open-mouthed awe to the proletariat, giving the already elongated arm of coincidence an additional wrench. Then, to add still more spice and mystery the flashback shows the crime was done by the young wife "prompted by her subconscious mind." She has been ravished by a lecherous millionaire, which resulted in an attack of aphasia, the following day starts for New York from Palm Beach, fails to recognize her home or her husband, eludes the nurse, goes to the house of the villain, fires half a dozen shots into his midriff, picks up her cloak, goes back home to bed, wakes up thoroughly normal and believes she dreamed the whole thing.

While the other inmates of the rich man's home attempt to break down the locked door the young wife calmly walks out of another door and it never occurs to any of the others to go to the door through which she made her exit. In spite of these inconsistencies it is a reasonably safe prediction that "Nobody" will satisfy 90 per cent of the picture attendance, who do not analyze so closely.

As a program film production "Nobody" ranks with the best of the drawing room melodramas. The photography is brilliant at times and the cast wholly satisfactory throughout. Miss Carmen has the difficult role of the aphasia victim and handles it intelligently. J. Herbert Frank stands out strongly as the butler accused of the crime; Kenneth Harlan is excellent as the young husband and William Davidson is natural and non-theatrical as the defiling millionaire. Such sterling film artists as Riley

Hatch, George Fawcett and others are cast for insignificant roles.

Jolo.

## LURING LIPS

A Fox release with Edith Roberts, the story of a wrongly accused bank clerk, convicted and sent to prison for one year. His wife (Miss Roberts) during his imprisonment, vamps along the president or cashier of the bank, to the point where she agrees to elope with him to South America on the day her husband is released from jail. At the steamship dock they all meet, with the president hailed in carrying a bag containing the \$50,000 the clerk was sent away for stealing, with the finish the clerk securing the cashier's job.

About the one novelty bit in the film is the reproduction of a picture show in the prison, wherein the husband-convict sees his wife meet the banker in Trinity churchyard, New York. That entails mental stress through jealousy and is the only imaginative point of the picture. In its scope, the entire direction may be mildly commended. Otherwise excepting for a little different twist to the story here and there, the thing has been done threadbare in pictures. There is nothing attractive about it or the playing.

"Luring Lips" was one-half of a double feature bill at the New York.

Time.

Herman Phillips, formerly a Keith manager in Greater New York, is now connected with the Famous Players Albany, N. Y., headquarters, in charge of the exploitation department.

Gloria Swanson's First Starring Vehicle



Elinor Glyn's First Screen Story

"O H, what-it will do for the Box-Office of any theatre that books it!"—New York Tribune.

"Few stars have such opportunities as Gloria Swanson has in this story. A plot filled to the brim with pungent originalities. Miss Swanson may wait for years for another such role."—New York American.

"The picture has not only one, but many 'great moments.' Lavishly staged; the profligate party reaches the apex of achievement. Remarkable costumes."—New York Telegraph.

JESSE L. LASKY Presents

# Gloria Swanson

IN

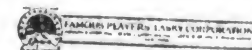
Elinor Glyn's

## "The Great Moment"

Directed by Sam Wood.

Scenario by Monte M. Katterjohn.

# A Paramount Picture



Help yourself on Motion Picture Day and you won't need to shout "Help!" later on! August 25th, 1921



# THEATRE OWNERS BALK AT ASS'N'S MOTION PICTURE DAY

Cohen Demands National Body Have Say in Arrangements For Aug. 25—Backed by Chamber of Commerce of New York.

Directly upon the heels of a general distribution of agreement forms by the conduct of "Motion Picture Day" Aug. 25 to exhibitors and exchanges this week, the Theatre Owners of America dispatched a long communication to its membership opposing participation in the plan.

The objection was put on the grounds that Picture Day was devised to "carry discord into our ranks" by interests inimical to the independent exhibitor. The letter, signed by President Sydney S. Cohen, continued:

"The whole matter is a poorly disguised flank movement against the organization. The same interests that have been fighting the independent exhibitors, are now trying new and subtle propaganda.

"What is to be the scope of this co-operative work? Who is to direct it? Who is to supervise the expenditure of these moneys, all of which are to be collected through the exhibitor? The prospectus is distinctly silent on these points.

"The prospectus further states that 'the funds raised will be turned over to the committees. Two-thirds will be retained under control of the exhibitors in the state committees and one-third will be sent to the motion picture protective committee in New York, which is composed of producers and exhibitors.' No one has ever heard of a motion picture protective committee in New York which is composed of producers and exhibitors."

"If the producer and distributor wish to create a 'war chest,' let them take any day they wish and place in the treasury of their association half of the film rentals which they collect for that day from the theatre owners of America. Let them create their own fund and use it for their own purposes. We do not ask them to contribute to our treasury.

"The representatives of the film companies who held the meeting in New York arranging for this 'motion picture day' will not hear from the public, but the exhibitor will, every day in the year. The impression will be created that a colossal fund has been created, sufficient for every demand, when as a matter of fact a very small amount, if anything, will be realized."

During the Monday and Tuesday session of the New York Theatre Owners' Chamber of Commerce, the question was brought up and the secretary was instructed to instruct all members by letter that they should refer all matters in connection with Aug. 25 to their organization officers. National President Cohen attended the Chamber of Commerce sessions.

## GREAT MOMENT

Nada Pelham.....Gloria Swanson  
Nadine Pelham.....Alex B. France  
Sir Edward Pelham.....Milton Sills  
Hayard Delavel.....K. R. Butler  
Buntace.....Arthur Hull  
Hopper.....Raymond Brathwayt  
Lord Crombie.....Helen Dunbar  
Lady Crombie.....Clarence Geldart  
Brenson.....Julia Faye  
Shall Bronson.....Ann Grigg  
Henkensop.....

