

# VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXIV. NO. 2

NEW YORK CITY, FRIDAY, SEPTEMBER 2, 1921

64 PAGES

## BURLESQUE PEACE

### DOUG AND MARY PASS UP ALL STAGE OFFERS DEFINITELY

Could Have "Written Own Contract" For Piece to Open Harry Carroll's New Theatre—Fairbanks to Return to Coast For Filming "Virginian."

The speaking stage is never to be graced again by the presence of Douglas Fairbanks or Mary Pickford. Doug, stated so emphatically on Tuesday afternoon. Not that he doesn't still hanker after the theatre that was the scene of his first success, but because he believes that the speaking stage and the silent drama bear the same relationship as constant work in the ring does to the pugilistic champion. Fairbanks stated that not only impossible for him to consider a speaking stage engagement for himself and his wife, but because of the fact that he believed that it would be a dangerous experiment for either of them to make.

Earl Carroll approached the stars through their attorney, Dennis F. O'Brien, with a proposition that they co-star in a play that would be the opening attraction at the new Earl Carroll theatre in January. Mr. Carroll informed Mr. O'Brien that the stars could "write their own ticket" if they would consider a contract.

When the Carroll theatre opens it will be able to handle a gross capacity of about \$22,000 a week. The manager figured that an arrangement could be made with the Fairbanks-Pickford combination whereby they (Continued on page 10)

### EQUITY THREATENS CONTRARY MEMBERS

Official Organ Says Any Member Defying Organization Will Regret Action

The official publication called "Equity," a monthly or thereabouts issue, put forth by the Actors' Equity Association, in the August number under the heading of "Storm Warning," said:

"We have every confidence that our members will help us enforce our policies for the coming season.

"We would not envy the lot of any member who would defy the rules and try to sign up on any contract other than the one ordered by the Council. The temper of our people is such that he would probably be condemned to live in Coventry for the rest of his life."

The title page of "Equity" says it is the official organ of the A. E. A. The paper is supposed to be edited by Frank Gillmore, executive secretary and treasurer of the society.

### \$14,000 FOR CONCERT

McCormack Takes Record at Ocean Grove

John McCormack broke the house record at the huge Auditorium, Ocean Grove, Thursday, playing to \$14,000 for a single concert. The attendance included 1,100 standees.

The Auditorium will close Labor Day with Mme. Schuman-Heink the

### WHEELS' OPEN SHOP FIGHT SETTLED

Union Crews to Work at Old Scale — "Yellow Card" System Waived For Three Months.

### MEDIATION WINS

The open shop battle that has been waging for two months between the burlesque interests and the stage hands and musicians unions was settled at a conference held Wednesday, in the Columbia Theatre Building between executives of the Columbia (Continued on page 10)

### 4,000 U. S. CHURCHES HAVE MACHINES

Kansas City Clergyman Makes Statement—Says Effect Must Be Felt

Kansas City, Aug. 31. The Rev. Burris Jenkins, who, in addition to his duties as pastor of one of the leading churches here, is also editor of the Kansas City Post, says editorially:

"While most ministers are still debating the matter and some are actively hostile to the innovation, 4,000 churches in the United States are operating moving picture machines. Just what effect this will have upon the commercial movies is problematical. It would seem inevitable that the effect should be felt in many communities in a decreased patronage of the commercial houses. Many of the churches that employ this method are Congregational, Methodist and Disci-

### OPENING OF LOEW'S STATE TRIUMPH OF SHOWMANSHIP

Historic Assemblage of Stage Notables and Celebrities From Other Fields Marks Climax of Manager's Career.

### MANCHESTER DUKE TO ACT IN FILMS

Services to Be Offered Producers Here by Jenie Jacobs

The Duke of Manchester, who married Miss Zimmerman of Cincinnati and has written considerably for the "least newspapers, will sail shortly for America to start work as an actor for the screen. He has placed himself under the management of Jenie Jacobs, who will offer his services to American producers.

The duke's mother was an American woman and the title is an old and distinguished one. He himself has spent much time in this country and is popular with Americans, but his position at home is such he would have difficulty doing what he is about to do if the Queen had not lifted her ban against such activity by the English nobility.

The Queen first put her foot down when Lady Diana Manners, daughter of the Duke of Rutland, signified her intention of starring. Later she lifted it and the Duchess of Westminster promptly said she wanted to work in pictures. She has been followed by a host of lesser lights. Significant of the change of attitude were the facilities given cameramen to photograph the Prince of Wales, scenes from whose world tour are now being exhibited.

### LOEW PAYS \$1,000

Frank Fay closed contracts Monday to play Loew's State week of Sept. 12 at \$1,000 for the week. Arthur S. Lyons, his representative,

The greatest turnout of talent and Broadway notables ever assembled under one roof helped to dedicate Loew's State Theatre. No benefit, extravagantly advertised as having the most marvelous collection of stars in history, even approached it, and no premiere in the annals of American theatredom has brought together such a complete or dazzling concentration of names and personages on the crest of amusements life.

Loew's popularity, while not surprising, was proven stupendous, though he is identified with popular theatricals, he drew the outspoken and demonstrative personal support of his competitors, the executives of all other branches of the industry and arts, stars and celebrities from every avenue and lane of entertainment, public officials, financial luminaries and his clubmates, associates and neighbors.

There were no formal ceremonies. The stars, when called upon, without exception either acknowledged by rising in their seats and facing the audience, or by taking the stage for (Continued on page 2)

### WIDOW ON PAYROLL

Boston, Aug. 31. The salary of the late James Gorman, stage manager for "The O'Brien Girl," who died suddenly two weeks ago while he was rehearsing new principals and chorus, will be continued for the "run of the show."

Manager Jake Rosenthal has been ordered by Cohan to send the weekly salary check indefinitely to Gorman's widow.

The story was not given out to the local press under orders from Cohan, who told the Tremont Theatre press agent that he "never had and never would stand for that kind of pub-

### "LIGHTNIN'" IN 1895

Portland, Ore., Aug. 31. The Oregon Journal, daily, here, commemorated the closing of Bacon's record season in "Lightnin'" in New York by reproducing the picture of the Bacon stock company taken here in 1895 to mark the celebration of his 60th consecutive performance at Corday's theatre here.

Bacon then played an original version of "Lightnin'" under the title

# FAMOUS PLAYERS SHORTS HIT; PAY UP, THEN RENEW ATTACK

**\$7,000,000 of Common Change Hands in Record Dealings—Talk of Anti-Trust Action by U. S. Inspiration for New Drive.**

More than \$7,000,000 of Famous Players' common stock changed hands during the six business sessions up to Wednesday. In that time the quotations made a round trip from 54 1-2 to 1 and back to 54 3-4. This movement represented the complete victory of inside company bulls over the professional shorts who were hurried "run in" and compelled to cover all the way from 55 to 61.

The covering movement began last Friday and the squeeze continued until the second hour Monday, when the majority of the bears having bought their way out at a price, began to seep through the financial district that the Federal Trade Commission was about to proceed against Famous Players on charges of violation of the anti-trust laws, and a new campaign of selling broke out.

The covering of shorts had run the price up from under 55 to 61, at which level the bears apparently had covered. In the natural order of events the wiping out of the short account could have invited new selling anyway and the reports from Washington were made to order for the bear side. They made the most of them for market propaganda, and by Wednesday at 10 quotations were off about 7 points from the high with prices ruling around 55.

## Selling Theatre?

Bear traders sought to make capital out of rumors that Famous Players had switched its policy and instead of buying into more theatre properties, was preparing to sell out theatre holdings it already has. In connection with the reports of federal action against the company, the inference was that Famous Players' managers were seeking to clear their skirts before the commission's investigation got under way.

This interpretation apparently made no headway as reflected in the price movement downward, but trade authorities in touch with affairs within the industry take an altogether different view of this reported theatre selling program.

Famous Players is supposed to have controlling interest in about 400 theatres. This equity in theatres puts producing and distributing concern in the position of exhibitors in competition with the independent theatre owners with whom Famous Players does business as a renter of films, and a situation has given rise to a good deal of bitter feeling toward the company on the part of exhibitor organizations a feeling that might easily be settled since Famous Players must do business with independent showmen.

## Half-Way Position

Four hundred theatres of its own is sufficient as an outlet for producers to make Famous Players independent of the outside exhibitor, as denoted by the action of Adolph Zukor in his efforts to conciliate the protesting Theatre Owners of America by giving restitution of losses to individual exhibitors claimed as arising from producer-distributing competition.

In the opinion of the trade authorities mentioned, Famous Players is in an undesirable half-way position. It might work itself out in one direction or by increasing its claims to the point where it would be independent of the general exhibitor field by having its own outlet, by getting rid of its theatre holdings and concentrating on the business of producing films to the whole trade, or course would improve its position as a producer, while the present position, part exhibitor and part renter to independents, cuts two ways. They apparently believe that a move to get out of the exhibitor business is a retreat and a sign of weakness in Famous Players and a demonstration of its progress and

prosperity. The move might be better interpreted as a shrewd maneuver to better the company's position.

This is not the first time a company's business policy has inspired short selling, while at the same time it made the company's stock stronger and worth more money.

In the rush to cover Famous Players short contracts late last week it was reported that Jesse Livermore had retired from his bear position. He was reputed to have been a heavy (Continued on page 9)

## "DOMINO" FOR CANADA

**New Syndicate Sending Original Cast to Domestics**

London, Aug. 31. William J. Wilson's production of "The Lilac Domino" sails for a tour of Canada early in October, under the auspices of the newly formed British-Canadian syndicate.

The company will comprise practically the original cast, including Josephine Earle, Clara Butterworth, who was the prima donna of the company here, will not be with the organization.

## CONFLICT AT MARIGNY

Paris, Aug. 31. Abel Deval is an object of criticism within the municipal council which leased to him the Marigny, Champs Elysees at a yearly rental of 45,000 francs. It is alleged he transferred his interests, in violation of the agreement, for 200,000 francs which is considered excessive, and the authorities are considering the possibility of cancelling.

## CIRQUE PARIS OPENS

Paris, Aug. 31. The Cirque Paris began Aug. 26th successfully with Orlando's eighteen horses featured. Robichon was appointed musical chief and ringmaster.

## Baby Mine Revival

Paris, Aug. 31. The French version of Baby Mine (Mon Bebe), will be renewed at the Theatre des Nouveautes in September by Max Dearly, with Paulette Noizeus as Maggie Scott.

## Croisset's Revival

Paris, Aug. 31. Francois de Croisset's comedy, "Le Coeur Dispose," will be shortly resuscitated as the vehicle for reopening the Theatre Edouard VII, with Andre Brule and Madeleine Lely.

## Rigolettos in Paris.

Paris, Aug. 31. Rigoletto Bros., recently barred by English variety artists, and the Sisters Swanson appeared at the Alhambro Aug. 26th and went over nicely.

## Gultry and Caryl

Paris, Aug. 31. Sacha Gultry is collaborating on an operetta with Yvan Caryl due for the Theatre Edouard VII with Gultry himself and Yvonne Pristemps in the leads. Caryl sails Sept. 14th for New York.

## Maro Klaw at Dieppe

Paris, Aug. 31. Maro Klaw is stopping at Dieppe for a few days prior to going to London.

## SAILINGS

The following sailings were arranged through Paul Thurg and Son: Sept. 14 (Paris for New York)—Yvan Caryl. Sept. 14 (London to New York)—Mrs. Harry Green (Olympic). Sept. 10 (Hamburg to New York)—A. Robins. Sept. 10 (San Francisco to Australia)—Mrs. G. Madji. Aug. 27 (Paris for New York)—Alan Edwards. Aug. 26 (Moorpark to Paris)—SS. France. Aug. 23 (Paris and Peru (Celtic). Aug. 21—Bessie Rempel (SS. France).



I love to read the Artists' Forum. It gives me a great kick; but if I ever get started on the fellows that pick on me. George M. Cohan can't do enough for me for giving him the idea of Yankee Doodle Dandy and David Belasco phones me daily, just because it was me that put him wise to Warfield when "Warry" and I were doing a double and Mr. Albee calls on me daily, just because I put him wise to the little string of houses that he's got. It's got so now that I have to leave word that if it's Eddie I'm out. Edison is on my neck constantly—won't do a thing unless I say "It's O. K. Tommy, go ahead." And Gus Sun wires me also times a day would I open Elkins, W. Va., Monday, split with Wheeling—"wire confirming." Isn't that right Mr. Gallagher? Absolutely, Mr. Shean.

**FRANK VANHOVEN.**

## HETTY KING AT \$1,500

English Single Coming Over for Shuberts—Boganny Troupe \$1,000 Weekly.

London, Aug. 31. The engagement of Hetty King for Shubert vaudeville in the States is for 20 weeks at \$1,500 weekly. Miss King is shortly sailing for your side. She played over there some years ago.

Another English turn booked by the Shuberts is the Joe Boganny Troupe of acrobats. Their salary is \$1,000 a week.

## NEW FIRM

London, Aug. 24. A new play producing firm has been formed. The principal directors are Captain John Hare, George and Harry Foster, theatrical agents. Arrangements for exchange are being made with an American firm. Harry Foster sailed last week on the Olympic.

All productions will be under the supervision of William J. Wilson.

## INCIDENTS OF THE OPENING

Joe Leblang and Lee Shubert went over the house together and when their tour of inspection was completed both said "This is absolutely the last word in theatres."

The house attaches had hard work keeping the small time agents from leaping into the lobby fountain and copping the gold fish.

The "Clown Corner" in the lobby of the State has already been selected and christened. It is the divan on the right side of the lobby as one enters the theatre. Earl Carroll selected the spot and held court there until the show broke up when he triumphantly bore Lenore Ulric away on his arm, first, however, presenting her with a bouquet of roses that he fished from one of the floral tributes on display in the lobby.

Marcus Loew held the center of the stage in the lobby during the early part of the evening flanked on one side by David Warfield and on the other by John J. Murdock. Both Mr. Warfield and Mr. Murdock resemble each other as far as hirsute adornment is concerned when viewed from the rear and more than one confiding Miss had the Keith man pointed out to her by her escort as the Belasco star. It's funny what a mop of white hair will do for some men.

The first complaint that Pat Casey will receive from Mr. Loew is a charge that the Palace is trying to lift material from the new theatre. Walter Kingsley tried to convince the best looking usher girl in the crew that "the small time was no place for her and she belonged on the big time."

One of the streamers on a huge floral offering blazoned forth in gold letters the fact that Jacob Rosenthal was the donor. It held a place of honor in the lobby.

Those that were missed, who were much concerned in the early Loew Circuit days were Joe Wood, Joe Shay, Jack Goldberg, Ernie Williams and last but not least, for he has since been laid to rest, Louis Wesley.

Nils Grantlund managed to get a real line on who was in the house by placing himself on the platform outside the house with the weekly camera men and spotting the arrivals. He managed to place his info to good use later when he started to announce celebrities from the stage for the impromptu entertainment which followed the regular bill. To Grantlund a full measure of credit must be given for his work for pulling the mob in front of the house with the picture taking stunt.

# OPENING OF LOEW'S STATE

(Continued from page 1)

accompanists, and dressed and made up for the footlights.

Will Morrissey officiated as the clown. He ran up and down aisles, broke up several acts and burst in at apropos and ludicrously misfit moments with a running series of hokum that always seemed to hit. He led the orchestra with strains of familiar tunes to punctuate affairs, ballyhooed, and all but broke up Loew's earnest speech. At one time he cried out "Hurry up, Marcus; there's a customer in the store." He did a stage turn of his own, a topical song with Loew and his new house as the subject, getting hearty laughter.

Flo Ziegfeld's contribution was one of almost unprecedented graciousness. Sending the entire "Follies" beauty ensemble, and most of his principals, he sprung the surprise of the night for a burrah finale. Loew and Warfield both "worked" with the "Follies" chorus behind them. Warfield had led numbers with pretty nearly as beautiful crews in his early days, but to Loew it was at least an unfamiliar sensation.

E. F. Albee serenaded the front of the house through his Keith's Boys' Band, also a thought prompted by the highest courtesy.

Loew's speech was dignified, pleasant and sincere. He made little of the financial magnitude of the event, but treated it as the realization of a sentimental dream and viewed it with pride and joy from the angles of what it had brought him that money could not buy. He spoke with feeling about Nick Schenck, David Warfield, the Lambs, Albee and the Motion Picture Chamber of Commerce.

Several of the stars and near-stars who performed were Loew acts of earlier days, and toward these, too, he expressed his gratitude, as well as to the world at large, which had treated film projection it is ideal. The orchestra is large and well organized, and the organ is a masterpiece. For vaudeville shows the State will prove a little hard in some cases. The acoustics are good, but the house is very long and there is a vast area of main floor under the balcony overhang.

However, turns which remember that they must reach and act in accord with that knowledge, and those who know how to find a pitch and focus for their voices, will have no trouble. It will prove, like the equally enormous State-Lake in Chicago, to be a house where acts that get to the corners get over bigger than they ever will anywhere else, and those who fail to make the distance will perish. There was every outward indication, in addition to the enthusiastic spirit of the opening audience, that the State would be a quick and substantial

specialty performances. A number of them came properly prepared, with success, the crowning achievement of the amazing Loew career.

## State Last Word in Theatre Designing

In the inner lobby stood Marcus Loew, puffing a cigar. The cigar, apparently, was the only thing of any consequence to Loew at the moment. Approached by a Variety representative, and asked if he was satisfied with his new house, he replied laconically:

"If we get the business I'll be satisfied. I think I got what I want after in the way of a theatre and now can only hope for the best."

The reporter asked what it was that Loew went after and was referred to G. J. Fleischmann, of Fleischmann Bros., builders of the edifice.

"Gus" Fleischmann had little time for interviewing. He had been up all Sunday night and worked right through Monday looking after minor details. On the approach of each acquaintance he furtively drew him aside and inquired if he had anything on his hip. "Gus" was tagged out and needed a little stimulant to carry him through the evening. He said:

## Loew's Instructions

"Marcus said to Tom Lamb, the architect, and us: 'Boys, give me the finest there is and spare no expense. We worked on the plans with Lamb for six months and consider the theatre the finest in the country. Houses may be more ornate and cost more, but we regard the State as the finest house in the world. And another thing, we finished it on time, the delay in opening not being due to us. There is not a single violation of any kind.'"

Asked how many theatres the Fleischmanns had built, G. J. said he didn't know exactly—somewhere between 100 and 150.

Thomas J. Lamb, the architect, upon being asked his opinion, modestly regarded it as "a very nice house."

"Is it the best thing you've ever done?" he was asked, to which he responded: "I think it is."

Other theatre builders were present at the premiere and were called upon for their opinions. Lee Shubert said:

"It is the finest house in the country from every angle. Of course you couldn't play small dramas in it, but it would be great for big spectacles."

"Do you consider it finer than the Capitol?"

## Successor to Hip?

"The Capitol can only be utilized for pictures, but this is a theatre. Some day it will take the place of the Hippodrome."

B. G. Moss said: "It is as fine as anything in the country. Some may think other houses are nicer, but that is a matter of personal taste. It is like building your own home. You might think your home the finest ever, while others would regard it as atrocious."

B. K. Bimberg: "I can't see any chance for improvement. It is the last word in theatre building."

William Brandt, president of the Theatre Owners' Chamber of Commerce of Greater New York: "Remarkable! It is a monument to Marcus Loew."

Reuben Samuel, insurance broker, who places all the insurance for the Loew houses, said: "The lowest insurance rate on any public building."

Marcus Loew states that with the completion of the new State he is through building theatres. Of course he doesn't mean that for he is still building a big house in Los Angeles, however, he undoubtedly does mean that he will not take on any new building projects. The answer is that the Loew Circuit now has 101 houses that it absolutely controls. There is opportunity for enlarging the circuit and adding houses without going to the trouble of building. A deal is now on whereby Loew has been asked to furnish vaudeville to a number of theatres on a percentage basis. This may be undertaken during the next six months.

(Continued on page 6)

## MARIE LOHR PRODUCES

London, Aug. 31. Before sailing for Canada, where she will play for six months, Marie Loehr arranged for the production at the Globe of a new play, by Michael Morton, entitled "Woman to Woman." The leading role will be played by Willette Kershaw.

**PEGGY O'NEIL**  
SAVOY THEATRE,  
LONDON  
2nd YEAR



# CHINESE RESTAURANTS PART OF NEW CABARET CHAIN

Interchange of Shows Feature of Business Revival of Dining Place Entertainments—New Revues in the Making.

Despite the differing opinions by the cabaret men as to the betterment of the business or otherwise (the majority voting optimistically), activities for the new season are going on apace. There are at least three cabaret circuits in the process of formation with plans fairly well set, calling for the interchange of shows at stated periods. Other independent shows are also being readied for immediate openings, and the organization of the American-Chinese Theatrical Corporation, capitalized at \$15,000, introduces another new phase to the business. The company is taking up all the Chinese restaurants and installing revues and orchestras. Y. S. Lit, an Oriental, negotiated the deals between the American and Chinese ends.

The new Strand Roof show, slated to open next Monday (Sept. 5), will play eleven weeks there and then introduce the show that will have been showing at the Parkway Palace, in Brooklyn, the past ten weeks. The latter is scheduled to open one week later. The same producing unit, tentatively known as the Arto Amusement Co., also operates the Walton Roof and Adelphi Roof shows in Philadelphia, and these two places are also included in the general scheme of interchanging shows.

Henry Pink's Shelburne Hotel revue is slated to travel around similarly, and the Walter Windsor Attractions has a line-up of ten restaurants and cafes in which to play their shows at six weeks' intervals in each place.

The cabaret men look to the covert charge as their salvation, although all concur that some of the bigger places will have difficulties without the "selling" privilege. Some of the big Broadway places can get away with what might be termed a "gyp" covert charge ranging from a dollar to twice that sum, because of the stellar orchestra and entertainer attractions, but the optimistic cabaret men, figuring conservatively on a fifty cents table "nick," estimate a fair house percentage. The figures average about \$500 weekly for the show and \$300 for the band. The gate is estimated to be more than enough to cover that expense.

## SUES SAMUELS

Betty Oster Wants \$25,000, Alleging Breach of Promise

Arthur Samuels (professionally known as Sidney Valentine), who at one time was pianist for Anna Chandler in vaudeville, has been sued for breach of promise by Betty Oster, of New York. Alex. Sidney Rosenthal is representing the plaintiff, who alleges that she met Samuels while he was living at the St. Andrews Hotel with a woman named Fay Powers as man and wife. He told her that he was not married to the Powers woman, and then introduced her to his mother as the girl that he intended to marry.

Mrs. Oster further states that Samuels selected the date for the ceremony, but failed to appear. Her attorney is asking \$25,000 damages for her humiliation. Samuels in addition to his vaudeville earnings also owns six taxi cabs which operate from an upper Broadway stand.

## LOCAL FAVS. IN SKETCH

Syracuse, Aug. 31. Booking has been made of Harold (Hal) Salter, leading man with the Knickerbocker Players during the season just closed, and Ralph Murphy, stage director of the company, in a new sketch written by the latter. The two Syracuse favorites, plus a third, Margaret Cusack, are presented as the Keith headliner this week, coming in "Lee's Surrender."

## BACK TO 1914 PRICES

Chicago, Aug. 31. The New Tremont Hotel, on South Dearborn Street, is the first of the "loop" hotels catering to the theatrical profession to bring its rates back to a pre-war basis.

# NEW COMMITTEE FOR KEITH EXCH. BOOKS

Samuels and Darling Say Final Word on Routes

A booking committee with supervisory and arbitrary power was created this week by the Keith circuit. It will consist of Eddie Darling, Keith booking chief, and I. R. Samuels with supervisory powers who will be assisted by the rest of the booking men.

The new order will leave the booking situation unchanged, with Leon Morrison, former assistant to Samuels in booking the Alhambra, Colonial and Hamilton, now in charge of those books.

William McCaffery will assist Jack Dempsey in the booking of the middle western territory formerly handled by Arthur Blondell while Pat Woods will retain his books of the Riverside, Royal, Orpheum and Bismarck. McCaffery who has been assistant to E. C. Lander, an executive of the Keith Circuit, will also act as a "scout" for new material.

The new order is expected to consolidate the bookings, eliminating the necessity for an act to be "caught" by each individual booker in order to get consecutive booking. The approval of either Darling or Samuels will insure a route. In addition the "committee" will supervise the laying out of the shows over the entire circuit making such changes as necessary or rearranging bills at their discretion.

All of the big time bookings are affected by the new system which in many respects resembles the present system of the Loew Circuit where Jake Lubin is empowered to "blanket" an act for the entire "time."

## SHUBERTS BAN FILMS

Springfield, Mass., Aug. 31. The Capitol theatre did not open Sunday, as was first announced, Lee Shubert refusing to allow pictures to be shown prior to the start of the Shubert vaudeville season. Abraham Goodside of Portland, Me., leased the theatre to the Shuberts for vaudeville, but did not think that they would have any objection to the presentation of pictures until September 19, when the two-day is expected to get under way.

The Shuberts vetoed the plan, however, and the electric sign which had blazoned "The Capitol will open Sunday" was changed to read "The Capitol will open soon." It is believed that the New York firm was desirous of identifying the theatre with their vaudeville and did not wish Springfield people to get the idea it was to continue as a picture house. Walter M. Merkel remains as manager of the theatre for the Shuberts.

## DINE MIKE LEVY

Chicago, Aug. 31. A dinner was tendered to Mike Levy, formerly of Kramer and Levy, on the eve of his departure for New York, where he is to enter into business with Charles J. Freeman, under the agency of Freeman & Levy.

Practically all of the Chicago agents and bookers were present at the feast to wish "Mike" well in his new field.

# VAUDEVILLE SEASON IN N. Y. FORECASTS EXCELLENT START

Colonial Only Metropolitan Keith House Dark Next Week—Royal Goes Back to Big Time Policy—Other Out of Town Openings

## ORPHEUM "NAMES" ARE REPLACED

Trying Out Strong Comedy Acts Top and Bottom of Bills

Booking men of the Orpheum Circuit are experimenting with a view to eliminating the former "name" acts considered essential on out-of-town bills.

Two strong comedy acts are being given the top and bottom billing and strong spots. One of the duo that will travel the circuit together are Williams and Wolf and Miller and Mack.

If the team pulls business as strongly as expected the "revue" and "name" acts will be cut down to a minimum and the money saved thereby invested in strong comedy and feature turns.

## YIDDISH HOUSES

New York and Brooklyn Have Vaudeville Theatres with Yiddish Bills

Greater New York has two Yiddish vaudeville houses, one in Manhattan (The Grand on Grand street, downtown) and the other in Brooklyn (Hopkinson, East New York district). The Grand in addition plays three English acts booked by the Keith family time office, playing split weeks with a more or less permanent lineup of Yiddish vaudevillians who change their repertoires every so often. Louis Kramer is the managing director and author of the Yiddish sketches and is also not unknown to English vaudeville as a skit author. Julius Nathanson is the chief comedian at the Grand.

The Hopkinson plays straight Yiddish vaudeville and English pictures with Sam Leavenworth and Klinefsky and Zwerling as the standard single and double act attractions.

## BEACH PLACE PASSES

Brighton Beach Music Hall to Be Tora Down.

The Brighton Beach Hotel, which is one of the landmarks of this vicinity, is soon to be torn down and a bungalow colony is to be built in its stead. With the tearing down of the old hotel also comes the demolition of the old Brighton Beach Music Hall.

The Music Hall has housed everything from a prize fight down. The Brooklyn Realty Associates has leased the property. There will be a large private bathing beach adjacent to the colony.

Labor Day the vaudeville houses will start the new season in banner style, according to present plans and expectations. The local Keith and Moss houses are anticipating capacity business, despite a return of the hot spell.

The Colonial is the only Keith house in Greater New York that will be dark beginning Monday. At the Palace Theatre Building it was said that the opening of the Colonial was delayed by alterations that have not been completed on time.

The local line-up is about the same as last season, with Loew's State an added starter, and B. S. Moss' two new vaudeville houses, the Franklin, a new 3,000-seater, at Prospect and Westchester avenues (Bronx), and the Riviera, in the Bedford section of Brooklyn, due for early openings.

Several switches of policy will be noticeable with the new season, Moss', Broadway and Jefferson, going in for continuous vaudeville and pictures. One act will do four shows, which will work out 8 acts to a show, three times daily. With the pictures, this means continuous performance from 11 a. m. to 11 p. m. Last season the Jefferson was a big time week on the Keith circuit.

Keith's Hamilton, at 145th street and Broadway, will revert to its regular big time, full-week policy after a change to three daily split-week over the summer. Keith's Royal, despite talk of a change in policy, will start the season with the big time policy of the past.

Other openings include: Keith's, Indianapolis, Sept. 5; Davis, Pittsburgh, Sept. 5; Keith's, Syracuse, Sept. 5; Hipp, Cleveland, Sept. 5; Hipp, Youngstown, Sept. 5.

## WAGE SCALE COMMITTEE

At the monthly meeting of Theatrical Protective Union No. 1, at Bryant Hall Sunday night, a resolution was adopted placing the matter of arranging new scales with the vaudeville, legitimate and picture houses in the hands of the executive board, with that body having full authority to act in the matter.

The contract of the local stage hands with the vaudeville and legitimate interests expired Sept. 1.

## HOLD ACT TO BOOKINGS

V. M. P. A. Awards Lloyd's Commission to Agent Fallow.

The complaint of Sam Fallow, the agent, against the Casting Lloyds for alleged breach of contract, was settled this week by the Joint Complaint Bureau of the V. M. P. A. in favor of Fallow.

The agent holds an agreement with the act guaranteeing it 35 weeks at a stipulated salary during the coming season and placed it with Loew for a route. Upon informing the act that he had secured the Loew bookings, Lloyd notified Fallow that they had already signed Pantages contracts and could not accept the time he had booked. Notice of the committee's decision was sent out by Pat Casey with the act to take up the Loew route.

## FLORA FINCH'S ACT

Flora Finch, the pioneer screen comedienne, who co-starred with John Bunny in the old Biograph pictures, will debut in vaudeville this fall.

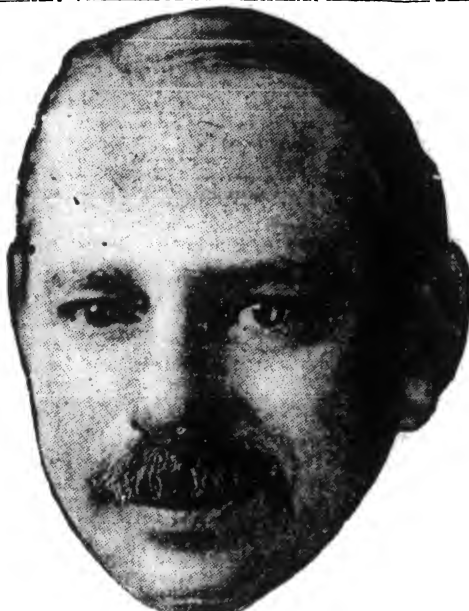
John Bertram Moves to Salt Lake Memphis, Aug. 31.

The Orpheum, Salt Lake City, will be managed by John Bertram, whose similar post at the local Orpheum has been taken over by Vannah Taylor. Mr. Taylor was the Orpheum's press man.

Marion Harkins Leaving Vaudeville Marion Harkins (Jim and Marion Harkins) is in Davenport, Ia., taking a course in chiropractic. She will retire from the stage.

Bessie McCoy Returning to Act Bessie McCoy returns to vaudeville shortly in a dancing turn with three people.

## PLEASANTVILLE, N. J.



MARCUS LOEW

# J. H. LUBIN, GEN. BOOKER

The booking office with a punch. That should be the Marcus Loew booking office catch line. It is the only booking office where one man can pass on an act for the entire time. Anyone who has had dealings with offices where many bookers and many managers have to be consulted before a proper route can be laid out will appreciate that condition. A booking office is an exception to the "two heads are better than one" argument.

J. H. (Jake) Lubin has for the past two years carried the wall for the Loew bookings. Preceding that time Jos. M. Schenck held the chair for almost fourteen years which carries the office back to its origin. It is many more years than two, however, since Mr. Schenck first began to cast his eyes toward pictures and it was from that time on that Jake commenced looking after the books although his official post of General Booking Manager dates from 1919.

Running a vaudeville booking office has its many sides. Merely being a judge of an act is not sufficient to insure good shows and a healthy atmosphere.

A booking office like any other business reflects those at its head and if the leading spirit is sound, the rank and file will follow in line.

The present booking of the Loew Circuit is a different proposition than when Mr. Lubin first came into the office. Then there were about 15 weeks in all. There was no Loew southern time and no coast time, although the old Sullivan-Considine houses were booked out of the office for a short while. There was one house in Canada. The middle west houses, which included the Jones, Linick & Schaeffer string were booking independently. The Loew Circuit has since included several theatres in Canada, the middle west link and a complete tour to the coast which has brought the total of houses handled out of the Loew office, from 80 to 90.

There is no other instance on record where one man handles the bookings entirely for anywhere near that number of vaudeville theatres. More than 95 per cent. of these houses are controlled exclusively by the Loew interests. The booking office has had many overtures to handle independent houses but only in cases where the parties were willing to allow entire direction in the matter of handling the bookings, have they been given consideration. If the intent were merely to build up a booking office the Loew booker could easily be routing acts for 60 weeks without a repeat. Now it can give an act from 40 to 45 weeks without playing the same house twice.