"The Great Moment" (Paramount) is presented by Jesse L. Lasky. Scenario is by Monte Katterjohn and direction by Mam Wood under the supervision of Thompson Buchanan. The picture is current at the Rivoli. Elinor Glyn contrived the story and it is typically in her vein of gusty passion, a bit labored in its literary devices,

but nevertheless effective and it ought to be a first rate summer business getter, particularly among the women fans.

The production must have represented a large outlay of money. There are numerous massive scenes and throughout the settings look costly. One in particular is a midnight revel staged by a Washington millionaire spendthrift which called for a large number of people, much costuming and a studio tank water setting that probably represented a bill like a New York Hippodrome ballet ensemble.

The production throughout is thoroughly adequate and the money has been well spent. This is a case where magnificence of backgrounds is demanded by the story. It is an exotic idea of a young English girl, brought up in the austere atmosphere of her titled father's home but swayed by the gypsy blood of her dead mother. The formula is distinctly Elinor Glyn's.

Nada's father, Sir Edward, selects as her husband her cousin Eustace to whom the entailed estate goes, a sappy looking, stolid British youth, but Nada gets a glimpse of Bayard Delavel, an American engineer, in a hurried visit to the estate to report on mining properties and falls in love. Delavel departs before she has met him, but later Sir Edward decides he must visit the mining properties and takes Nada with him.

The party goes on an inspection tour of the Nevada mine, wayward Nada, Papa, the handsome engineer and half a dozen others. Nada and Delavel become separated from the others on a mountain peak where Delavel has built himself a solitary shack, and here comes the kick—a very neat bit of tropical fiction.

Nada drops her glove and as she stoops to pick it up a rattlesnake strikes her in the chest somewhere below the décolletage line. Her life is in danger; the engineer must act in defiance of all the rules of convention. He must open the snake bite with his clasp knife. Nada shrinks away modestly; the situation is urgent and Delavel seizes her, tears her waist open, makes the incision and sucks the poison out, the catch-as-catch-can struggle involved going a long way to heighten the effect.

Delavel then carries the girl to his shack and applies the ancient remedy of pouring raw whiskey down her throat. The combination of alcohol and Nada's gypsy blood get in their insidious work and when the father and Eustace come up in search of the missing pair, they are in the midst of what has all the appearance of a loving embrace. There are misunderstandings and recriminations and Delavel is ordered forthwith "to marry the girl," which he proceeds to do.

Then the angry father and Eustace depart, disowning Nada the Shameless (as they suppose, although it is made plain that the whole chain of circumstances has been innocent). Delavel is conscience-stricken, believing that he has taken advantage of a girl "while her senses were drugged," as the title puts it. He straightway secures an annulment of the hasty marriage, and Nada goes to live with friends in the British embassy at Washington.

But all the time she has been in love with Delavel and plunges into the dissipations of the capital's fast set to forget her sorrows. She becomes involved with a rich bonholder and is about to marry him in pique, when the now repentant father sends for Delavel and they are reconciled.

Probably the one minor defect of the story is that it is rather scattered and diffuse and strung out too long by obvious trick and device. It is apparent long before the end that reconciliation is in order and it would have been well to get to it promptly instead of inventing new incidents.

## EXHIBITORS WITH BRITISH ON TARIFF

Theatre Owners Outline Views to British Manufacturers

The following self-explanatory cable messages between the Theatre Owners of America and the Kinematograph Manufacturers' Association of London was made public by President Sidney S. Cohen of the Theatre Owners this week:

"London, England.  
"Sidney S. Cohen, President:  
"British Kinematograph Manufacturers' Association, comprising all film producers in Great Britain, cordially congratulate you on Minneapolis resolution concerning film tariff.

"We confidently count on continued co-operation of all American theatre owners in maintaining unrestricted freedom of intercourse between the two great nations through the medium of their screens. Cable your views for publication London press.

"A. C. BROMHEAD,  
"Chairman."

"New York.

"A. C. Bromhead, Chairman:  
"Resolution protesting against tariff on foreign film prompted by our desire to have exhibitor and American public profit by low cost of production abroad. Good foreign film supplies essential element of variety to our entertainment.

"Believe imposition of tariff will provoke retaliatory legislation in foreign countries, forcing American exhibitors to absorb entire negative cost of domestic productions.  
"THEATRE OWNERS OF AMERICA."

## KIPLING PLEASED

A special screening of "Without Benefit of Clergy" was put on at the Alhambra, London, a few days ago to give Rudyard Kipling a view of his short story masterpiece in film form. Lord Beaverbrook who was present cabled to Pathe the British author was greatly pleased with the adaptation and with the playing of Virginia Faire.

obstacles to the embrace when it was patently in prospect. Nevertheless it is an absorbing story, particularly for the feminine public, with novel touches, very modern arguments touching the new woman's demand for freedom in choosing her mate and the story involves a first rate element of suspense. It is especially well acted.  
Rush.

## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, July 27.  
The next Goldwyn production that E. Mason Hopper will direct will be "The Wall Flower" by Rupert Hughes.

Herbert Rawlinson starts starring for U. in "The Black Bag," a mystery story by Louis Joseph Vance.

Art Accord is to appear in an 18 episode serial for U. It is to be entitled "The Winners of the West" and based on historical fact. Edward Laemle is to direct.

Lowell Sherman says he is "off New York" for the time being at least. He has finished with the Sennett production "Molly O" and has been signed for the next Clara Kimball Young feature.

Lois Weber and Phillips Smalley are to make a long trip abroad. They will sail from New York on Sept. 13 and while on the continent will direct a production in which Elsie Janis is to appear.

Ben Turpin has started for Chicago. He is to make a number of personal appearances in the middle west, pending the reopening of the Sennett lot when he will start on his starring contract there.

Al Christie returned here last week expect to resume operations at his studio out on Sunset Boulevard and found that the works was closed down by the strike. A new working staff is being recruited.