The Loew routing system has been so simplified one man practically looks after the entire time. Of course there are assistants who attend to some of the details. There is a separate book for the south and coast time and for the middle west and Canada. However, all these shows are O. K'd by the head office before the booking sheets are sent out.

Reports are filed religiously in the office and while many people question the advisability of depending upon reports Mr. Lubin takes the sensible view and maintains that it is the only way in which the office can keep a line on what the acts are doing. Realizing any act may have its bad towns, in the general run of reports, he believes the office may secure a pretty good idea of an act's value to the time. The report books in the Loew office are a sight in themselves. The years of handling have made them look like the make-up of a barbershop show's tramp comedian. Besides keeping a record of how the acts are doing or what they have done, the report books serve to aid the bookers as to what acts are reports, what the former salary was, and any changes made in the business or personnel.

Another question in connection with a booking office seems to have been happily overcome by Jake Lubin. That is the matter of booking acts direct. In this matter the inter-viewer was rather startled to find that 25 per cent. of the acts played by the Loew circuit are booked direct. All booking offices make a strong pretense of being ready and willing at all times "to do business direct" with the actor. Actors will tell you how unsuccessfully this method comes with most booking offices. Mr. Lubin, however, advertises that he will see actors between certain hours during the day, and he sees them! The proof that he does and that results obtained are shown in the great number of acts that book direct with the circuit.

All this might lead to the impression that the Loew booking office is a one-man concern, but it is not. The details have been so partitioned and the organization so well knit that things slide along without a hitch. The many little "jams" that are normally on tap in a booking office are avoided and the man at the helm finds time to take a day of recreation once in a while, though there

85 per cent. of the Loew theatres are open the year round, the booking office is always working.

The Loew booking office has had but two heads in its many and marvelous years. They are Messrs. Schenck and Lubin. Both have held an enviable reputation among the agents who have booked through the office. To correctly gauge a vaudeville booking man find out what the agents think of him. Agents deal most intimately with the bookers. A booking man may kid along actors for an impression, but he can't kid in his system to kid an agent, the man who does business with him daily. The agents pronounce Jake Lubin the fairest man they ever have done business with; the agents pronounce Joe Schenck the fairest man they ever did business with. Joe Schenck was a model for a booker and Jake Lubin is a booking model.

Joe Schenck was no different the day he left the Loew booking office than he was years before when booking a few Loew houses through the Woods office; Jake Lubin is no different today than he was when acting as Schenck's first assistant. Vaudeville had to lose Schenck but it is fortunate in retaining Lubin and long may he wave, for he directly aids all vaudeville, big and small time, through the examples he sets in booking, in dealing with agents and in handling the Loew acts. If there is an injustice in bookings anywhere, for any reason, and it is brought to the attention of Mr. Lubin he at once adjusts it to his own sense of justice and invariably for the benefit of the artist. When transportation jumped up it was Jake Lubin, among all the booking offices of the country, who first said: "We will pay acts extra, regardless of outstanding contracts, through their increased expense," and all of the vaudeville booking offices followed Lubin's lead.

That is why Mr. Lubin is, as Mr. Schenck was, a tower of strength to all vaudeville, for he does more than book the big Loew Circuit—he sets an example to all booking offices, for he has initiative and sound judgment.

## ATTACKS TRAINER

Mrs. Minnie Green, Trainer, Recovering—Animal Killed

Burlington, Vt., Aug. 31.

A bull elephant with Sparks' circus attacked Mrs. Minnie Green, who was brought to the St. Albans Hospital here and is recovering.

Later the beast went after Lewis Reed, superintendent of the circus' menagerie. He was not injured.

Immediately afterward the elephant was taken aboard the circus train, chained to his car and killed when three ex-service men fired 10 rifle bullets into it.

## TWO MUSICAL PIECES NOW CONDENSED

Dave Bennett, General Stage Director for Shubert Vaudeville

The two first condensations for Shubert vaudeville, are now in rehearsal, being staged by Dave Bennett, who is the general stage director for the Shubert vaudeville circuit.

The pieces are "Oh Boy" and "Very Good Eddie," Princess theatre musical comedy successes of past seasons, which Mr. Bennett staged in their full-sized form.

"Oh Boy" will have a cast of 16 people, "Eddie" 18 people, with each condensation carrying five or six principals, running between 35 and 40 minutes as acts.

Other proposed condensed versions of legitimate shows are "Snap Shots," "Black Eyed Susan," "Florodora" and "Peek A Boo." The afterpieces are to run from 50 minutes to one hour and a quarter.

Low Fields and Lala McConnell are to be featured in "Snap Shots," surrounded by a cast of 40 people. Miss McConnell will also do a specialty (McConnell and Simpson) in the other preceding the revue.

The general plan of the Shuberts in their vaudeville productions, as at first proposed, was to have members of turns engage in the final ensemble. That plan, it is said, excepting in specific instances, has been abandoned, with the two tabloids now rehearsing carrying their own principals.

Max Martin is to make one act versions of "Eyes of Youth" and "Cheating Cheaters" for presentation in Shubert vaudeville.

## CHOO'S CLEAN-UP

George Choo, the vaudeville producer, made a clean up Saturday (Aug. 27) when his two-year-old "Eager Eyes" won the sixth race at Saratoga 3 to 1.

Choo won \$15,000 on the victory and also touted the Palace theatre building bunch so strong many of the agents and bookers shared in his good luck.

Fator rode the horse in what was reported as one of the most sensational six furlong dashes staged at the meeting. He was pocketed until the last sixteenth but finally found a hole and got up in time to win by a nod, from the favorite.

Choo has purchased a yearling from the Vanderbilt sale which he has named Carmen Pantages after the daughter of the owner of the Pan Circuit.

# AARON JONES ON MARCUS LOEW

If there is anybody who should know Marcus Loew's past, present and future, it is the so-called "little Napoleon of the Middle West," for so has he been dubbed by Loew (himself). Aaron J. Jones, president of Jones, Linick & Schaefer, that human dynamo who controls the two Chicago links in the vast Loew circuit. When asked his opinion of Loew, Jones stated it in three words—"A square guy."

It was in the autumn of 1900 that three prospective showmen were seated around a table in the old Palmer House, Chicago. They were Morris Cohn, Adolph Zukor and Aaron J. Jones. They were discussing the slot machine business in which all three were interested. It was in the days of the penny arcade. A medium sized young man came to the table. Mr. Cohn greeted him and introduced him to Mr. Jones. They shook hands and that was the beginning of a lasting friendship which is exemplified in the business relations of Loew and Jones today. Both Cohn and Zukor were business partners of Loew in the slot machine business at that time. None over dreamed of the tremendous influence of motion pictures.

Aaron Jones had opened his first "store show" in Chicago where he showed the new fangled entertainment called "moving pictures." But all four agreed pictures were a paying fancy. How wrong they were has been proven by the fact that Zukor now heads the greatest film organization the world has ever known, Morris Cohn is president of Realart, Marcus Loew's business is in part the production and exhibition of pictures, and Aaron Jones is indelibly represented in the picture world by his vast association with Goldwyn and First National and by his numerous picture houses in Chicago's famous loop. But let Aaron Jones tell his own story in his own way.

"I think Marcus Loew is one of the squarest guys I ever met," said Jones. "Away back there 14 or 15 years ago I was of the same opinion. That was when Nick Schenck, Dave Bernstein and Joe Schenck were fighting shoulder to shoulder with Loew, and for Loew, to establish some sort of amusement business."

"I remember when Loew opened his first picture house. It was in Cincinnati and the seating capacity was 80. We all thought it was quite an undertaking, but it was the beginning of the Loew circuit. He picked up old run-down theatres, one after another, and like King Midas, turned them into veritable gold mines. In 1911, our friendship was renewed when we toured Europe together, but I believe that the crowning test of friendship came in 1913 when Loew, with the assistance of Jones, Linick & Schaefer, took over the vast Sullivan & Considine circuit and dropped a cool million."

"Sounds funny, I suppose but I

never had more confidence in a man in my life than I did in Loew after that fiasco. Just to prove that confidence in the man, himself, and his ability, we turned around and invested a huge sum of money with him in acquiring his southern circuit. Of course, we gave up our interest in those houses when Loew, Inc., was formed and took our share in stock."

"And let me tell you right here that in spite of the low market quotation at this time you will yet see Loew, Inc., quoted as the highest paying theatrical stock on the exchange."

"Just another proof of his squareness can be found in the fact that Loew has never entered Chicago with his vaudeville or pictures. He has permitted us to be the binding link with our McVicker's and Kialto theatres, which joins the Loew eastern with the Loew western chain of houses."

"And with the same courtesy and recognition of fairness, let me register that we never have and never will oppose Loew in the east. We have followed his policy in Chicago and have found it to be right."

"What more can anyone say for a fellow? He is fair and square, honest, dependable and truthful and if he ever needs my shirt he can have it. That's what I think about Marcus Loew."

## REFeree APPOINTED

Senator Francis Murphy's annulment of marriage action against Kitty Lettrannik has progressed to the extent Justice Wamervogel this week signed an order appointing former Assistant District Attorney George E. Medaie as referee in the matter. Murphy, using under his real name, through Kendler & Goldstein, charges false and fraudulent representations on the part of his wife prior to their marriage, which she denies generally.

Under a separation decree, Murphy was ordered last winter to pay her \$50 weekly alimony.

Referee's hearings at his office in the Equitable Building will begin next month.

## HARDING AT KEITH'S

Washington, Aug. 31.

President Harding is really developing into a regular dyed in the wool vaudeville fan. Accompanied by Mrs. Harding and Senator and Mrs. Watson of Indiana he attended Keith's Theatre last night and seemed to more than enjoy the bill, which had the Santor and Hayes Revue headlining. The President was more than liberal with his applause for each act and was himself the recipient of a big reception upon his entrance to the theatre.



## CECIL—MANNERS and LOWEREE—EDDIE

Frisco—Hippodrome. "Manners and Lowerree proved a youthful, peppery mixed couple of good appearance and agreeable personality. They offer a neat singing routine that should presently land them in better company. They registered solidly here." VARIETY.

Under the Personal Direction of Two Wonderful Boys—

JOE AND MARK LEVY

We Wish Marcus Loew Success on His New State Theatre  
Just Completed an Enjoyable Season, Thanks to Mr. Lo-



# FOX'S VAUDEVILLE BOOKINGS BID FOR BY KEITH AND SHUBERT

Division of Opinion by Fox People—Shuberts Make Strong Play—May Continue Independently as at Present.

The booking of the William Fox vaudeville theatres is hanging in the air just now—between the Keith, Shubert and Fox's own vaudeville agencies.

Dormant for several weeks over the summer, after the Shuberts and Keith's had each in turn talked the booking matter over with people of the Fox circuit, the subject underwent a revival last week, when, according to reports, the Shuberts resumed their campaign to secure the Fox houses for their vaudeville booking offices.

William Fox is said to have had a long conference with Lee Shubert, in the latter's office. Upon the conclusion of it, Fox repaired to his own vaudeville agency, calling in the heads of that department, and talked the matter over with them at some length, according to the story.

Fox found, it is said, his lieutenants favored the Keith office, if a change in Fox bookings were to occur. They thought the big and small time field as presented to them by Keith's offered a wider range for the selection of acts, while, they claimed, the Shuberts were limited to their vaudeville contracts, with all of the contracts of the Shuberts prescribing the salary, thereby cutting off the opportunity for Fox to "buy" at the best price, as would be their option in an open market.

William Fox is reported to have strongly advocated a Shubert connection. Fox's interests with the Shuberts in theatres and the renting of them for picture exhibitions, while the possibility of the Shuberts as Fox's film customers are said to have weighed most heavily with the Fox inclination.

## Keith Bid.

The Keith proposal to Fox made some months ago was said to have been for Fox to retain his present booking quarters but to select any Keith act desired. Hitherto Fox has had been "slipping" Keith acts into his programs, with Keith-Moss houses opposing the Fox theatres at several points.

The Shubert inducement is the connection to line up against the Keith and Moss houses with the Shuberts as a base for feature attractions. The advantage to Shuberts would be the addition of the Fox time in weeks to their books, while the Keith benefit as figured, besides possibly the office commission, would be the elimination of Fox as a competitor against Keith houses, with Fox at the same time removed as a prospective ally.

With the Keith bookings in the Fox houses it is quite apt that the B. S. Moss theatres now leagued with the Keith circuit would have to receive careful consideration in the way of future booking contingencies, also the result of the business relations that might arise between B. S. Moss and William Fox if both were under one roof, figuratively.

The Fox vaudeville booking people are of the opinion that they can go along in the middle of the road as they have been doing, and with the chances the booking condition around New York this season may provide them with what they are looking for without any booking affiliation.

Up to Wednesday the Fox bookings were still hanging. One of the reasons for the indecision is said to be Fox's lapse from vaudeville activity. Through his personal attention to the picture end and theatre operating, Fox is reported somewhat unfamiliar with current vaudeville, even in his own houses.

## BOOK COLLEGE GLEE CLUB

The Ohio Wesleyan University Glee Club, following a morning showing at the Palace Aug. 24, was booked as an act at the Palace week of Sept. 12. The turn includes 17 men, all graduates of the university.

Directly after the Palace showing the Glee Club sailed for Panama to entertain the U. S. Government forces in the Zone, a previous entertainment at the White House in honor of President Harding having resulted in the Panama assignment. Paul Durand, arranged the Keith booking.

## TWO AGENTS NOW OF HORWITZ & KRAUS

Biggest of the Small Time Agency Firms Separates

Small time's biggest agency firm dissolved this week. Its partners were Arthur J. Horwitz and Lee Kraus, who will continue to book turns on the small time as separate and independent agents.

Both partners agreed the parting was agreeable and each avowed the fondest of concern for the other's future. The dissolution was caused, the two agents said, through conditions which had arisen, each believing he can operate alone with more personal benefit.

Horwitz & Kraus formed about three years ago under an agreement for five years. Arthur J. Horwitz then held a Loew Circuit booking franchise. He had advanced himself as a small time agent and was receiving recognition. Lee Kraus was known as a Chicago agent, occupying something of the same reputation in the Chicago independent booking field. The partnership formed, with Kraus coming to New York, rapidly developed, with the firm extensively promoting itself into the lead of all of the small time agents.

Horwitz & Kraus opened branch offices, did a thriving business, and last year they were said to have netted around \$90,000 profit.

In the dissolution Horwitz retains all of the firm's acts and its offices in the Loew Annex building, with the branches. Sadie Kusell is the office manager. Miss Kusell is a Chicagoan, sister of Dan Kusell.

Kraus has taken offices in the Putnam building. His interest in the firm was purchased outright by Horwitz, for an agreed upon amount that both expressed satisfaction over.

## NO. 2 "VIVISECTION"

N. V. A. Establishes Goldin's Rights to Illusion

Horace Goldin has produced a number 2, "Sawing a Woman in Half" illusion, with the Great Janssen. The turn opens Sept. 4, at the 125th St. Marinelli has the act.

The N. V. A. recently decided that Goldin has the sole right to produce the "Sawing a Woman" illusion, following a controversy extending over several weeks, in which the Great Leon and other magicians disputed the Goldin claims to originality and ownership. Goldin will continue in the larger Keith houses with the illusion.

## NO ROCK-WHITE DEAL

Billy Rock was tendered a proposition by the Shuberts last week, calling for a re-forming of the old Billy Rock and Frances White combination for Shubert vaudeville, the proposal including a 20 week route and \$3,000 salary for the team.

Rock passed up the offer. He has almost recovered his health, following a serious operation for intestinal trouble several weeks ago.

## SHUBERT'S NEWARK MAN

Frank L. Smith has been appointed manager of the Rialto, Newark, which will play Shubert vaudeville. Smith was formerly connected with the Spiegel picture enterprises as publicity man. The Rialto is undergoing complete renovation, and is scheduled to open Labor Day (Sept. 5).

## ILLNESE STOPS FOY

For the first time in his entire career Eddie Foy was forced to cancel a vaudeville date when he called off an engagement for the current week at the Columbia, Far Rockaway, owing to throat trouble.

Victor Moore and Emma Littlefield took the vacancy.



## KATHRYN ANDREWS

of TED AND KATHRYN ANDREWS Terpsichorean marvels of grace and ability. Have been playing consecutively in New York for the longest while. To remain at the Moulin Rouge and open in the New Show on Monday, Sept. 5, still continuing at the Cafe de Paris and Little Club, having played all three places concurrently all this season.

## BLACK JACK TOMATO AS LIGHTS GO OUT

Con Drops "Coupla Grand" With Referee's Help

Syracuse, Sept. 7.

Dear Chick:

Tomato and me got an awful deal in Troy last Thursday night. We made the burg to box a local kid named Socks Conroy. It used to be a great sportin town about 20 years ago but about all they have left of the original cast is Johnny Evers, Arrow Collars, and a couple of fight promoters who make the James Boys sound like milk bottle pinchers.