The first Mary Miles Minter picture on her return from abroad, "Tillie The Menopontine Maid," which has been written by Helen R. Martin.

Kathleen Clifford is recovering from a nervous breakdown at the Virginia Hotel, Long Beach. Her last appearance was at the California in a sketch given in conjunction with "Cold Steel," a feature film in which she also appeared.

Anna Lehr was in court last week for her refusal to pay a bill of \$1016.83 to a local store for costumes. Her reason for not paying was the fact that the collector for the company threatened her with arrest if she did not come across.

Sada Cowan is to make a trip to Korea accompanied by her mother.

William D. Taylor returned to Los Angeles last Thursday after a trip abroad. His next production for Lasky will be started in about a week.

A. S. LeVino has prepared the script for the Lasky production of "The Rainbow's End" in which El-

liott Dexter, Gloria Swanson and Wallace Reid are to appear. Sam Wood will direct.

Universal has purchased "Wild Honey" by Cynthia Stockley for Priscilla Dean.

The scenario staff at U. has been increased by the addition of J. Grubb Alexander, formerly with Robertson-Cole; Edward T. Lowe, late of Metro and Rita Kinsin. Miss Duinella Bantol, formerly dramatic editor of "The Baltimore American," has been added to the reading staff.

Claire Windsor, the girl who was "lost" for 33 hours last week has been signed to support Frank Mayo in "Dr. Jim" at U.

Charles Ray has started on "Gas, Oil and Water," a new First National release. With him in the cast will be Charlotte Pierce, Otto Hoffman, Robert Gray, William Carroll, Bert Offord and Dick Sutherland.

Lew Cody is being held over at the Symphony this week where he has been making personal appearances in connection with "Dangerous Pastime." For his second week at the house "For Husbands Only" was received.

Tom Forman, the Thomas Melghan director, arrived here this week and is to start on the shooting of "A Prince There Was" by the first of next week.

Howard Higgins, who has been production manager for Cecil B. DeMille at the Lasky plant, has been elevated to the rank of director. His first star will be Wallace Reid in "Neut Free."

Constance Binney is here and about to start work at the Realart studios. Maurice Campbell will direct her screen activities, he having just completed the making of his seventh picture with Bebe Daniels as the star.

Agnes Ayres secured a divorce last Thursday in Judge Summerfelt's Court. This was the second trial given the action.

W. Leslie Ramsey is being sued by his wife on a charge of desertion. They were married five years ago in Hollywood.

## KERRIGAN WITH WARREN

Los Angeles, July 27.  
J. Warren Kerrigan has been added to the Fred B. Warren Corp. distributing banner. The star, who has been absent from pictures for almost two years, is to return in a Warren released production late this year.

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A Picture of Tremendous Force  
With An Unusual Love Angle!

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LOUIS B. MAYER'S

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John M. Stahl Production

"THE CHILD THOU GAVEST ME"

Written by  
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Directed by  
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HOLLYWOOD A FIRST NATIONAL ATTRACTION



HOTEL HOLLYWOOD  
THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA

## MILLER'S CENSORS PICKED FOR POLITICAL EXPEDIENCY

Industry Disregarded—"Raw Handing Out of Patronage to Machine"—Mrs. Hosmer "Doesn't Go To Pictures Much," But Likes Thrillers.

After thinking about it for a week, the film industry is not at all pleased with the selection of Governor Nathan Miller of New York of the three chief picture censors to serve at salaries of \$7,500 a year.

The industry is not represented, nor was its interests consulted in the picking of the officials, all of whom are loyal Republicans who know nothing of the picture business.

Up to the announcement of the committee it had been reported Gov. Miller was cool toward the whole censorship plan. He was said to have approached leading educators, such as Dr. Nicholas Butler, former president of Columbia University, and men of like standing in the public eye, and to have found them cool toward the censor job. His experience with this group of men was said to have displeased the Governor to the extent that he considered bringing the influence of his office to bear during the next session of the legislature to have the measure repealed.

A glance at the appointments promptly cancelled this view.

Buffalo, July 27.

Mrs. Eli T. Hosmer, a member of the newly created censorship board, in an interview here, stated the new censorship must be conducted so as to encourage production, raise the level of screen dramas, and stimulate greater numbers and wider classes to attend the movies.

"Censorship must be helpful and constructive rather than antagonistic and destructive," said Mrs. Hosmer, and added the unusual confession, "I do not attend many pictures but when I do go, I usually enjoy them."

"I hold definite opinions on sex plays, triangle dramas and bathing-beauty pictures, but I cannot express myself as the commission has not met yet."

Pictures which contain outdoor types and dare-devil thrills are particular favorites of Mrs. Hosmer. The more thrilling they are the better she likes them. She considers the purpose of the censorship to be to assist in the production of pictures rather than criticizing and rejecting them after they are finished.

"Rather than cut from a film parts and scenes upon which the rest of the picture depends," she added, "I would greatly favor the elimination of the entire photoplay."

Albany, July 27.

In his first public statement since he was appointed chairman of New York State's new motion picture censorship commission last week by Governor Nathan L. Miller, former Senator George H. Cobb of Watertown, declared that the Chief Executive wants the Commission to see that the film producers and exhibitors live up to the letter of the regulating act.

Senator Cobb declared he had talked over the motion picture situation with Governor Miller before his appointment. "There is nothing to be said of what we will do as censors, except that we will carry out the Governor's wishes," he said. "He wants to have the law enforced. We will do that."

"I do not know just yet what we shall do about formulating a general set of rules for the guidance of the picture producers. Personally, I believe the statute defines pretty clearly the set of pictures that must not be shown in New York State after August 1."

"We will have an office in Albany and one in New York, I presume that most of our censoring will be done in New York as a matter of convenience to the producers whose headquarters are there."