This Conroy kid has been knocking them all cookoo and they offer us good jack to come on and quarrel with him. I grabbed the match for I seen Socks box a couple times and I know that for Tomato, he's no contest.

My kid is in great shape and I figure it will be a nice workout for him. If Conroy behaves I was even figurin on lettin Tomato hold him up for 10 so we could do a come back later on. You know he's cleaned most of these up state hitters and it's as tough as navy recruitin. pickin them.

We blast into Troy Thursday afternoon and they have the bout billed like a circus with 23 sheets all over town. After we register at the Rensselaer Inn, John McEllyn who runs the slab, spills me an earful about them wantin to lay him two for one that Socks stops Tomato before the finish. This is too soft for your ex-chef so I lam to grab some of that sugar before the authorities at Mattewan hear about it.

I never seen so much confidence in my life and had no trouble at all bettin a coupla grand and gettin two to one. This made me thoughtfull, for the sure thing boys, never offer you anything but sea weed for your dough, unless they have aces back to back.

I couldn't find nothin wrong after nosin around and buzzin some friends of mine who worked in the collar shops but I decided to look for anything. I made Conroy take off his bandages in the ring and even frisked his tights to be sure he didn't pull nothin new but everything seemed jake and up and up.

I figured the referee would give us the old slow count and all that but this kid was such a push over for Tomato that it didn't make no difference about the book keepin. Once Tomato copped him on the button they could count up to nine million without disturbin him any.

I sent Tomato out to get him as soon as he could for I didn't want to take any chances in view of them odds. As soon as the bell rang Tomato walked over and dropped him in his tracks with a long swing that Big Tess could have blocked. Socks wasn't through but he stayed down on one knee listenin to the Victrola and it was only a question of whether the next punch took him or the one after that.

I seen his manager runnin for the back of the buildin but didn't pay any attention at the time for I was bold-

# BOOKED BY KEITH AT \$3,000, FIELDS MAY PLAY SHUBERTS

Billed For September 4 at San Francisco Orpheum, Comedian Still in N. Y.—Marinelli Has Claim For \$6,000 Managerial Fees on 40 Weeks.

Unless Lew Fields opens at the Orpheum, San Francisco, next Sunday afternoon, Sept. 4, and proceeds thereafter to fulfill contracts for 39 additional weeks on the Keith and Orpheum circuits, the Orpheum, San Francisco, engagement, being the initial date of a 40-week tour, the bookings of which were entered into for Fields by the Marinelli office, a legal action by the Marinelli office against Fields for approximately \$6,000 is a probability, according to an executive of H. B. Marinelli, Ltd.

Fields, according to Marinelli, on Aug. 1, or thereabouts, gave him (Marinelli) full authority to arrange a route for him on the Keith and Orpheum circuits.

Fields to appear in an act composed of five scenes from the Selwyn show, "Snapshots of 1921," which closed recently at the Selwyn theatre. Fields was to be supported by a company of 20, the "Snapshots" scenes including "The Hat Shop," "Eternal Triangle," "Japanese scene," "Sally number," and "Spanish number," the latter the first act finale of "Snapshots." According to Marinelli, Fields specifically appointed Marinelli his (Fields) manager, and also authorized Marinelli to look after the act Fields was to head. Marinelli claims Fields also delegated him to assist at rehearsals. Marinelli says accordingly, he picked out the five scenes of "Snapshots" he thought best suited for vaudeville.

Marinelli, accordingly went ahead and arranged a 40-week Keith and Orpheum route for Fields, the route including two consecutive weeks at the Palace, New York, in February, and a third week later in the season.

at a salary of \$3,000 weekly for 35 weeks, and \$2,750 for the other five of the 40. The booking arrangement also called for Fields to receive an advance of \$7,500 to be paid back to the booking office at the rate of \$500 weekly. The \$7,500 was to be used by Fields to pay the Selwyns for scenery and props of the five "Snapshots" scenes mentioned, and to defray author's fees for the use of the material. In arranging with Marinelli to book him, Fields, Marinelli says emphasized the fact that he, Fields, was not under contract to anybody and was absolutely free to deal with whoever he desired.

Wednesday of last week Marinelli asserts he was informed by Fields' attorney that Fields had committed himself to the Shuberts, and he (Fields' attorney) did not think Fields would fill the Orpheum Frisco date Sunday, Sept. 4.

Matters stood as above on Wednesday, with Marinelli, the Keith and Orpheum Circuits marking time necessarily until next Sunday. Fields is billed to open in Frisco by the Orpheum people.

When delegating him to arrange time on the Keith and Orpheum Circuits, Marinelli claims Fields told him the Shuberts had proffered a 20-week proposition on the Shubert vaudeville circuit, but that he (Fields) had turned it down, as he wanted a 40-week route.

## Tom North Leaves

Tom North, formerly with Pathe, is leaving for Australia this week to act as special representative for the First National Exhibitors Corp. He will be gone about six months.



## VIC STONE AND MOYER SISTERS

Just finished two years solid bookings on Loew Circuit. Further success and best wishes to the Loew Circuit. Our personal thanks to you, Mr. J. H. Labin. Direction GEORGE SOFRANSKI

in Tomato's bath robe all ready to help him out of the ring as soon as the slaughter was over.

At the nine count Socks gets up and wraps himself up in his arms, bendin over nearly in half. Tomato takes a coupla punches at his forearms and then tries to pull one of his gloves away from his jaw to finish him. Just at this moment every light in the joint goes out.

I was about to jump into the darkened ring and feel around for my fighter but was afraid they might disqualify him if the lights went up and I was in the ring. In a few seconds the lights are switched on and there lies Tomato out on the floor with Conroy holdin himself upright by grabbin the top rope, while staggerin like a drunken sailor.

The referee starts to count but I jumped in and dragged the kid to his corner, forfeitin the fight, for I know

he aint goin to come around for a long while. It took me 10 minutes to revive him and then he told me just what I suspected. The referee was in on the frame. When he saw that Conroy was through he gave the office to the guy handlin the lights. This bird turned them off. While the place is as black as Joe Gans, the referee reaches into his blouse, brings out a jack and whips Tomato on the dome, droppin him like a log.

He swore after the fight that just as the lights went out Conroy let fly with a wild swing that knocked my kid dead. Conroy couldn't stop Tomato if the kid had on handcuffs and shackles and they let Socks go in with a L-han club in each duke. But try and make them believe that in Troy.

Your old pal,  
Con.

## SAN FRANCISCO SHOWS

### ORPHEUM, FRISCO

San Francisco, Aug. 31.  
Excepting Artie Mehlinger and George W. Meyer, the acts on the Orpheum bill this week were holdovers or had played here before, but despite the familiarity there was so much good comedy the show ran well, giving an enjoyable entertainment.  
George Ford and Flo Cunningham contributed much class and many laughs with their confidential domestic talk along original lines. Both possess striking personalities and deliver in finished style. Their encore speeches appear superfluous and let them down light.  
Gibson and Connell, well down toward the finish, with a sketch entitled "The Honeymoon," scored a big laughing success, receiving enough applause to warrant a speech.  
The Marion Morgan Dancers, consisting of an octette of girls, headlined and closed the show. The girls displayed artistic terpsichorean ability, but on the whole the act lacked the usual Morgan pretentiousness and failed to hold the interest, losing a big portion of the audience.  
Carson and Willard, held over, stopped the show, while Mehlinger and Meyer were very successful next to closing. A medley of Meyer's songs, with a line in each song emphasizing Meyer as the melodist, delivered in a kidding manner by Mehlinger, landed solid applause.  
Scanlon, Denno Brothers and Scanlon equalled their success of last week, and the Four Lamy Brothers, also holdovers, gave the show a great start, while William H. Crane and Co. in "The Mayor and the Manicure" held third position interestingly.

### PANTAGES, FRISCO

San Francisco, Aug. 31.  
Pantages this week has a pretty good and well diversified bill.  
Dorothy Morris and Co., a trio of miffy girls, set a fast pace opening with synopsis and artistic dances nicely presented. The clever and versatile dancing of Miss Morris got big returns.  
Pantzer-Syvilla, a couple of men, won hearty applause with their acrobatics following some talk, with half the team entering from the audience. The last was indifferently received.  
The Dixie Four, a colored quartette next to closing, received more solid applause than any act in montas for their excellent harmony singing while their contagious eccentric dance tied up the show.  
Pert and Sue Kelton, a couple of girls, starting with trombone and cornet, were a genuine hit. The trombonist displayed keen versatility, putting over Chaplin and Frisco impressions cleverly, also displaying ability on the drums and in saw playing.  
"Good Night London" is a musical comedy tab with an excellent cast featuring Ralph Bell and Joseph Bonner. As the headline act, it had the audience with it from the start and held the closing spot to a nicety. Harry Lewis presents the big act which is filled with laughing situations and carries a neat chorus.  
"A Springtime Classic" proved a pleasing novelty. Joseph Belmont and Mary Fulton comprise the offering consisting of bird impressions, piano and flute playing, seemingly harmonized with numerous canary

We Cater to the Profession

**Pantford**

The Home With a Conscience  
111 Powell 265 Washington  
San Francisco Portland, Ore.

**A. C. BLUMENTHAL & CO., Inc.**

REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

HEADQUARTERS

**GREEN ROOM CLUB**

Thespians' Rendezvous Supreme

# Cafe Marquard

BIG REVUE FEATURES

COLUMBIA THEATRE

SAN FRANCISCO

GEARY and MASON

## LEVEY GETS 10 MORE IN NORTHWEST

### Mel Levey Will Return to Frisco Office Instead of Kansas City

San Francisco, Aug. 31.  
Mel Levey, who has been touring the northwest on behalf of the Bert Levey circuit, will not go to Kansas City as first planned, but will return here to assume charge of the San Francisco office; his former position. Dick Penny goes to the Denver office while Bert Pittman will head the Seattle headquarters.  
The recent northwestern acquisitions made by Levey will be in full swing next month, giving Levey 10 more weeks out this way. Bill Dailey of the San Francisco office leaves for the northwest this week to represent Levey on the road.

### SHUBERTS ON COAST

Reported in Deal with Curran for New Los Angeles Home

San Francisco, Aug. 31.  
A deal was made last week by Homer Curran with Joseph Toplitzky of Los Angeles for the construction of a theatre in Los Angeles on property adjoining the new \$8,000,000 hotel to be built by John E. McBowman of the Biltmore hotel interests. Plans for the new theatre have already been drawn by Schultz & Weaver, architects of New York.  
The house will seat 1,800. It will be known as the Shubert-Curran. Work is soon to start so that the structure may be ready at the same time the new San Francisco Curran theatre will be done. The deal for the southern house will give the Shubert-Curran combination two excellent California houses and pave the way for strong holdings on the Pacific Coast and in the northwest.

### ORPHEUM JUMPS

Players in Frisco Come All Way Across Continent

San Francisco, Aug. 31.  
The summer season arrangement of bills was especially noticeable last week at the Orpheum when four of the acts opened here after direct leaps from the east.  
The Four Lamys came all the way from Boston without a stop; Carson and Willard were here from Philadelphia; Scanlon, Denno Bros. and Scanlon dropped in from St. Louis; while Nadje arrived from Chicago. Nadje is the only one of the quartet that wasn't held over, she sails for Australia Sept. 6.

### CURRAN'S NEW TENANTS

San Francisco, Aug. 31.  
With the coming of September 1, Homer Curran, Fred Giesea and W. A. Rusco, are preparing to vacate their present offices in the Curran theatre building which is to come under the management of Harry Bailey for Herbert A. Harris and Charles H. Brown on that date.  
Giesea, who has been doing the booking of road shows coming out this way, will move to 1626 Market street temporarily until the new Granada theatre is completed. Rusco will accompany Giesea.  
To date no bookings have been made for the Curran until the latter part of October when the first road show will appear. Meanwhile the Century is to undergo renovations and will probably open by the middle of the month with some feature picture.

### WIFE ASKS HALF

San Francisco, Aug. 31.  
Frank G. Parker, theatre man of Stockton, is defendant in a separate maintenance suit filed by his wife last week. The plaintiff asks for half ownership in Parker's theatrical properties in Stockton, Manteca and Pasadena.

### Symphony at Columbia

San Francisco, Aug. 31.  
The eleventh season of the San Francisco Symphony Orchestra will open at the Columbia theatre October 28. A series of twenty-eight concerts has been planned for neighboring cities of the bay region. Alfred Hertz is in charge. A. W. Widenham is manager.

## OBITUARY

### CHARLES M. BREGG

Charles M. Bregg, aged 57, died Aug. 28, after a long illness. He was born in Virginia and for years served as dramatic editor of the Gazette-Times, Pittsburgh, where he built up a reputation as a writer on the theatre and a fortnight, able newspaperman. He is survived by a wife and daughter.

### OSCAR N. WALCH

Oscar N. Walch, of the vaudeville team of Walch and Rand, died suddenly Aug. 21, at the Hotel DeFrance, aged 46. Deceased had made application for membership in the N. V. A., but it had not yet been acted upon. The N. V. A. took charge and sent his body, accompanied by the widow, to their home at Pueblo, Colo.

### Frederick Starr

Frederick Starr, for nearly 20 years connected with the stage, died Aug. 20 at his home in Los Angeles. He was born in San Francisco 43 years ago.

### STATE OPENING

(Continued from page 2)

It was a delicate matter, as the office building is over the lobby and the dressing rooms connect with the Loew annex building on West 46th street. The total insurance on the structure is \$2,500,000.  
It is claimed the house has a seating capacity of 3,000, but the actual number of chairs is 3,455.

### Opening of Loew's State Big Ballyhoo

Monday was Ballyhoo Day on Broadway.  
Not within the past 25 years has there been a single day that carried as much history making action in the world of the theatre as was held within a 12 hour period on Aug. 20, 1921, from noon to midnight.  
Two event, both marking milestones theatrically, passed in review.  
The first was the Frank Bacon farewell reception and the attendant parade down the main stem early in the afternoon. The second, and by far the more impressive, was the tremendous jam that centered about the corner of Broadway and 46th Street for the opening of Marcus Loew's State theatre, the first theatre he has built in the heart of the theatrical district in the town that saw the beginning of the Loew fortunes.  
From early in the afternoon a cordon of police was thrown about the house. As the evening drew on mounted police were added to those on foot to keep the crowds moving and make it possible for those holding tickets to gain admittance to the theatre.  
Those that arrived on foot had literally to fight their way into the doors. Those that arrived via motor managed to gain the curb in front of the house, but there they were in danger of being swamped by the crowds until those in charge of the police arrangements managed to get a couple of mounted men on to the sidewalk and clear the way from the street to the house. Later it was necessary for one of the mounted officers to ride into the lobby of the house to clear that space of the mob that managed to filter in one by one past the police lines on one pretext and another until they completely filled the lobby space.

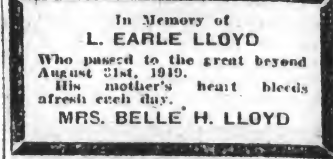
### Great Showmanship

And it was all done with showmanship! Showmanship that got down to the first essentials of the game, that of attracting crowds and making them stand and wait for something to happen! The crowds did gather and they did stand and

### MAUDE FULTON TOUR OFF

San Francisco, Aug. 31.  
The Maude Fulton-Robert Ober road engagement scheduled for California small towns this month has been called off by W. A. Rusco and Fred Giesea, whose offer for an outright purchase of the stars and company was refused by George Eby and Ralph Pincus, sponsors for the Fulton engagement at the Curran, which closed last Saturday after three weeks. "Pinkie" and "Sonny," Miss Fulton's latest plays, were used at the Curran during that stay and it was thought these would be the plays for the road tour.  
The Curran engagement averaged about \$6,000 weekly.

For the past six years the deceased had been in picture work. Mr. Starr is survived by his wife and one son, Laurence.



In Memory of  
**L. EARLE LLOYD**  
Who passed to the great beyond  
August 21st, 1919.  
His mother's heart bleeds  
afresh each day.  
**MRS. BELLE H. LLOYD**

Mrs. Martha S. Pittack, aged 51 years, wife of Robert F. Pittack, former councilman and prominent citizen of Bremerton, Wash., and mother of Wanda Hawley, died at her home a few days ago, after an illness of 24 hours. Death was due to a stroke of paralysis.

The mother of Lester Stevens member of Fiets's San Francisco staff and leader of Bert Levey's Princess orchestra died in that city last Wednesday after an illness of several weeks.

wait for events. Those that saw the Bacon send off in the afternoon felt that it was going to cast a damper on anything that could be pulled for the Loew opening. But they figured wrong.  
Eight o'clock on Monday night, while the crowd was gathering, attracted by the flaring of two Sunlight arcs that made it possible for the weekly news events camera men to shoot the arriving celebrities, brought a distinct act of courtesy that was remarked by everyone. It was the arrival of the B. F. Keith Circuit Boys Band which marched up Broadway headed by a banner reading "B. F. Keith's Circuit Extends Greeting and Best Wishes to the Loew Circuit for the Success of the New State Theatre." The band then remained on the former K. of C. hut triangle and gave an impromptu concert, entertaining the crowds that filled the street from curb to curb from 44th to 46th Streets.

Then as the notables of the stage and screen began to arrive the crowds grew so unmanageable that it was impossible for the police on foot to handle them. As each of the favorites arrived, the big arc lights were shot on and the cameras began to grind and that was the cue for the crowd to push forward to try to see who was being "shot". Theda Bara was almost swept from her feet and the world's heavyweight champion Jack Dempsey fared no better when he showed. The mounted cops were the only thing that saved the champ from remaining out on the street and never getting into the theatre. The same state of affairs prevailed as Norma and Constance Talmadge appeared accompanied by Joe Schenck, James J. Corbett and Billy Van Derhulme, Richard Barthelme and scores of others equally known to fame appeared.

It was long after 9 o'clock before the crowd showed any signs of weakening in their determination to stick to the last. The weekly cameramen slipped from their platforms and went their way, but the crowd still stuck.

### Doormen Tempted

Later it became apparent why they were sticking. Someone raised a cry of "Here comes Doug and Mary" and the jam that was apparent earlier in the evening started all over again. It was a false alarm, however, and from that time on the crowd dwindled.

Mary and her husband witnessed the opening of "The Wheel" at the Gaiety. Those of the business end of the picture fraternity in the lobby during the evening could not understand why this duo of stars figured they could afford to pass up the State opening.

One distributing head stated that Loew, as the biggest single independent factor in the picture exhibiting world, undoubtedly spent more than \$750,000 a year with the United Artists for the Pickford and Fairbanks product and that the commercial sense of both of the stars should have been sufficient to make them see the value of being on hand.

Some of the rough workers along the curbs managed to get hold of a number of balcony seats for The House and were offering them at \$6 a seat. There were offers of bribes early in the evening to doormen and other attaches of \$10 to slip a couple past the doors. One doorman said that he could have cleaned a couple of hundred if he had had seats to get rid of.



# INSIDE STUFF

ON VAUDEVILLE

Several professional women recently sub-let an apartment close to the theatre district for the summer, but it was not long before the regular tenants were complaining about the noise let loose by the newcomers. The climax came about ten days ago when two of the women decided to get even with a male caller by attempting to throw him out of the seventh story window. It looked like a sure murder for a time, and, as it was, the man only got off after being severely beaten. This row led to the building superintendent giving the women the air. Among them was a vaudevillian who is suing for divorce.

A small-time actor not working this week was walking along Randolph street, Chicago, when he met a team playing at one of the four-a-day houses. Stopping them, he remarked: "You ought to see 'The Golem.'" "Golem," did you say," repeated the male member of the working team, "why you should of seen our second show tonight and you would know what 'Golem' means," and then the couple walked haughtily onward, leaving the questioner stand to argue with himself as to just what he did mean.

## SHUBERTS' ONLY SPLIT

New Bethlehem House Playing Shubert Vaudeville Twice Weekly

The Lorenze, Bethlehem, Pa., opening Monday as a Shubert-booked vaudeville house is the first Shubert vaudeville opening. The house, recently completed, is owned by H. Heiberger, who has entered into a booking arrangement with the Shuberts for bills, the latter having no interest in the theatre.

The Bethlehem house will not play the full Shubert vaudeville shows, the bills being made up from the smaller turns on the agency's books, with the shows to be played on a split week. It will be the only split on the Shubert route.

It is planned to use the Pennsylvania house to a certain extent as a break-in point.

## N. V. A. COMPLAINTS

The following complaints have been filed with the National Vaudeville Artists' Complaint Bureau:

Gertrude Vanderbilt against Ford and Goodridge, infringement claimed by Miss Vanderbilt on song, "You Can't Believe Them."

F. Cordini against another Cordini, of Steel and Cordini, alleging infringement on name.

Low Leslie, agent, against "Mammy," Leslie acting for "Aunt Jemima" and alleging "Mammy" is a copy of "Aunt Jemima." Infringement, according to Leslie, consists of style of delivery in songs, make up, mannerism, etc.

Basil Lynn against P. O'Malley Jennings and William Howland, alleging infringement on finish of act now being done by Lynn and before that done by Lynn and Howland.

Eddie Powell against Fedrow and Coulter, infringement on "Yankee Doodle" bit.

Harry Coleman (Coleman and Ray) against Walters and Walters, second complaint on rights to walking doll used by Walters and Walters.

The complaint of James Francis Sullivan against Henry P. Dixon, in which Sullivan claimed Dixon failed to give him four weeks' notice, in accordance with his (Sullivan's) agreement with Dixon, has been settled by Dixon paying Sullivan a sum of money (amount not given) in settlement of contract claims.

## FRANKLIN'S FIRST SHOW

R. S. Moss' new Franklin, 161st street and Prospect avenue, opens Labor Day with the following bill: Jimmy Lucas and Francene, Dave Harris and band, Goffs Bros., Jack Trainor & Co., Royal Gascoignes and Wells, Virginia and West, Danny Simmons will book the house through the Keith office, in conjunction with others of the Moss-Keith string. The policy will be pop vaudeville and pictures, two shows daily, with a bi-weekly change of bill.

The Franklin seats 3,500 and cost in the neighborhood of \$1,000,000.

## East N. Y. House Playing Split Week

The Hopkinson, East New York, Brooklyn, will commence a pop vaudeville policy Thursday of this week, four acts on a split week booked by Jack Linder.

The house, owned by Samuel Low, of New York, formerly played pictures.

## NEW ACTS

Daisy Remington of the old Hines and Remington team is making a vaudeville comeback this fall in a vehicle written by Hugh Osborne, the playwright.

## CIRCUS CUTS TEXAS

Ringlings, to Cross the Carolinas to Avoid Cotton Belt

The Ringling circus will avoid Texas and Oklahoma this season, coming east across the Carolinas in order to avoid a trip through the cotton belt which is reported in poor financial condition owing to the low price of raw cotton and the high cost of farm labor.

The route will thread through these sections where cotton cultivation has been reduced by the boll weevil and dairy farming substituted. The tour will probably end somewhere in Virginia Oct. 22.

The new Ringling Bros.-Barnum & Bailey route card just out brings the show into Omaha Labor Day and carries it to St. Louis for the three-day stand Sept. 17-19. From Omaha the tour goes: Sept. 6, Jefferson, Ia.; 7, Des Moines; 8, Mason City; 9, Waterloo; 10, Cedar Rapids; 12, Freeport; 13, Bloomington, Ill.; 14, Champlain; 15, Mattoon; 16, Decatur and St. Louis.

The Andy Downey circus will stop Oct. 11 in the south, making an early ending for it. Downey has booked his elephants for fairs at \$1,000 weekly. Several of his acts have left and the circus is running short in turns.

## HOUSES OPENING

Sablosky & McGurk expect to have eighteen houses open by Labor Day, including three new ones. The Allegheny is slated to reopen Sept. 25 and on Labor Day the Broadway, Cross Keys, Norristown, South Bethlehem, Camden and the Alhambra are due to resume activities. The Globe, Philadelphia, and the Sablosky houses in Trenton, Washington, Baltimore and Wilkesbarre were running all summer.

Orpheum, Galesburg, Ill., (vaudeville), reopened Aug. 22.

Empress, Danbury, Conn., reopens with vaudeville Sept. 5.

The Alhambra, Brooklyn, reopens Labor Day, playing six acts.

Strand, White Plains, N. Y., plays vaudeville commencing Labor Day.

Because of the state convention of the Knights of Pythias and increased patronage, management of the four Oil City, Pa., local theatre have agreed to reopen Monday.

Opera House, St. John's, N. B., Aug. 22; Strand, Halifax, N. S., Aug. 22; Music Hall, Lewiston, Me., Sept. 5; Bijou, Bangor, Me., Sept. 5; Altonia, Harrisburg, York, Easton, Allentown, Reading, Pa., and Utica, N. Y., Aug. 29; Proctor's, Albany and Troy, Sept. 5; Keystone, William Penn and Gerard, Philadelphia, Sept. 5.

Loew's, Kansas City, opens Sunday for the season with the regular Loew western shows.

The Pignola theatre, Allentown, Pa., owned by D. E. Knorr, will install a split week vaudeville policy beginning Labor Day. The house has heretofore played straight pictures, a stage having recently been installed.

## IN AND OUT

Kaufman Bros. left the bill at the Brighton Beach Music Hall Aug. 28 on account of illness. Monday they emceed the Palace New York. Frank Van Hoven took the vacancy.

Illness of one of the members of the Texas Comedy Four caused the act to drop out of the bill at the Fulton, Brooklyn, the last half of last week. Gillen and Mulcahy substituted. Gillen prior to entering vaudeville was the orchestra leader at the Fulton for several years.

## ENGAGEMENTS

Lillian Ring, "Tickle Me."

John Merky, "The Six Fifty" (Kugel).

Malcolm Fassett, "The Silver Peacock" (Selwyn).



Here I Am  
ANNE KENT

Playing for Mr. Loew. Horwitz & Kraus say the reports are okay. I've got my health and an offer to go back to Australia. Not too bad, eh?

## TORONTO FAIR COSTS \$750,000 TO OPEN

### Big Two-Week Event Draws From Theatres, Just Opening

Toronto, Aug. 31.

The Canadian National Exposition, better known as the Toronto Fair, Monday officially opened the fair season, which permits consecutive bookings of fifteen or more weeks. Though the first to get under way the Toronto Fair is the biggest this side of the water. Its fine permanent exhibition buildings make it the biggest in the world. Last year the fair drew 1,250,000 paid admissions. That is over one-sixth of the Dominion's population and is running two weeks.

The theatrical season is under way this week, but the fair is sapping almost all trade starting this season. All events go as scheduled, rain or shine. Loew's Yonge Street usually has standing room with a long line by 1 o'clock, but Monday at that time only a handful was in line. The size of the fair is measured by the cost of opening it. This year's figure is \$750,000. Numerous bands entail an expenditure of \$40,000 alone. The fair grounds extend a mile and a quarter along Lake Ontario. The grandstand holds 72,000. The capacity will be doubled next season. The show is now playing capacity. It is arranged in circus style. May Wirth and Family are the headliners, getting \$5,000 on engagement. Others are Zeno, Moll and Carl; Poodles and Dotter; Sully, Roger and Sully; Regals Martels Vintour; Trick House, Lemarts, Four Ortons, Ronalds, Margaret Hill, Icelanders, Coglen and Comedy, Buckleys, Attano, Hardy, International Nine.

Despite enormous crowds there is not a sheet of paper in Toronto. Midway concessions are free of paddle wheels. One section is allotted to the Wortham Shows, which are giving 35 per cent gross to the fair management. Orren and Vicky Day-enport have settled their differences and their riding act continues intact. The wife withdrew divorce action started in Chicago recently.

## ILL AND INJURED

Oswald Oz (Polly and Oz) was operated on this week at a local hospital for appendicitis. The Keith route of the act has been put back three weeks on account of his illness.

Oz (Polly and Oz) was operated on Aug. 24 for appendicitis and peritonitis by Dr. Jerome Wagner, at St. Bartholomew Hospital. He is recovering.

Anna Elmer of the Loew publicity office sustained a fractured arm last week while on her vacation in Thomaston, Conn. It was necessary to take Miss Elmer to the Waterbury, Conn., hospital, where it is expected she will be confined for about two weeks.

Hugh L. Conn (Bahof, Conn and Corrine) has been taken to the Hays Brothers Hospital, at Rochester, Minn., for a major operation. Jerry H. Herzell is taking his place during his absence.

Mabel I. Sampson of Sampson and Douglas is at her home in Ashokan recovering from a major operation performed in Chicago.

## LICENSE REFUSED

Kansas City Will Not Allow Circus to Show on Labor Day

Kansas City, Aug. 31.

At the request of the Central Labor Union of this city, Mayor Cowgill has instructed the city license department to refuse to issue a license to the Ringling circus to show here Labor Day. There is a local ordinance, passed a couple of years ago, prohibiting circuses from exhibiting here on the Fourth of July, Labor Day or Christmas. It was passed at the request of the labor leaders who feared the parades would interfere with their demonstrations.

This year's request to the mayor seems precautionary as the Ringling shows are not billed here for that date. Some opposition paper was put up several weeks ago when Sells-Floto was here but it was not dated.

## MATRIMONY, ETC.

Troy, N. Y., Aug. 31.

Charles A. Prew is a good lion tamer and a pretty fair woman tamer, but he can't conquer the law. Last week's experience taught him this. He arrived in this city with Mary A. Granville, 19, and Mary Brown, 18, both of whom had hooped it all the way from Lebanon, N. H., where the hero was playing with a circus, and was immediately arrested under the Mann White Slave Act, and arraigned before a United States Commissioner. The Commissioner decided not to hold Prew and he was then picked up by the police on a charge of vagrancy.

Meanwhile, the Salvation Army became interested in the case of the girls.

## BALLARD-MUGGIVAN SHOWS REFORMING

### Report Circus Men Order Cleanup of Lot for 1922 Season

The word was circulated in New York this week that the Ballard-Muggivan circus group had been instructed to clean up the lot for the balance of the current season, and plans had been laid out for conducting next season's tour on a strictly business basis, minus any sort of loose practice around the half dozen shows they operate.

The inspiration, so it is said, for this move lies in the fact that the statement for the tops out this year to date make an unsatisfactory showing. The Sells-Floto property is understood to stand perilously close to a deficit, estimated at between \$75,000 and \$100,000, while none of the others—Yankee Robinson, John Robinson and Wallace—is returning any staggering profit. The Sells-Floto show was not allowed to open in Newark, N. J., for the surface reason that there had been some jam in the license office. The same thing happened in Albany immediately after, the reason in the latter case apparently being the transit strike.

These experiences are said to have been very expensive, and the suspicion prevailed that the reputation of the show as it came across New York state from the middle west had had something to do with the "unfortunate" occurrences in the two cities.

Muggivan and Ballard are not by



Trudie RECKLESS and Charles ARLEY

Who are presenting their sensational novelty for the 60th consecutive on the Loew Circuit under the direction of ABE FEINBERG.

and learned that the lion tamer was willing to marry Miss Granville and vice versa. Police Justice Byron dropped the vagrancy charge and united the couple in wedlock. After the fatal words had been pronounced, Prew remembered that he had once married a woman from whom he had not been divorced, and he was accordingly arrested as a bigamist. He now wishes that he had stuck to his lions and left the woman alone. The animal trainer is only twenty-one years old.

## LUNA QUILTS EARLY

Elephants Out—Free Acts With—drawn on Labor Day

The elegant display in Luna Park departed last Saturday and all free acts will be withdrawn next Monday. These features and the Arthur Pryor band have been the excuse for the 20 cent admission at the gate.

After the circus features and the gate will be continued. Patrologie is said to have been light during the cool August and the cut in expense comes several weeks earlier than usual.

any means through with the circus business. It is understood that the plans for next season contemplate a considerable outlay in equipment, and the personnel of the troupe will be on about the 1921 scale.

The Hameford Family has been signed again as feature display. The ring turn will not play the Hippodrome this season. It has been booked for Shubert vaudeville.

## World's Champ Swimmer and Act

Duke P. Kahanamoku, world's swimming champion, is to enter yagdeville. Duke, who is now in Honolulu, has been in correspondence with the local big time offices and will produce a tank act. He will be assisted by his brother and sister who sing and play native instruments.

## Song Cannons Booked

Wheeler Wadsworth, Victor Acker and George Hamilton, comprising the All Star Trio of the Victor Talking Machine record-making staff, have been booked for vaudeville in the Keith houses, with an opening shortly, by Charlie Morrison, of the Ray Hodgson office.

## CHICAGO VAUDEVILLE SHOWS

### PALACE, CHICAGO

Chicago, Aug. 31.  
After being dark for the past two months this house opened its vaudeville season with a typical Chicago vaudeville bill. Many of the acts are regular standbys, most of them having been seen at least twice last year. This did not stop the regular customers from applauding, and it was like old times to see the show go over. The season started with probably the hottest day in August, but everyone was happy the Palace is open again. Kitty Doner with her sister Rose and brother Ted were the headliners, and lived up to expectations. The act was never in better shape, and the way the trio worked seemed the swiftest of fans and kerchiefs into wild applause.

The show was opened with an act of one, Two Sterns, xylophonists, a clean-cut mixed team, with the girl making two classy changes and using colored mallets to correspond with her clothes. They started the show off in high and were forced to come back for an encore. Bartram and Sexton sang their way into an easy early hit. The boys have a lot of class, and wear tuxes as if to the manner born. Dorothea Sadler and Co. were the weak spot of the show, although the cast is not to blame, as they put over the piffle given to them. William C. DeMille had an idea, but failed to write up to it. The sketch is laid in "1939," still all the props used are of the 1921 vintage, and some of them could date back further than that, for example, an old-fashioned phonograph playing "Marge." It is the triangle, only reversed with the man paying. The entire thing was ludicrous, and for a minute it looked as if the sketch would never finish, as there was a cold laugh from the audience that spelled calamity. But the courage of the players pulled it through.