That "the end" is in sight for a good many of the pictures that have been produced for the cheaper sort of film houses is the belief of persons who have studied the personnel of Governor Miller's new commission. Strict enforcement of the censorship law is expected to materially narrow the scope on which motion picture producers have been allowed to work. The industry, however, is "marking time," the producers say-

ing that there is no telling how "liberal" the film commission will be in its censorship work until it actually gets down to business.

### FILM MEN REQUEST EARLY CENSORING

### U. Asks Kansas City Censor to Pre-Inspect "Foolish Wives" on Coast

Kansas City, July 27.

Henry Goldman, picture censor of this city, has accepted an invitation from the Universal to go to California to give his opinion regarding the final cutting of "Foolish Wives." He is making preparations to leave the early part of August.

The company is asking for Goldman's advice as a matter of protection and economy and his trip to the coast is necessary, as any scenes which he might decide should be cut out will have to be retaken there.

### GRAUMAN'S MET

New Los Angeles House Will Seat 4,000—Ready in January.

Los Angeles, July 27.

Fast work will have Sid Grauman's new Metropolitan, seating 4,000, ready in January next, the Grauman people anticipate. It will replace the large wooden structure at Sixth and Hill streets.

The completed theatre will represent an investment of \$3,000,000.

### HUSBAND "BEAT HER UP"

Los Angeles, July 27.

Pauline Cervo, professionally known as Pauline Ives, has started a counter suit against her husband, Daniel Cervo, who is suing for divorce.

Miss Ives alleges that her husband made it a regular rule to administer physical chastisement and that "he beat her up from Coast to Coast."

Cervo names Charles McCarthy in his complaint.

### PICTURES FOR COLUMBUS

Columbus, July 27.

Columbus is to become the headquarters for a picture producing and distributing company, it is announced here. Ella Kelly, owner of the official war picture "Fighting in France," announces this city has been selected as a production center for the two reel comedy and dramatic productions she proposes to offer.

### POST IN "MASQUERADER"

Los Angeles, July 27.

Guy Bates Post is not to appear in the film version of "Omoo the Tent Maker" from the Richard Walton Tully play. Mr. Post is to start work immediately on the screening of "The Masquerader" at the Brumton lot. No one has been selected for "Omoo" as yet and it is possible that production will be held up until the Ferdinand Earle production is completed. Earle is filming the "Rubiayat."

### EXPLOITING IN "DANTE"

First National is preparing a large exploitation campaign for their recently imported European feature "Dante." It will be given a special showing at a Broadway house in the early fall.

Hunt Stenberg Productions, starring Doris May, is a new producing unit that will distribute through Robertson-Cole. William A. Seiter will be affiliated with the enterprise.

### \$18,000 WEEKLY FOR EDDIE SMALL

### Wife Starts Separation Suit, Demanding \$1,000 a Week

Mrs. Laura E. Small, wife of Edward Small, the film promoter and owner of the Arctic studios, Port Hudson, N. Y., alleges her husband makes \$18,000 a week from his film enterprises and demands \$1,000 a week separate maintenance and \$10,000 counsel fees in her suit for separation in New York, the complaint in which has just been filed.

The couple were married in Danielson, Conn., in 1912. Mrs. Small declares her husband deserted her two years ago. She obtained an order in the Domestic Relations Court directing Small to pay her \$50 a week, but asserts she has had difficulty in collecting it.

Small's main business is placing picture actors and directors under contract to represent them for a year or more, then placing them with film producers. Small is reported charging a commission of 10 per cent. weekly on the salary earned, and of late is said to have been giving particular personal attention to engagements for directors through the latter receiving larger salaries.

While Small has contracts with a large number of picture actors, many casting directors in New York studios do business direct with the actor, refusing to recognize Small as an intermediary though aware the actor may pay Small the usual percentage.

The Small office a couple of years ago was reported as having filed an income tax return showing an income of \$200,000 for the year previous. This amount was said to have been divided between Small and Col. Carruthers, the Canadian capitalist, who, according to the story, financed Small for the picture agency business. A few years ago Small was a small-time vaudeville agent with limited income.

### SCRIPTS FOR FILING

Los Angeles, July 27.

The Secretary of the State of California has sent out a call for help. He is being swamped with scenarios for registration under the new state law, which becomes operative Friday, whereby a certificate of filing will be issued to the writers as a protection against plagiarists.

Several hundred scripts are already in his hands waiting for the law to become effective for registration.

### DORIS WOOLRIDGE DEAD

Los Angeles, July 27.

The ashes of Doris Woolridge, who died at the Clara Barton Hospital here last week, have been removed to San Francisco.

Miss Woolridge was 27 years old and had appeared on the legitimate stage as well as in screen productions playing leads.

### LARGE SUM IN SUIT

Los Angeles, July 27.

The Doubleday Production Co. has filed suit against Russell, Greiber & Russell for \$106,502.53, alleged due them for five two-reel "Ranger and the Law" productions, and 22 one-reel pictures that they made since the first of the year.

### DIRECTING JACKIE

Los Angeles, July 27.

Victor Herman is the new Jackie Coogan director. John H. Blackwood will write the story.

Casting for the production is to commence this week.

### DENIES PROPAGANDA

Los Angeles, July 27.

Douglas Fairbanks and Mary Pickford have issued a denial through Dennis F. O'Brien, their attorney, that they intended at any time to make propaganda film under the supervision of the Japanese Government during their tour of the Orient.

Mr. O'Brien left for San Francisco early this week and will be in New York in about ten days.

## WAGE CUT OR CLOSINGS BY SCORES, EXHIBITORS DECLARE

Chamber of Commerce Takes Drastic Stand With Musicians' and Operators' Unions—Dozen Houses On East Side—Truce Parleys On.

### FIGHT FILM STUNT ONLY A FEELER

### No Penalty For Exhibiting—Only For Transportation

It is understood the announced showing of the fight pictures at the 44th Street was merely a "feeler" and that the private exhibition in this state for wounded soldiers was really in the nature of a test case to endeavor to get a favorable ruling from Washington. This is more or less borne out by the admission of those interested that the film had been brought into the state.