William Gaston and Helen Rapport are the supporting cast. Jack Joyce came back with a new act. As soon as Joyce finds a few stronger stories it will sail along very smoothly, as it has all the requirements of a big-time single of merit.

Harry Langdon and Co. in the tried and proved vehicle didn't miss, but time is telling, the laughs are getting weaker. Lloyd and Rubin with their funny talk goaled 'em for a sure fire all-time Palace hit. The boys then came back for individual dances that brought another salvo of applause. The Doner Family followed all this dancing, but it never phased them one bit. With Kitty Doner as the nucleus, this act was built for vaudeville consumption, and vaudeville took them to her heart. Since last seen here the act has added a Bowery dance, with Miss Kitty taking a cou-

ple of "Dooleys" that were darbs. The act finished with everything the gang could offer, including a speech of thanks.

Gene Greene, unassisted outside of a few song pluggers who sat in the audience, swept along and never lost a soul until he came to his stories, and then patrons hesitated, wondering whether they should hear the rest of the stories and miss their suburban trains or hear Greene finish. Most of them decided to make the train; they were right. Greene is singing, one new song that sounds like a winner. Fivek and Penny could give lessons to a lot of dumb acts, speed, action with showmanship, every minute crowded with a thrill, and no let up on account of the heat or the small crowd. After the boys got started they made them wait in the aisles for the finish.

### STATE-LAKE, CHICAGO

Chicago, August 31.  
The crowds were in a happy-go-lucky mood and the bill was "the more you see, the more you want." The bill did not hold any big drawing card, yet the people came, even stood in line, knowing that this house gives value. It was a good test on the drawing power of the house, and not the bill. The burning sun couldn't keep them away. This is all in the face of the Palace, just around the corner, opening this Monday, and even when the Apollo enters its vaudeville regime this comfortable, everybody's pet house will keep them waiting outside. As long as the State-Lake has been open, a pretty girl appeared on the stage with a large sign, having the act's name upon it. This week the announcer was put into operation. It is a spool-like device, with the bill printed on a roll, and operated back stage. The roll turns until it comes to the name of the act appearing.

Al Wohlman was the "Big Squeeze" of the bill and held up the show. He sang himself into a show stopper, and very few shows have been stopped the way he did it. Wohlman has a little history behind him. For a very long time he warbled in local cafes, and toured the small time. His latest appearance was with the Fanchon-Marco revue, in which he was one of the principals. It took big time a long time to realize that they were overlooking something worthwhile and now they have him and should keep him. Many years of practice have put a fine polish to Wohlman's style and it is a legitimate and welcome one.

Mr. Wohlman enters in a school graduate's frock, offering a few highly amusing specialty songs of how the I. C. S. had trained him. Then he goes into a number about a chap who chased Webster off the map, when it came to speaking English, but when he ate, the peas kept rolling off his knife. Each of these ditties brings smashing applause. Then he dons the graduate's garb, sings popular numbers, ending with an Al Jolson impression. He slips into each number with prose.

The Rayolites have fitted up an easel with light effects and when the man completes a painting it is made much more attractive by electrical effects. The subjects of the paintings are well chosen. They opened the show in a novel fashion. The Two Rozellas came second. The act is the same as before with a few changes in the popular selections. As usual the man's drunk character and playing brought the applause, while the woman is excellent at the harp.

Bernice Howard and Jack White showed a comedy sketch, the plot of which has to do with a man caught slipping out at night. His wife demands an explanation, and he wants to know why she is fully dressed. The man wanted to play poker, the woman wanted to dance. They decide to go to their separate beds, which have a screen between them. When both think the other is asleep, they slip out. A few slides are then

## AARON JONES TIES UP PICTURES FOR LOOP

### Secures First Run for Roosevelt Theatre to Shut Out New Chicago

Chicago, Aug. 31.  
Aaron Jones, of Jones, Linick & Schaefer, has developed to be the thorn in the side of Balaban & Katz with respect to their obtaining a variety of program and special pictures for Balaban & Katz' new \$3,000,000 theatre, the Chicago, due to open very shortly.

The Chicago will seat 5,000 and is located diagonally across the street from J. L. & S's Randolph theatre, which holds the key to the picture situation in the loop. Half a block below the Randolph on State street is Ascher Brothers' new \$1,000,000 house, Roosevelt.

The Chicago would be direct opposition to the Roosevelt, as the policies no doubt would be similar. Pitted in between these two the Randolph might have been smothered as far as revenue were concerned, as its price of admission is the same as charged at the Roosevelt.

To spike any efforts which Balaban & Katz might make toward obtaining the Paramount program for the Chicago, Jones made an agreement with the Ascher Brothers whereby he would arrange to get for them the first run of Paramount pictures in the loop at the Roosevelt. He then prevailed upon Adolph Zukor to give Ascher Brothers the Paramount franchise for first run in the loop.

In making this deal Mr. Jones did not overlook he had six small picture houses downtown which could afford to run the Paramount picture subsequent to their showing at the Roosevelt. He arranged with Ascher Brothers immediately after a picture concluded its engagement at the Roosevelt it would be shown at the Orpheum, a J. L. & S. house down the street, and subsequently at the other J. L. & S. theatres.

After putting over the Paramount deal with Ascher Brothers, Jones had the latter "sewed up" as far as their desire for big features could be satisfied, and then began to intrench himself with respect to the production which the Randolph would get to combat the Balaban & Katz policy. He has signed up for the output of the Associated Artists, Metro, Fox, Pathe and numerous other independent producers.

Besides these he has contracted to play all of the big "specials," which include "Way Down East," "Over the Hills," "The Four Horsemen" and Douglas Fairbanks in "The Three Musketeers." The latter has opened an unlimited engagement. Even though the Randolph plays the super productions there is no presentation in conjunction with them, nor is there an augmented orchestra used. The rental for this house is nominal, and an admission charge of 50 cents is made.

The Ascher Brothers also have an "ace" in the hole by being able to have first call on the Goldwyn product in Chicago. Goldwyn is financially interested in the Ascher Brothers enterprises.

thrown on the olio drop, telling how the man had won at poker. The curtain rising shows the hubby and wife stealing in. Cross fire talk takes place, they find each other out, and decide to discard the twin beds and screen. It has many funny situations, but not so clever lines.

"Blue" Bert Kenny, with the assistance of I. R. Nobody, fed his familiar talk about an argument. Kenny's material is standard, and is always appropriate. He is a cork artist of a type and class by himself. "Bubbles," a miniature revue, featuring Jack Norton and Queenie Smith, was welcomed with open arms. Then came Al Wohlman. Wayne Breiman and Alma Grace roller skated themselves into high favor. Applause often interrupted their feats. Olsen and Johnson and Miss Robbie Gordon not seen at this show.

### McVICKER'S, CHICAGO

Chicago, Aug. 31.  
Sometimes a crowd shows its appreciation by laughing without applauding. That is the sort that witnessed what is termed the opening of the 1921-1922 season. The bill proper held a few high lights. Likely in this house, operating year round, the commencing of the new season did not mean as much as to the houses which are opening their

doors after having them closed for a few months.

The real treat on the entire bill was Ralph Whitehead. Small time crowds here have been showered with motion picture stars, appearing in person. But it has been a very long time since a musical comedy star entertained. Perhaps this had its influence on the success of Whitehead. Nevertheless, Whitehead worked with a glossy polish, art, nonchalant, care-free manner and presented his characterizations appropriately. The stories, depicting each character, were highly amusing, and did not overshadow the tricks Whitehead employed in making each character real. In every sense he must have felt that the approbation accorded him was just as sincere and voluminous as he would have received in a two-day house. The Lampinis opened with their "magic." Both the man and woman handle the hoak of doing a trick and showing how it is faked. Kneeland and Powers have an offering which meets the No. 2 demands here. The miss has a lot of appearances and plays the violin pleasingly. Her male partner does some singing, talking and a little dancing. The turn looked as though time will remove the rough edges.

G. Swayne Gordon, with his cast of another man and woman, served his sketch of a drunken fellow who spoils everything by talking too much. Gordon is great and his vehicle affords the opportunity to bring out many good situations. The only suggestion is that the other man with the act enunciate more clearly. Peggy Vincent came fourth, leaving the heaviest work of the act to a male plant, who is hefty and has a hearty laugh. The plant interrupts Miss Vincent, crossfires and comes on the stage to sing upon a dare. The man's singing drew the act back for many bows.

Herman and Briscoe start out with great possibilities, slow down, and then pick up on their final song, a parody. The men appear in one, wearing mohair suits. One is a Heb comic, to the other's straight. Jim and Irene Marlein had the flys full of hangings, drops and drapes. The scenery caused a lot of comment, and was enough for a miniature revue. The settings were in one, two, three and full stage, and showed a heavy draft on the exchequer. The man and woman vary their act with singing, violin playing and dancing. The girl is a whizz at manipulating the four stringed box, and got lots of attention on her playing. Once she played a few bars of music on the piano. The man did a few numbers to allow the girl to change to flashy gowns. The team is light, and the wardrobe and scenery meant much in putting them over. Ralph Whitehead followed and left the crowd in a good frame of mind for the following act. Three Melvins. This trio has shown its handspings and acrobatics on the better time bills, and had no trouble in making the closing act as important as the next to closing. Howland, Irwin and Howland and Haverly and Rogers not seen at this show.

### MARETTA NALLY STRIKES

Chicago, Aug. 31.  
Maretta Nally, comedienne with Ike Bloom's "Midnite Frolic," bopped out on the eve of the staging of the new show, breaking a six-week contract.

The morning before the new show was to open she phoned Bloom that she was leaving for New York. Ike told her she had a contract and he would hold her to it. She failed to appear at the opening performance.

Miss Nally formerly appeared with Jack Allman in vaudeville.

### Joe Erber Sells at Belleville

Chicago, Aug. 31.  
Joe Erber has sold the Washington Airdrome, and the Lyric at Belleville, Ill., to the Mullen Building Corporation. Erber is said to have received \$100,000 for the property.

## HYATT'S BOOKING EXCHANGE

Booking Better Tabloids—36 W. Randolph St., CHICAGO

## Fritzel's Friars Inn

Northeast Corner Wabash and Van Buren  
EXCELLENT CUISINE, SERVICE AND DANCING—PROFESSIONAL NIGHT EVERY WEEK  
M. J. FRITZEL, PROP. Wabash 6815. CHICAGO

## RUSSELL PHOTOGRAPHER

SHADOW PICTURES A SPECIALTY  
Special rates to the profession  
209 SOUTH STATE STREET  
REPUBLIC BUILDING CHICAGO  
PHONE HARRISON 9361

**EUGENE COX SCENERY**  
1734 Ogden Ave.  
Phone Seeley 3801  
Chicago  
ASK ERNEST EVANS

**"ELI," The Jeweler**  
TO THE PROFESSION  
Special Discount to Performers  
WHEN IN CHICAGO  
State-Lake Theatre Bldg. Ground Floor

**MEIER & SULLIVAN**  
HENRY  
IN  
MERCHANT TAILORS  
TO THE PROFESSION  
610 State-Lake Bldg. Chicago, Ill.

**"ST. REGIS" HOTELS "MARION"**  
516 N. Clark Street CHICAGO 505 W. Madison St.  
**PROFESSIONAL WEEKLY RATES**  
CHANGE OF RATES  
Single, without bath... \$5.00 and \$9.00  
Double, without bath... \$10.50 and \$12.00  
Single, with bath... \$10.50 and \$12.00  
Double, with bath... \$14.00 and \$16.00  
Thoroughly modern.  
Newly furnished.  
Convenient to all theatres.  
Free rehearsal hall.

**HAZEL RENE**  
HATS—GOWNS—COSTUMES  
306 308 State-Lake Building, Chicago  
IRENE DUROIE, Formerly with HAZEL RANOLS, Fifth Streetland  
Tel. Cent. 1899

**UNIVERSAL SCENIC ARTIST STUDIOS**  
SCENERY DROPS SETS DRAPES  
YOUR CREDIT IS GOOD  
Ideas and plans submitted.  
Our prices and terms will interest you.  
Call or write, 626 STATE-LAKE BUILDING, CHICAGO  
PHONE DEARBORN 1770



## POLICE SEEK C. W. MUELLER, AFTER RAID ON SHOW LOT

Four Grafters Fined \$25 in Chicago—Northfield, Minn., Citizens Force Ban on "Show Sewer."

Charles W. Mueller's carnival in Chicago was raided while playing a lot in the outskirts, four crooked dealers were arrested and each fined \$25, and Mueller is being sought by police.

At Northfield, Minn., the council by a vote of 4 to 2 drove carnivals out of the town over the mayor's veto. The townspeople crowded about the city hall in a demonstration organized to show the sentiment against carnivals. The last one there almost wrecked the town, according to newspaper reports of gambling, immorality, violence and general demoralization.

At Belleville, Ill., the News-Democrat says a recent carnival there:

"Carnivals are so rotten that there is no defense for them from any point of view. They have no redeeming features and should be abated like all other public nuisances."

The women in this outfit looked like rips from East St. Louis and the men like bums. Our people were warned to the queen's taste by sure-looking tin horns who are always thieves, generally gun-toters and often assassins.

## Stockings and Tights

Half Hose—Ribbons—Laces—Undergarments

Aiston's Silk Shop, Ltd.  
14 W. Washington St., Chicago

## CITRO'S RESTAURANT

1014 SOUTH HALSTED STREET, CHICAGO  
Italian Table d'Hôte

Charles Grow—Entertainer De Luxe  
NOTE:—There have been six murders and ten bombs within ten blocks of this place in six months—but don't let that interfere with your dinner. P. in Bohemia with the Apaches of Chicago.

250 ROOMS  
Under New Management  
**HOTEL SAVOY**  
3000 Michigan Ave., Chicago  
A Home for Theatrical People  
at Theatrical Rates.  
Telephone: CALUMET 5652-5653-5654  
Cafe in Connection. Moderate Prices.

14 EAST 22D STREET  
**OPPOSITE "L" STATION**  
**IKE BLOOM'S**  
"MID-NITE FROLIC"  
DANCING BETWEEN FROLICS  
Four Different Shows Every Night. First Evening Frolic at 11:15 P. M.  
Restaurant Service a La Carte. Professional Courtiers Extended.  
Reservation Phone CALUMET 3292.

**NEW YORK COSTUME CO.**  
LARGEST COSTUME MANUFACTURERS IN WEST  
GOWNS  
137 N. WABASH AVE., CHICAGO Central 1801

**BLOOM**  
190 N. STATE ST. Phone Randolph 3393.  
LARGEST AND BEST EQUIPPED  
POSING ROOMS IN THE COUNTRY  
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS  
ALL KINDS OF SCENERY AND SPOT LIGHT. OPEN SUNDAYS

YOU'VE TRIED THE REST  
"THE 13th CF"  
Next Door to Colonial T. at the Folie Palmer  
THE FOLLOWING  
tab. see.  
NOW TRY THE BEST  
"PETE" Soteris  
W. RANDOLPH ST., CHICAGO  
DATE HERE LAST WEEK:—  
M. STEAKS  
M. Rose, Billy Frish, Magine, Murry Sibley, M. Donaldson, Billy Jones, Frank and Sexton, Harry Cooper, Freddie A. Wehman.

## TICKET QUEEN IS LOSING AGENCY GRIP

Coming to N. Y. to Seek Settlement of Shubert Jam

Chicago, Aug. 31. The public has not been getting all of the tickets from the stands in the hotels controlled by Florence Couthouli, "Queen of the Scalpers," as it has been learned that the girls employed at the various stands have been handing out large batches of tickets to outside brokers at a premium of 25 cents over the printed price of the tickets. These outside brokers in turn have been getting an extra half dollar or so profit on these tickets. This greatly incensed Mrs. Couthouli. It was she that had a city ordinance passed by the local council prohibiting any deals being made between brokers and theatre management, which would permit the former to dispose of tickets at a price in excess of the box office figure.

The outside brokers have been advised that this law is unconstitutional and they have retained the law firm of Sabbath, Grossman & Sabbath to test its constitutionality. Samuel Ettelson, who is the corporation counsel here and a big political factor, was formerly a member of the firm of Weymouth & Schnyer. The breach between Mrs. Couthouli and the Shubert theatres is still widening. The Apollo theatre, which has a direct wire with the Couthouli stands, refuses to answer any calls over these lines.

Mrs. Couthouli became greatly perturbed over this incident. But Mrs. Couthouli does not seem to want to stop here. For it has been learned that she has gone to New York with Sammy Ettelson to see J. J. Shubert and ascertain from him what right J. J. Garrity, general manager of the Shubert enterprises here, and Charles Thankouser, manager of the Apollo theatre, had in taking steps to hush her telephone wires for over two weeks, and the Couthouli clerks make no bones about admitting this fact. The Shubert theatres have also eliminated the use of the "Couthouli" name in their newspaper advertising.

It is said that Mrs. Couthouli attempted to settle the \$17,000 loss on tickets, which she tried to dump back at the Apollo, for the "Passing Show" for \$3,500, but that A. H. Woods refused to settle.

Evidently the "Queen of the Scalpers" must have anticipated this open rupture with the Shubert management several weeks ago, as she was angling in the direction of buying heavily for the Powers and Erlanger string of theatres. She made a proposition to the Golden forces for an outright buy of \$100,000 worth of tickets for "Lightnin'".

The powers, Berlinger chain of houses have their instructions not to permit Mrs. Couthouli to "dump" back any tickets whatsoever. As in the Colonial, Fred Stone, in "Tip Top" is going along at a fast gait with an advance sale said to exceed \$30,000. "Lightnin'" and the "Gold Diggers" will undoubtedly run the Stone show a close second in advance sales.

Therefore should Mrs. Couthouli be unable to straighten out her differences with the Shubert management here, the bulk of her business will be lost.

## CHICAGO ITEMS

Chicago, Aug. 31. Louis A. Bachman, the youngest musical director in Chicago, has been engaged by Asher Bros. to lead a nine-piece orchestra at the Terminal.

William Abbott, last with the Savage offices, is now manager of the Studebaker.

Leo Singer, owner of Singer's Midgents, has taken out his final citizenship papers in the Federal Court. Judge K. M. Landis admitted him to citizenship and at the same time granted first papers to five of the members of the act who declared their intentions of becoming American citizens.

At Blackstone B. O.

Chicago, August 31. Eugene Wilder, treasurer of the Colonial theatre, has been transferred by Harry J. Powers to take charge of the Blackstone box office during the run of "Lightnin'." Harold Donovan, his assistant, has been made treasurer of the Colonial, and Russell Morrison, formerly of the McCauley, Louisville, has been made assistant to Donovan.

## FAMOUS SHORTS

(Continued from page 2)

seller before the declaration of the dividend.

It is possible that another element in the renewal of bear operations, which ran from Monday through Wednesday, is the fact that professional bears may suspect that in the long fight of company insiders to support prices on the way up from 45, the bull clique within the concern had loaded itself up with holdings pretty well, and the possibility of turning them out by a determined selling drive might have presented itself. Whatever is going on within the market represents a major financial engagement, as indicated by the turnover in a single day of 35,000 shares of stock.

## Market Flashes

Loew and Orpheum this week participated in the rally which ran through the entire market. Nearly all the active stocks were well up from their lows of mid-August. Mexican Petroleum crossed par from around 85; Baldwin was around 77, from 70, and other speculative issues were strong in like manner. The bulls were jubilant and talked confidently about the long expected "turn," but the under-current of trading sentiment was cautious, regarding the up-turn as merely a temporary bulge, and forecasting another big slump before the market steps out for the long upgrade, based upon some fundamental betterment, such a tax reform.

At the best Loew got past 12 to 12 1/4, and held its improvement well, while Orpheum moved up to 10 1/2, both the best prices since the slump. Nothing of importance happened in the Curb stocks. Griffith marked a new bottom at 6 flat on nominal deal.

ings, and Goldwyn hung around its old price between 2 and 4.

The summary of transactions Aug. 30 to Aug. 31 inclusive are as follows:

STOCK EXCHANGE				
Thursday	Sales	High	Low	Last Chg.
Fam. P. L.	29,000	55 1/2	54 1/2	1/2
Loew, Inc.	1,700	11 1/2	11	1/4
Orpheum	2,700	18	16 1/2	1 1/2
Friday				
Fam. P. L.	31,400	60	55 1/2	50 1/2 + 1/2
Loew, Inc.	1,400	11 1/2	11 1/2	11 1/2
Orpheum	2,200	10 1/2	17 1/2	17 1/2
Saturday				
Fam. P. L.	15,300	61	59 1/2	61 + 1/2
Loew, Inc.	1,200	12 1/2	12 1/2	12 1/2
Orpheum	800	19 1/2	19 1/2	19 1/2 + 1/2
Monday				
Fam. P. L.	17,400	60 1/2	57 1/2	57 1/2 - 3/4
Loew, Inc.	1,400	11 1/2	11 1/2	11 1/2
Orpheum	100	18	18	18 - 1/4
Tuesday				
Fam. P. L.	19,500	58 1/2	55 1/2	55 1/2 - 1/2
Loew, Inc.	1,400	12 1/2	11 1/2	11 1/2 + 1/2
Orpheum	100	18	18	18 - 1/4

THE CURB				
Goldwyn	Sales	High	Low	Last Chg.
Friday	200	3 1/4	3 1/4	3 1/4 - 1/4
Goldwyn	400	3 1/4	3 1/4	3 1/4 - 1/4
Goldwyn	100	3 1/4	3 1/4	3 1/4 + 1/4
Orpheum	50	6	6	6 - 1/4

## Astor Becomes Manager

Chicago, Aug. 31.

Stuart De Long (Stuart and Kelly, vanderbilt act), is now manager of the Star-Milwaukee and Evergreen avenues. The house which opened last week is playing a policy of five acts and a feature picture. The theatre is located in a residential section of the city and booked by Billy Diamond.

## EVERYTHING IN THEATRICAL FOOTWEAR

Immediate Delivery  
Single Pair or Production Orders  
Send for Catalog  
**AISTONS, Inc.**  
Makers and Retailers  
14 W. Washington St. Chicago  
"Onest—Biggest—Best"

**YOU BETTER HURRY**  
105 105 105  
**ACTS BOOKED SOLID**  
get blanket contracts for 20 weeks or more from the agencies listed below  
**DID YOU?**  
ANY ONE OF THE AGENCIES BELOW CAN GET IT FOR YOU.  
IF IT'S SPEED YOU WANT—WRITE OR WIRE.

<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; Perkins</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>Low Goldberg</b> Agency Suite 305 Woods Theatre Bldg.
<b>Billy Jackson</b> Agency Suite 504 Loop End Bldg.	<b>Beehler &amp; Jacobs</b> Agency Suite 307 Woods Theatre Bldg.
<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.

The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.  
**YOUR NEW YORK AGENT CANNOT BOOK HERE DIRECT**

## NEW MUSICIANS' UNION IS SET

Associated Musicians of Greater New York Has 2,500 Members

The new musical union which replaces Mutual Musical Protective Union 310, as the New York local of the American Federation of Musicians having been granted a charter last week, will be known as the Associated Musicians of Greater New York, Local 802. The new organization has already enlisted a membership of 2,500. Edward Canavan has been appointed chairman of the governing Board and M. S. Ranch, secretary of the board. Elections of officers are scheduled shortly. Meetings of the board are being held daily. The headquarters of the new local are in Kreutzer Hall on East 86th St., a few doors away from the old M. M. P. U. union headquarters.

A general meeting is to be called in a week or so. The new local will hold a meeting with the vaudeville picture and legit managers, within a few days to negotiate a wage scale agreement for the coming season.

Washington, D. C., Aug. 30.

With the Theatre managers and exhibitors of Washington organized to employ non-union stage hands and operators and the men firmly stating they would not accept any reduction from the scale now in effect it was

decided today to have the question settled by arbitration with the Department of Labor appointing a conciliator.

At an all-day conference between the Managers, exhibitor and employees last week, the original offer of a 20 per cent. cut was changed to a cut of 10 per cent. for the heads of departments of the stage hands and the operators. Wages of the balance of the stage crews to remain the same. This offer also entailed the reduction in the number of operators required by the local union from three men to a booth to two men.

At this conference this offer was refused by the unions and today the question of arbitration was accepted by both sides thus avoiding a lock-out.

John Calpoys, Commissioner of Conciliation of the Department of Labor, will preside during the arbitration meetings.



EVANGELINE KATHLEEN

### MURRAY GIRLS

In "Songs and Dances"

PLAYING B. F. KEITH'S NEW YORK THEATRES

Direct on, FRANK EVANS

decided today to have the question settled by arbitration with the Department of Labor appointing a conciliator.

At an all-day conference between the Managers, exhibitor and employees last week, the original offer of a 20 per cent. cut was changed to a cut of 10 per cent. for the heads of departments of the stage hands and the operators. Wages of the balance of the stage crews to remain the same. This offer also entailed the reduction in the number of operators required by the local union from three men to a booth to two men.

At this conference this offer was refused by the unions and today the question of arbitration was accepted by both sides thus avoiding a lock-out.

John Calpoys, Commissioner of Conciliation of the Department of Labor, will preside during the arbitration meetings.

### POLICE SEEK

(Continued from page 9)

with loaded dice, fixed red and blacks and under protection of fixed officials these thugs robbed the town. The whole outfit should be in jail now.

Buffalo, Aug. 31.

"This is absolutely the rottenest situation I have ever heard of in a civilized community," said Chief Jus-

### JERSEY CITY STATUS

Majestic May Stay in Wheel Following Settlement

Just prior to the agreement reached by the Unions and burlesque people, the Majestic, Jersey City had withdrawn from the Columbia Circuit. It was intended to play stock burlesque at the house instead.

Ben Kahn, owner of Kahn's Union Square was to produce the stock policy. No announcement as to whether the Majestic would again become a wheel unit could be obtained up to Wednesday, with the general belief that the calling off of the proposed "open shop" programme would place the house once again on the Columbia Circuit.

## "CLEAN FIGHT" IS ORDERED IN KANSAS

Local Stage Hands Union Instructs Members—Two Shows Rehearsing

Kansas City, Aug. 31.

The leaders and officers of the International Alliance of Theatrical Stage Employees of this city, which includes the picture operators union, are declaring themselves in favor of a clean fight against the two burlesque houses which will open Sept. 4, as open shop houses. The stage employees have secured the endorsement of the Central Labor Union of this city and a general boycott is planned. It is the expectation to put up a thousand sheets of paper declaring the two theatres unfair and relying upon the support of the affiliated unions to keep business away from the houses. In support of their claims that they intend to fight fair the I. A. T. S. E. has mailed the following letter to all members and picture operators in the city.

"Dear Sir and Brother: This is to notify you that in the controversy between the two Burlesque houses and Local No. 31, I. A. T. S. E., you are requested to use no violence or in any way conduct yourselves as to lose the confidence of the public.

"You will remember years ago when the Grand Opera House was put on the unfair list the gallant and clean fight we waged, gaining all we asked. The fight against the Gayety and Century must be fought on the same lines, clean and no violence.

"If you feel your committees and officers are not doing their duty, the meeting hall is the place to discuss the matter and not public places.

Fraternally yours,  
CLEM WRIGHT, Pres.  
S. C. HOYT, Secy."

For the first time in the history of Kansas City theatricals two burlesque shows are rehearsing here preparatory to their regular season. They are Barney Gerard's "Girls de Looks," which will open at the Gayety (Columbia circuit) and Jack Reed's "Record Breakers," starting at the Century (American). A number of the girls for the Gerard show were recruited here. Both houses open Sunday matinee (Sept. 4) with a full complement of men in the orchestra pits and on the stage. No labor trouble of consequence is anticipated here.

The roster for "Girls de Looks" is Jos. K. Watson, Will H. Cohan, Eddie Green, Peter Frazier, Billy Joseph, Larry La Mont, Ray Leavitt, Gusnie White, Teddy Stowall and Hallie Deane, with the following choristers: Bebe Greenberg, Irene Squire, Corinne Francis, Lorreta Darmody, Yvonne LaTour, Dolly LaMont, Winnifred Fennell, Vivian Hope, Edna Carrol, Emma Nelson, Florence Hart, Jaunita La Rue, Marjorie Rome, Emma Condon, Florence Robinson, Helen Boggs, Betty ReVley, Lucille Courtwood, Maxine Blanchard.

### NEW ACTS

Arthur Hartley and Helen Patterson have left the William and Gordon Dooley act after a full season with the turn. Hartley is framing a new two-act with Miss Patterson as a partner.

Jim Brady, who has been playing for 14 consecutive years in "The Toll Bridge," will be seen in "Just a Minute," assisted by Ann Cole. Billy Grady wrote the act.

George Jessel will shelve "Troubles of 1921" next season and do a new comedy drama by Sam Shipman. Lewis and Gordon are the producers.

Fred Pisano and Katie Bingham, new act written by Henry Bergman. A couple of audience plants will complete the cast.

Lew Clayton (Clayton and Edwards) and George Morton, (Kramer and Morton) black and tan act. James Doyle (Dixon and Doyle) and Laura Hamilton have formed a partnership for vaudeville. Mr. Doyle was to have teamed with Peggy Parker, but it was called off.

New Port and Stirk, new act by Paul Gerard Smith, assisted by Sue Parker from musical comedy.

Maurice Diamond and Helen McMahon (of "Snapshots") are to re-enter vaudeville.

William Howland (Lynn and Howland) and P. O. Malley Jennings, late of legitimate, in a skit. Jennings is an English comedian.

Arthur Pickens in skit. Lawrence and Beasley, including Jack Beasley.

## LOTHROP SPONSORS TAB

Wonder if Mike Sacks is Being Groomed for Franchise?

Boston, Aug. 31.

Mike Sacks, now heading a 40-minute tab that was originally a Marcus-managed offering, was given a Sunday newspaper "slush" this week by Geo. E. Lothrop, Jr., head of the Burlesque Managers' Association of Boston, which is the group that resigned from the local managers' association in order to have a free hand in the open shop fight which breaks next Monday. In a box in the "slush" was the following: "In my forty years as a showman, this is the first time that I have given the public my personal endorsement of any production, and I recommend the Mike Sacks offering as one that is better than any I have ever seen, even at higher prices."

Whether the splurge was merely to boost a quiet week at Lothrop's Bowdoin Square Theatre, or whether the "tab" is being groomed to take a burlesque wheel franchise under Lothrop management is not known. The "tab" is carrying a dozen girls at present, and has been playing to big business, holding over a week in Lynn last week.

## CHICAGO BURLESQUE HOUSES BOMBED

Explosives Wreck Parts of Star and Garter and Columbia—7 Hurt

Chicago, Aug. 31.

Sunday morning, Aug. 28, the Columbia and Star and Garter, two of the Columbia Burlesque Circuit houses here due to open Labor Day with an "open shop" policy were bombed by persons unknown and considerable damage done.

The real wall and stage entrance of the Columbia were damaged as were also parts of the Star and Garter. Both houses were dark at the time of the explosions which occurred almost simultaneously.

Seven persons were injured, and battalions of fire apparatus and police reserves, and thousands of people rushed to the scene of the Columbia situated in the heart of the "loop" district.

The police have been unable to obtain any clues to the bombers, the nearest approach being a penciled note found in the debris which reads: "The Columbia has been unfair to legitimate labor." Alderman Maurice F. Kavanagh conferred Monday with Chief of Police Fitzmorris on the advisability of refusing to issue licenses to theatres likely to suffer from labor troubles.

(Continued on page 60)

## DOUG AND MARY

(Continued from page 1)

would be guaranteed \$5,000 weekly each, select their own play and the supporting cast.

When Fairbanks and Miss Pickford arrived in town there was an unfounded rumor that they were here to negotiate contracts for their return to the speaking stage. As a matter of fact they were here for the opening of the Fairbanks picture, "The Three Musketeers," the showing of Miss Pickford's latest screen effort, "Little Lord Fauntleroy," a ten-reeler, and to attend the annual meeting of the United Artists Corporation.

Both stars are pledged to the United Artists to the extent of three program productions and one special each year and under that contract it would be an impossibility for them to attempt an appearance in the speaking drama.

The United Artists meeting was held on Wednesday with Fairbanks, Miss Pickford and Charlie Chaplin present from the coast. The reason for holding the meeting so soon was that Chaplin sails for England tomorrow.

Mr. Carroll admitted that he had made an offer to both Mr. Fairbanks and Miss Pickford to either co-star them or play either one of them separately, but that they pleaded that they could not consider the proposition because of their picture contracts.

Late next week Mr. and Mrs. Fairbanks are returning to the coast and thence to Wyoming where Doug will immediately start work on the screening of the "Virginian." It is possible that he will consider the former Kyrie Belov play, "A Gentleman of France" for another special to follow up the "Musketeers."

## STOCK IN CHICAGO AT STATE CONGRESS

Announces "Independent Burlesque" — Taking Advantage of Situation

Chicago, Aug. 31.

The State Congress, a house which has had a great many policies during its existence, is evidently taking advantage of the present burlesque situation and is being gotten ready for the inauguration of a stock burlesque policy.