However, a considerable sum as advance rent is said to have been posted by the promoters with the Shuberts. The 44th Street with full crew back and front has been under salary since Saturday. Reports were that the backers of the fight pictures expected to take the \$1,000 fine provided in the law prohibiting interstate shipment and then proceed exhibiting the film. The law does not state that such pictures should not be exhibited.

Over in New Jersey, where the fight film may be exhibited without fear of the law, a cut in admission has lately occurred. The picture may now be seen in some houses at 55 cents, while other theatres are contracted to charge 83 cents. The film first exhibited at \$1.10.

### NOVEL CONTEST

### Wheeler Productions Try Out Locally Scheme to Produce Two Reelers.

Wheeler Productions, 1520 Broadway, have just tried out in Stamford, Conn., a picture scheme with possibilities. In connection with the Stamford Advocate, the local evening newspaper, this concern started a voting contest, the girl winning it to be starred in a two-reel picture to be made locally.

Twenty-seven girls entered the contest and 500,000 votes were polled in the course of a month. The picture is now being shot.

It will be presented at a local theatre and "Nothing But the Truth," by James Montgomery given the same evening with a cast of local talent. The film concern is said to have made an excellent profit already on the venture.

### B'WAY PICTURES ENDING

William Fox will terminate the runs of the three pictures he has in New York at the end of the current week.

"The Queen of Sheba" closes at the Lyric Saturday and will be replaced by "Shame" Sunday; "The Thunderclap" takes the place of "A Connecticut Yankee" at the Central Saturday and "The Virgin of Paradise" will have its premiere at the Park next Wednesday.

The opening of the Douglas Fairbanks production of "The Three Musketeers," announced for the Lyric next Monday, has been postponed for a fortnight, at which time "Shame" will either end its run there or be moved to another theatre.

### INGRAM'S ENGAGEMENT

The engagement of Rex Ingram to marry Alice Terry has been officially confirmed by Ingram from Hollywood to Metro's New York offices.

The director first met his prospective bride as an extra at the California studio, gave her a part and rapidly promoted her to leading lady.

The New York Theatre Owners' Chamber of Commerce is drafting and will have ready to present Monday a flat ultimatum demanding that the musicians' and operators' unions accept a cut in wages scaled on a "reasonable" basis, or be locked out by scores. If not, hundred of theatres in the metropolitan area are going dark.

The executive committee of the Chamber threshed the matter out in a two-day session behind closed doors at the Astor Monday and Tuesday. Secretary Moross declined to make any statement beyond the declaration that a new form of agreement would be ready for presentation when the committee meets again Monday. He added that it would call for a reduction in wages in line with the slump in box office takings. Mr. Moross would not go into the figures.

Twelve theatres on the east side of New York closed Monday. It was said by one of the committeemen, but elsewhere in the city exhibitors were keeping their houses open until after the next Monday meeting. What they will do then depends upon the fate of the ultimatum to be presented.

The reason the east side houses gave up the fight was that in that section of the city the theatre employees are highly organized and there are a number of unions of the house attendants besides the musicians' and operators' bodies. It was found impossible to negotiate with these many factors, according to one of the Chamber conferees.

During the Monday session representatives of several of the unions addressed the executive committee. It was apparent from the mood of the Chamber of Commerce men that they had made it plain that they were prepared to resist a reduction. Exhibitors who were present expressed like determination and judging from the temper of the gathering, a brisk fight was in prospect.

Between now and Monday, it was said, the Chamber of Commerce will continue to negotiate a settlement with the unions. The various circuits of theatres within the Chamber of Commerce also will hold truce parleys independently and it is hoped that out of these exchanges of views a compromise will be reached in the proposition to be offered Monday and the counter-proposal which it is expected to inspire.

### F. P. PEOPLE SAILING

George Fitzmaurice and Osida Hare were sailed Tuesday on the Aquitania for England, where they will make a filmization of "Three Live Ghosts" at the Famous Players London studio.

Cyril Chadwick sails shortly to play his original role in the picture version of the comedy. At the conclusion of the feature Fitzmaurice is to film "The Man from Home."

Tom Geraghty, also of the Famous Players staff, is scheduled to sail shortly to join the British production unit.

### 2 WASHINGTON CLOSINGS

Washington, D. C., July 27.  
Tom Moore's Rialto closed Saturday for a week to enable the manager to put in a balcony to contain 400 logs seats.

Moore's Garden theatre closed last Friday, indefinitely.

### INJUNCTION DENIED

Minneapolis, July 27.  
Ruben & Finkelstein's application for an injunction to restrain the Friedman Bros. Holding Corp. from building a theatre in this city has been denied.

The Friedman house, it is announced, will be ready to open in October.

### GOLDWYN'S FIRST RUN

J. Lourie, who controls three picture theatres in Boston, has secured a franchise for the Goldwyn productions for the coming year, by which he gets first run in Boston for his houses, the Park, Modern and Beacon.

### ANYWHERE SOUTH OF THE MASON AND DIXON LINE

Experienced Theatrical Manager, understanding Motion Picture Presentation, acquainted with Concert Specialties, former New York Newspaperman and qualified Director of Publicity seeks responsible connection. Prefer Texas or Southern California Territory.  
Address D. S., Variety, New York.



Friday, July 29, 1921

# COAST STUDIO STRIKE DEADLOCK TIGHTENS; MEN ASK NATION-WIDE UNION SUPPORT

**Twelve Hundred Mechanical Workers Out—Fairbanks, Vita and Selig Meet Men's Demands—Strikers Withhold Demand For Equity Support.**

Los Angeles, July 27.

Strike developments during the last two days have brought the producers to a realization the strike committee that has the studio strike in charge is not going to leave a stone unturned to gain victory for the labor side. Yesterday five different men appeared on the streets of Los Angeles asking signatures to a petition calling for the Sunday closing law here. It was admitted at the strike headquarters this was but one of the moves that the organization had up its sleeve to gain victory, even though they did not want to press it too far, realizing it meant the throwing out a number of employees from Sunday work, especially picture machine operators, in the event they were successful in having a law passed. The blue law petition was only to show producers how far they were willing to go to gain their points.

Despite the reports from the producers that work at the studios was going on as usual, it was impossible to discover a single plant that was running on full time yesterday.

The Ince plant issues a statement Saturday it would close for the next four weeks. Yesterday there was not a company working at Goldwyn or at Roache's, which completely killed the Culver City end, with the exception of Willatt's studio, where the production of "Fifty Candles" is going forward.

Mary Pickford and Douglas Fairbanks have issued statements that there is no strike at their plants.

The strike of the working staffs at the local studios continues, with both sides firm. The producers insist that production is going on at the rate that they want it to, with the strikers replaced by non-union workers, while the strike committee is equally certain that the producers are having a hard time to keep their work up to schedule.

Generally the comment is that the strike was ill-advised at this time. A survey of the situation shows that the studio mechanics had no middle path to choose. It was either strike or accept a wage cut with an increase of working hours.

At present there are about 1,200 mechanics out. Up to last Friday there were eleven studios affected. They were Goldwyn, Hal Roach, Willatt, Fox, Famous, Players-Lasky, Reelart, Metro, Brunton, Universal, Christie, Thos. H. Ince and Buster Keaton. The Universal, Brunton, Ince and Christie men went out Thursday.

Douglas Fairbanks met the union demand that there be no cut and the Vitagraph and Selig plants also informed the strike committee they were willing to continue under the old conditions.

The joint strike committee that has been formed comprises George A. Wright, L. A. County Building Trades Council (chairman); Vern Ostendorf, Central Labor Council (secretary); William Howard, I. A. T. S. E. No. 33; A. Belmont, District Council of Painters; E. J. Newton, District Council of Carpenters; John S. Horn, Central Labor Council; J. B. Kenton, Moving Picture Operators, and Francis J. Connolly, Electrical Workers No. 83. It will be noted that the Actors' Equity Association has no representation on the committee, although it is quite possible that if the necessity arises the A. E. A. membership will be compelled to.

In the list of the trades affected by the strike order the Equity is listed with the other crafts in a statement that was issued by Vern Ostendorf, secretary of the strike committee. He stated privately, however, to a Variety representative there was little likelihood at this time of the actors being called out, because "Frank Gillmore of the Equity, who was here until last week, informed us his organization did not fully understand labor conditions as yet and a call from us including the actors in the strike would have a tendency to disrupt his organization at this time."

A representative of head of the I. A. T. S. E. is on his way from

New York to represent James Lempke, president, and the executive board of the Stage Hands' Alliance in the strike councils.

The strike committee is starting on a publicity campaign throughout the United States and Canada through the American Federation of Labor, by which all of the State Federations, Central Labor Councils and every local union will be advised of conditions in the picture industry in Los Angeles. Without definitely stating so, all members of the American Federation will be asked to withhold their patronage from theatres showing pictures produced by such members of the M. P. Producers' Association as are fighting the organized labor men in this city. The reaction through the exhibitor ranks it is hoped will have the effect of bringing the producers to terms.

John S. Horn, secretary of the Central Labor Council, is starting a libel action against the Los Angeles Times for a story which charged him with an attack on the American Legion in a mass meeting of the striking studio workers. The Times story stated in effect that Horn in addressing the meeting said that "the producers state that they have American Legion members in readiness to replace every man that strikes; therefore, I want every man in the hall that has a Legion button on to take it off and destroy it." A committee of a local post of the Legion was invited to the Labor Council to make a full investigation of the matter and they cleared the labor man entirely.

Fred B. Warren, head of the newly formed F. B. W. Corporation, on his arrival here last week obtained unusual publicity by sounding the first note of optimism regarding the condition of the industry that has been heard here in six months. He pointed to the Federal statement of admission tax returns to bear out his contention that the business was flourishing, and predicted a shortage in pictures if production did not speed up. This was seized upon by the strike committee and used in their general campaign to show that the producers were sounding a false note regarding actual conditions in an effort to institute wage cuts in all branches of the production field.

Right now all work is stopped at the Roach, Keaton and Christie studios. At Universal there were 16 companies working when the walkout came. These are continuing and as each company finishes it will be laid off. If the settlement does not take place by the time that all the companies finish their current productions the plant will close down. At Metro, Reelart, Famous, Players-Lasky and the Fox studios the report is "business going on as usual." At the F. B. W. plant there are six companies working at present with the prospect of from two to four others starting within the next week. At Goldwyn there is but one company actually shooting. That is "The Man With Two Mothers," under the direction of Paul Bern. E. Mason Hopper is taking some retakes and "Sin Flood" was scheduled to start on Monday. "Grand Larceny" is being cast with a view to an early start.

The ace in the hole that the strikers seem to be holding is their possible chance of pulling out the machine operators all over the country with the sanction of the A. E. A. That is the one point that is troubling the producing faction here at this time. If a move is made against the exhibiting end of the game then it is certain that the producers will be ready to talk turkey according to one of their own executives.

The M. P. Producers' Association has a membership numbering 42 in Los Angeles at this time. W. J. Reynolds, who is the secretary of the organization, is issuing daily statements that all of the studios are getting plenty of experienced men to take the place of the striking forces and that all production work is proceeding unhampered.

## TARIFF CONCEALS F. P. MONOPOLY British Producers' Method Of Valuation in Bill

London, July 27.

Members of the British Producers' Committee of the Incorporated Association of Cinematograph Manufacturers are very much exercised over the proposed American import tax upon cinematograph films.

They point out that the proposed tax of 30 per cent ad valorem duty is based on the cost of a similar work in the United States, which, they claim, is about five times what it would cost to produce a similar picture here. A feature, they say, costing 10,000 pounds in this country would be taxed 30 per cent, on the basis of 50,000 pounds, which would call for a duty of 15,000 pounds on its entry into the United States. They say that inasmuch as approximately 85 per cent of the pictures shown in this country are of American origin the inequity of the duty is apparent.

The screens of Great Britain are open to the American producer, but if our film producers are to be barred from similar reciprocation there will be no alternative but to adopt similar tax reprisal.

A suggestion is before the Ways and Means Committee in Washington to permit American producers to make 35 per cent of a film in foreign countries and bring it to the United States free of duty. Such an enactment would, it is claimed, create a practical monopoly for the British Famous-Lasky Corp., financed by English capital, which produce pictures in this country primarily intended for American market.

## HAWKS LET OUT

Joins Fox's "Lost Battalion"—Lt. Comdr Wells Hawks Secured Favors From Navy

Wells Hawks has left the employ of William Fox under circumstances that have excited considerable comment in United States Navy circles. Hawks joining Fox publicity, has been instrumental in getting favors from the navy, in which he ranks as a Lieutenant Commander, for Fox pictures, both news and features. Investigation revealed the circumstances under which Hawks left the company's employ.

As a reserve officer Hawks was called into service to handle the publicity in connection with the recent maneuvers. He suggested to Fox this time he counted as his vacation and he would not ask for pay to cover it. Instead of granting his request the company sent him a letter giving him the vacation pay due him informing him his services would no longer be required.

Men who have left Fox's employ call themselves "The Lost Battalion." "I've joined it," was Hawks' only comment.

## HOME MACHINE

What is described as a "reflex projecting" machine is about to be placed upon the market for home use in showing motion pictures. It differs from those heretofore exploited in that the film used in it is made of paper instead of celluloid.

Light is secured from the regular illuminating connection. The gate through which its film passes is at right angles to the screen, the light not being thrown directly on the film. The picture can be halted for any length of time, not being subject to heat. There is, however, a gauze shutter, an additional protection against conflagration.

While celluloid film can be used as well as paper, the latter is much cheaper, readily fireproofed, is less perishable and can be printed in color.

## LOCAL REEL MAKING

Rochester, N. Y., June 27.

The Manly-Rowe Players, a local concern, appears to be really making pictures in this city. There is more than a rumor of another new company with a noted star moving in soon.

## COPYRIGHT POINT

Judge Hough Hands Down Opinion on Questions Raised

Copyright question has been decided in a recent lengthy decision handed down by Circuit Judge Hough in the Court of Appeals, as a result of Isaac Silverman's injunction suit against the Sunrise Pictures Corporation the plaintiff claiming all right and title to a certain book. The suit arises from a copyrighted novel, "At the Mercy of Tiberius" by Mrs. Augusta Evans Wilson, deceased, the copyright on which (controlled by Dillingham, her publisher) expired Oct. 2, 1915. Judge Hough's decision reverses a previous order denying the plaintiff's motion against the Sunrise company for an injunction pendente lite, and issues supplementary directions to grant the injunction as prayed for, on infringement of copyright grounds. This will serve to restrain the Sunrise Picture Corporation from proceeding with a filmization of the book on the grounds the copyright renewal was not executed in accordance with the Act of 1900 in that certain distant relatives and executors of the deceased author's estate concerned themselves in the matter.

The copyright statute provides that renewal of copyright be made within one year prior to its expiration. In this case with the copyright due to expire Oct. 12, 1915, two surviving descendants of the deceased authoress bethought themselves as late as April 7 of the same year to apply for the renewal. These two were Mrs. Virginia E. Bragg and Mrs. Mary E. Tarleton, both sisters. In 1920 Silverman acquired from them and other descendants the right and title to the copyright of the book.

The technicality involved concerns the renewal by legatees of an author because such are not mentioned in the statute. This Judge Hough dismisses with the following:

"... It is, we think, plain that the Legislature intended to keep the original and renewal copyrights continuous; there is no provision for the saving of any rights if the statutory year be permitted to pass without action by some one. It would seem to follow that if an author unfortunately dies on the day of expiry of his copyright without having himself acted in the premises, all possibility of a renewal in, by or for any one is gone forever.

"It follows that no matter who had the right to renew, there are no present rights except such as directly flow from the action of Mrs. Bragg and Mrs. Tarleton, who assumed to do what they did as next of kin....

"It may be noted here as the real reason for this litigation that until after the estate was closed no one thought the copyright worth renewing. Value has been given to this and many other old copyrights and rights thereto by the growth of the moving picture and photoplay industry...."

## FAMOUS GETS 'LULU BETT'

Cash Price Paid Reported High for Screen Rights

Acting on behalf of Zona Gale, author and track Pemberton, producer, Mrs. C. C. Wilkening, the agent last week sold the screen rights to "Miss Lulu Bett" to Famous Players for what was described as the highest price ever paid in cash at one time.

It was said other payments have been on percentage or set over a period.

Pemberton and Miss Gale share 50-50.

## PHILLIPS SYNDICATE

Formation of a new syndicate which will produce multi-reel Dorothy Phillips photoplays has been announced by Jefferson W. Asher, secretary of the San Francisco and New York Amusement Co., a corporation controlling the local Strand.

The new company will be known as the Exploitation Company, Inc. It plans releasing the productions through the First National. Allan Halibur will be the director-in-chief. Several San Francisco capitalists are backing the enterprise.

## TURNER & DAHNKEN CIRCUIT IN COURT

**Fred Dahnken Yields to Mrs. Turner's Stock Control—Later Regrets It**

San Francisco, July 27.

A legal "war" between the owners of the bulk of the Turner & Dahnken picture stock, which company controls picture houses in this State and in Nevada, and which owns the local franchise for the First National rights, is being waged in the San Francisco courts this week. This action is the result of the ousting of Fred Dahnken as president of the company and the election of Mrs. Hattie Turner, widow of Turner, to the office.

Dahnken relinquished office to Mrs. Turner last week following the election, after 15 years as president of the organization. A day later he regretted his action and on the advice of attorneys he took the matter straight to Mrs. Turner and succeeded in reinstating himself as president. This was under protest of Mrs. Turner and she carried the matter to court where a writ of mandamus returnable Aug. 14, ordering Dahnken to turn over to Mrs. Turner all books and other matters of importance to the firm pending the settlement of the dispute in the higher courts.

According to Dahnken's story, some stock disposed of by him to a friend was in turn purchased by Mrs. Turner giving her stock control of the circuit. It is alleged Dahnken was ousted when Mrs. Turner wanted to place her faction in the management of the circuit, a move that met with the opposition of Dahnken whom at present has his men in charge.

Another story is current that Dahnken is anxious to sell out to Paramount but that Mrs. Turner is against this. Meanwhile the matter is pending.

Plain clothesmen are guarding the T. & D. offices out on "film row."

The assets of the corporation are estimated at \$3,000,000.

## IDEA FOR LOCALS

G. S. Swem Represents Himself as of Federal Film Co. of Washington

Washington, D. C., July 27.

A man calling himself "G. S. Swem" has been going through the south purporting to represent the Federal Film Co. of Washington, D. C., with a unique idea for gathering in the shekels.

Swem's scheme is to approach a local streets, prominent buildings and to make a motion picture in his city, showing the business home—the production to be a comedy story, using local talent as the characters and local targets, prominent buildings and places of interest in and around the city as the settings. Claim is made that the producer has made arrangements with the local picture house to show the feature when completed. Swem exacts a small sum—usually \$25 from the local business man.

There is a Federal Film Service in this city, located at 916 G Street, N. W., headed by D. F. O'Donnell, who is regarded as a reputable business man. He knows nothing of the venture.

## "TURN TO THE RIGHT"

Rex Ingram has started work on the filmization for Metro of "Turn to the Right," for which the record price of \$250,000 and 50 per cent of the profits was paid. Up to the time of the purchase, D. W. Griffith's payment of \$175,000 for "Way Down East" was the largest sum ever paid for picture rights. Since then Famous Players have arranged with A. L. Erlanger to pay \$500,000 down under a guarantee of \$3,000,000 profits for "Ben Hur."

## ORGAN-PIANO IS USED

Portland, Ore., July 27.

William Wool, in charge of Jensen & Von Herberg theatre organs here, has constructed an attachment for the organ in the Majestic that is winning attention. The attachment connects the new house piano with the big pipe organ so that both can be played simultaneously. One hundred different piano and organ combinations can be made on the keyboard.

By adjusting certain stops on the organ one note on the piano can be played in three different octaves. Pedals on the piano can be worked from the organ. Eighty five magnets are used as the foundation for the attachment.



## Au Revoir, But Not Good Bye!

Mme. Kahn  
and

Mons. Kahn

Sailing

For London  
and Paris

Via Rotterdam

This Saturday  
July 30



Returning  
Home  
in  
Six  
Weeks

### HEIGHO, EVERYBODY!

Upon the eve of our departure for busy London and gay Parée we have an important announcement to make to the profession.

We are not going to London and Paris for our health and neither are we going for pleasure, but we are going upon a special trip that is going to benefit you—

We believe in being thoroughly up to date and the Kahn Shop is right up to the minute with everything that the profession should wear on and off the stage, hence this trip abroad at this time.

In London we shall personally inspect the new styles and import whatever may look right and proper for the American trade. The leading styles and designs of London's smartest dressers will be given close range inspection.

In Paris most of our time will be spent. What the Parisiennes typify as the latest and most modern will be imported to our New York Shop. What all Paris society is raving over in the way of ultra-fashions, extremes and those especially designed to meet the demands of the modest dressers will be brought to our American Shop. Not a single one of the foremost modiste establishments of Paris will escape our eagle eye inspection. We have been in the business long enough to know what the stage and screen wardrobes must have to create the impressions desired by those who have created dress standards.

We believe in America and have always been to the fore in creating distinctive and original styles, yet we fully appreciate the dash, swerve, lines and curves that the foreign designers give to their most approved models. Whatever design, whether American, European, Occidental or Oriental, we are going to have it. So determined to keep our New York Shop in perfect tune with the fashion rhymes of the world we are making an extended trip to European Marts where the modistes of the Old Continent compete in styles and designs.

None are too fashionable, smart or chic for the American dressers and none too fancy or exquisite that we cannot import to your own wardrobe via our New York Shop.

Mme. Kahn is devoting her life to her ideals that are being inculcated into the growth and progress of the Kahn Shop. Neither she nor Mons. Kahn will leave any stone unturned in their efforts to make the Kahn Shop the leader of them all in styles both local and foreign.

Although Mme. Kahn and Mons. Kahn are sailing for the other side of the Atlantic to arrange for New York importations of what is finest and best in all Europe for the American woman to wear, the New York Shop at 142 West 44th Street will be conducted in the same efficient and capable manner as heretofore with experts in charge who also are under instruction to cable us at our Paris Branch at 18 Rue De La Paix for anything that you may want before we return personally.

Our New York Shop today is as finely systematized as any in the world. Its plan is not an overnight development but the result of years of careful endeavor, study and a thorough acquaintanceship with the trade and the profession.

By keeping in close touch and harmony with the public seeking the newest, smartest and nobbiest of stage and screen styles we rejoice that the Kahn Shop speaks for itself.

The continuance of shop visitation by those who have followed the Kahn banner will be appreciated during our absence and to those who may make the Kahn Shop their future Mart we will cheerfully extend the hand of shop fellowship.

MME. KAHN  
IMPORTER

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