The house is being redecorated and its seating capacity enlarged. One sheet is being posted about the city announcing the house as an independent burlesque theatre not belonging to any wheel, but with large stock burlesque company.

The season will open there Labor Day.

## BURLESQUE PEACE

(Continued from page 1)

and American Burlesque Circuits are the heads of the I. A. T. S. E. (Stage Hands) and A. E. of M. (Musicians).

Concessions were made by both sides, the most important grievance of the managers, "the yellow card system," being waived for three months, by the stage hands union. Between now and the expiration of the three months waiver of the "yellow card" system, both sides will hold conferences with a view to arriving at an understanding as to what disposition is to be made of the "yellow card" matter, when the three months expires.

The union stage hands and musicians return to work at once, telegrams being sent to all houses of both Columbia and American circuits, Wednesday afternoon, announcing the ending of the "open shop" dispute. The stage hands and musicians go back to work at the same scale of wages as they received the past season. The burlesque men had asked for a general wage reduction of 25 per cent. for musicians and stage hands, but this was waived in view of the unions conceding the "yellow card" contention for three months.

The agreement between the stage hands union (International Alliance of Theatrical Stage Employees of America) and the musicians union (American Federation of Musicians) and the burlesque circuits, is for one year, ending Sept. 1922.

### Peace For Opening

"The bringing about of a settlement of the 'open shop' fight between the unions and burlesque interests is generally credited to the diplomatic efforts of I. H. Herk president of the American Burlesque Association; R. K. Hy-nicka also figured in the settlement to a large extent it is said.

It is probable that the two Councilman & Shannon houses, Plainfield and Perth Amboy the Felber & Shea houses in Akron, and Youngstown, Wilmer & Vincent house in Utica, the Stamford Theatre, Stamford, all of which dropped out of the Columbia wheel, since the "open shop" fight started, will return to the Columbia route again, now that the trouble has been settled. The same applies to the Penn Circuit of one nighters in Pennsylvania, the Hathaway house in Binghamton and several others that left the American route, recently owing to the "open shop" dispute.

Joseph Weber, president of the American Federation of Musicians acted as the representative of the musicians in the conference that brought about the settlement and James Lemke, president of the I. A. T. S. E. and Richard Green, 3rd vice president of the I. A. T. S. E. acted in a similar capacity for the stage hands union.

The peace agreement places burlesque in a separate and distinct class, as regards the making of agreements between the stage unions and the managers covering wage scales and working conditions. Here-

(Continued on page 60)

## MARTINI TAB BLOWS

Saratoga, Aug. 31.

The scenery of Martini Productions, Inc., a musical tab, which played Rouse's Point last week, has been attached. The company engaged the Broadway theatre in this city for August, but departed at the end of the first week.

They agreed to pay the house \$900, but only made good with \$225 and the attachment followed. Howard Young, who was commissioned to engage the stage, having received a check for \$20, which came back. Bob Martini is at the head of the company. It was at the Empire theatre, Glen Falls, all July.



**VARIETY**

Trade-Mark Registered  
Published Weekly by  
VARIETY, Inc.

SIMM SILVERMAN, President  
150 West 46th Street New York City

SUBSCRIPTION  
Annual.....\$7 Foreign.....\$8  
Single copies, 25 cents

VOL. LXIV. No. 2.

## CABARETS

The Frank Fay entertainment at Reisenweber's Paradise room is doing business. Frank Fay heads the list and acts as amusement director, with Sally Fields on the regular list of entertainers. The value of the Fay floor show appears to be its nightly change of bill, since several entertainers are usually the guests of the house for the evening. Fay calls them from the tables for a turn, following his introduction of the volunteers. Reisenweber's can seat in a crush around 650. The cover charge after 10 p. m. is one dollar per person. Fay gets all of the cover charges together with 10 per cent. of the restaurant's gross receipts. He pays for the entertainment excepting the orchestra. The latter is Leroy Smith's colored orchestra from Detroit, and it is making a rep for itself in the Fay room. Miss Fields is working into a strong cabaret favorite around New York. The floor just seems to suit her in the special work she is doing up there, assisted at times by a couple of singing boys. On present form it looks as though Miss Fields will more than duplicate the receptions formerly given in the same room to Sophie Tucker. Fay has a following of his own that has grown to be steady patrons in the Paradise room. It remains open late as a rule with patrons dropping in all of the while. Fay has some idea of making a club out of the room, thereby limiting its membership, or possibly starting a Frank Fay club with the same style of entertainment. Raymond and Schramm left the Fay show last week. Fay expects to again start his "Fables" show shortly.

Policemen in uniform stationed in any number of restaurants in the night section of New York may be there for one of several reasons. That their presence does not irritate the restaurant managements is almost certain. Nor do the cops appear to take undue notice of proceedings. One reason advanced why the restaurants relax instead of hating the cops is that by their very presence the officers in blue may discourage patrons from taking bottles off the hip. It is not uncommon for a friendly headwaiter to inform guests the policemen in the restaurant is very vigilant, that he just said he thought he would have to make a pinch to show he was active, and if they (guests) have "anything with you," they should be extremely cautious. If they have nothing and should want something from the restaurant, it might be furnished through being supplied in a White Rock bottle. The hint is usually enough for the patrons who prefer to buy and be safe.

Jack Lenigan has taken the north-west corner of Seventh avenue and 62nd street. He will transform the second and third floors into restaurant-ballrooms, with Grace Field in charge of the third floor, to be named the Grace Field Club. The ground floor of the building will be an auto salesroom. Mr. Lenigan was best known last season as proprietor of the Club Maurice on 61st street.

Aunt Jemima, though joining the Cafe de Paris cabaret, still remains in George White's "Scandals." The expense of carrying the extra music called for by Jemima's turn, was a burden to White and he agreed to her cafe showing provided a cut in the act's show salary was acceptable.

A Long Island duck dinner went into the menu at the Chateau Laurier, City Island, yesterday (Thursday). It's a regular meal, retailing at \$2.50, the same price as the Chateau's shore dinner. It is the first time a table d'hôte duck dinner has been seen around the Pelham section.

Ray Miller's band opens at the Follies Bergere Sept. 15. Bee Palmer will be the hostess, opening the same date.

## "GYPPING" VAUDEVILLE PRODUCERS

Responsible vaudeville producers are complaining that it is next to impossible to cast sketches or acts from stock or legitimate players. The reasons given are the "shoe string" producers who have mistreated them to such an extent that players outside of vaudeville have a distorted idea of the perils and pitfalls of a vaudeville engagement.

During the recent "slump" when hundreds of professionals were out of employment one big time vaudeville producer found that his offers of \$100 a week engagements were going begging. He made a round of the agencies and was told people of ability preferred unemployment to taking a chance with any kind of a vaudeville production, no matter how responsible the backers.

This propaganda has been fostered by the activities of the "gyps." The "gyp" type of producer has in the past recruited people for a production, allaying their fears with extravagant promises of salary and painting a rosy future for the act. Many times the artist has been told it is an "office act" and that a route has been promised immediately after the break-in period.

Rehearsals without pay follow for three or more weeks. The actor meanwhile is in debt for living expenses. This type of producer never "advances" salaries. Finally the sketch is pronounced ready to open. The premiere occurs out of town, but the player is asked to work at half salary while the act is receiving a break-in sum. Sometimes less than that amount.

If by any stroke of luck the turn is successful and time is laid out, the "gyp" immediately informs the principals he cannot pay the original salary agreed upon, giving one of a dozen reasons, and follows by asking all to "cut" upon pain of disbanding. The player, who is now badly in need of money and who has invested five or six weeks of his time in the venture, has the alternative of seeking employment elsewhere or remaining, on the chance he will at least get enough money out of it to pay his debts. He usually chooses the latter and after playing through the career of the turn, leaves vaudeville with a belief the average vaudeville producer is a cross between the James Boys and Tracy, the outlaw.

The vaudeville organizations have it in their power to make it impossible for this class to live off the reputations and records of the legitimate producer connected with the vaudeville circuits. The independent agencies would then be his only field of activities and could be whipped into line through publicity and the strict enforcement of the "agency" regulations.

## SPORTS

A new set of rules to govern the conduct of wrestling in this state is being drawn by William Muldoon, chairman of the state athletic commission, according to the statement last week of George K. Morris of Amsterdam, a member of the commission. The drafting of the regulations is entirely in the hands of Mr. Muldoon, but they will be submitted in their final form to the body shortly, for its approval. Mr. Morris said that he knew nothing of their contents as yet, but it is believed that they will put an end to hippodroming, long a scandal in the grappling game, and will jolt the wrestling "trust" out of its hitherto impregnable position in New York. The impression that the sport was due for an honest-to-goodness clean up was heightened by the declaration of Mr. Morris that "the sole endeavor of the commission is to protect and benefit the sporting public. We have no axes to grind and will grind none. We do not intend to foster the ends of any coteries of managers or contestants. Politics will not enter into our consideration. Boxing and wrestling must be run on the square or not at all. I can't emphasize it too strongly that the public must be given an even break." Commissioner Morris said that the commission was moving along with its work smoothly, efficiently and with little complaint.

The Madison Square Garden swimming pool closes Sept. 15 to make way for the beginning of the winter boxing schedule. Since the first of August receipts have fallen off and the idea of carrying the indoor bathing plant over into the winter has been abandoned. In the warm weather the garden was doing \$5,000 to \$6,000 a day. With the arrival of moderate temperatures the gate has been cut more than in half, with all the play in the evenings.

During the winter the tile and concrete pool will be preserved. The stone floor of the tank will be boarded over close to the bottom so that the ringside seats will stand below the level and what is now the narrow walk between the boxes and the water will be used as a means of reaching the ringside chairs. The boxes, arena seats and balconies will remain as they are.

At it stands the pool is in the form of a huge circus ring surrounded with a ring bank of tile and concrete about four feet high. For the horse show or like events, presumably the level of the ring will be raised to the Garden floor and wide gates let into the bank.

Joe Jacobs, former manager of Benny Valger, is now handling the affairs of Mike McTigue, the Irish middleweight champion, who has been knocking out all his opponents lately. McTigue's latest k. o. victim was

"Yankee" Robinson, the colored middleweight, who gave Champion Johnny Wilson a tough battle a few months ago in New England. McTigue is one fighter who has been a victim of the "trust" and while under the management of Tom O'Rourke was consistently sidestepped by the leading lights of his division. Under Jacob's handling it may happen that some of the so-called first raters will have a change of heart and allow themselves to be dragged into the same ring with the deadly punching Tad. On his record he deserves matches with Wilson, Downey, Gibbons, Smith and the rest of the elite.

Otto Floto, of the Kansas City Post, dean of sporting writers, is out with a scathing article denouncing the proposed trip of the "Black Sox" through Oklahoma. He calls upon the Oklahoma fans to defend the fair name of their state by driving the members of the team to cover, even suggesting calling on the Klu Klux Klan to take action. He also pleads with the players of all teams to steer clear of the proposed games, so as not to ruin their chances in organized baseball.

"High Life" has cut short the career of more than one promising athlete. It bids fair to send "Buddy" Ensor, the most brilliant jockey in the country, to the scrap heap. The glamor the white lights have proved too much for the little fellow and he has been set down for failure to keep in condition. The discipline has not worked him any benefit, however. Ensor was arrested in Saratoga last Saturday for intoxication, but was discharged after a reprimand.

At least one Eastern college has taken a stand against what has been delicately termed "summer ball," but which is in reality camouflaged professionalism. The authorities of Williams College recently objected to the appearance of Ed Holmes, first string twirler on the Purple nine, with a team in a Massachusetts industrial league. Holmes has accordingly returned to his home in New Jersey. The fact that he was sojourning in the Bay State for the summer months led the faculty at the college to believe that he was there for the purpose of playing ball. At the same time they made their views known, one Harvard, two Amherst and one Massachusetts Institute of Technology men signed with another team in the league. Alumni of Syracuse College say that the institution has repeatedly gone on record as favoring "summer ball" and that its leaders are cognizant of the fact that varsity men are playing it. Efforts to have intercollegiate associations with them in the matter, have failed, according to reports.

## INSIDE STUFF

ON LEGIT

How Conway Tearle was driven into becoming a picture star is an interesting little tale. He held the American rights to "Lillom" for three years, paying options at the rate of \$1,000 per annum for the privilege of submitting it to practically every legitimate producer here and having it rejected. Winthrop Ames returned the script with a note saying he had never spent a more pleasant evening than the one in which he read the script, but believed it was not fit to play. William Harris, Jr., could not see in it a role for Fay Bainter, Arthur Hopkins thought it ridiculous and A. H. Woods thought it the height of insanity to show a scene in Heaven upon the stage. Eventually Ed. Bush and Lyle Andrews agreed to produce it at the Vanderbilt theatre, but were eight months getting the house in shape, during which time Tearle could not afford to carry the script and permitted his option to lapse. Oddly enough, the actor had in mind Eva Le Gallienne for the leading feminine role in the piece which she is now playing. About that time, or within a period of one season, Tearle was offered parts in nine different productions, which he refused on the ground they had no chance of success. Of these five were failures and the remaining four never opened. It was then he turned his attention to picture acting.

The management of "The Nightcap" at the 39th Street was in doubt of the play's chances until after the premiere. Tuesday the box office opened to a \$10 advance sale. By five o'clock most of the lower floor was gone, but the balcony and gallery seats were not moving. The house manager thereupon, after consulting with the Shubert office, shot the upper floor seats into cut rates. When Max Martin, one of the producers, arrived at seven he swelled up, seeing the racks were empty. But he was able to wear the same hat on the way home, learning about the cut rates. Tuesday night's house grossed \$791 because of that, whereas the capacity is \$1,200, and from the box office line the house would have gone clean. On Tuesday the ticket agencies took "The Nightcap" as a buy-out.

Publicity in chunks came to Comstock & Gest upon their announcement of a reduction in admission scale for the road for their four shows again going on tour this season. The reduction amounts to about an average of 50 cents. Not alone in New York was this noted by the dailies, but all along the routes the shows will take where the announcement was sent, the local papers picked it up for a "rate-cutting war."

The plan appears to have been Morris Gest's. The firm's staff was wondering how they could get press stuff out of old shows, for the advance work, when the suggestion was made to cut the scale down from last season as an incentive.

This is the freckled-neck season for soubrets. They are now back on Broadway seeking engagements, and many who have not been to the seashore are making up their necks and arms to give them the appearance of having been there. Some of this work is so cleverly done it is difficult to detect.

In front of the Playhouse Saturday night between acts of the opening performance of "Personality," two women calmly and competently lighted cigarettes and walked too and fro with the during the interval. Both are wives of dramatic reviewers; both have been press agents in their time.

## 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.

Liverpool, Aug. 19.

Editor Variety:

In your review of an act called Will Morris in your issue of Aug. 5 you refer to him as a tramp cyclist of the Jackson School. I surely this man has lived on my brains long enough without his getting the credit for originating the tramp cyclist. It may interest you to know that he admitted taking the idea from me when he tried to stop Max Tanbliff from doing "bis" act. Then again, Reno copied me first in fact as Reno said, he was the original copy of Ritchie. As I am coming to New York in October with a new idea in cycling, I wish to go on record in saying I have something entirely new and it is protected by copyright and it is booked for 20 weeks.

W. E. Ritchie.

New York, Aug. 22.

Editor Variety:

Last weeks Variety had an article in reference to Miss Wolfus and Al.

Shayne, about "Mist Yellow Shoes."

I have been wondering if Miss Wolfus or rather Williams and Wolfus think they are the originators of the pair of shoes being worn on the opposite side of the road on the island?

I do not claim to be the originator, but I do know that I did it 14 years ago, at the time working with Joe Kelly, now dead (Hoffman and Kelly), also with the School Boy Trio a few years later. From what I understand this was before Mr. Williams was in show business (as a performer) then playing piano at a Philadelphia theatre.

My reason for interfering in the above controversy is that the time may come when I should feel that I want to do the above business of wearing shoes on the opposite feet again, and would like to avoid any argument before hand.

Dave A. Hoffman,

(Howard and Hoffman.)

P. S.—I have photographs, etc., to prove statements.

Key Kendall is suing Frank Fay in the Third District Municipal Court to recover a \$500 balance claimed on a \$1,000 written contract for services rendered in staging Fay's late "Fables of 1921" production. Kendall is represented by Harold M. Goldblatt.

Abner Greenberg, the theatrical attorney, has located in the Knickerbocker building. Mr. Greenberg, who has been actively identified with the profession in the halcyon days of the 28th street "tin pan alley" as song writer and music publisher before the active practice of law, has been downtown for several years.

Yvette Ruget arrived home from Europe last week after a three months' trip abroad. Friday Miss Ruget had been routed for the season, on the Keith time.

Eva Clark has returned to New York City after a summer vacation spent at Russian River, Cal., following her season in "Sun Kist." Miss Clark is at the Hotel Belmont.

Mrs. Lynn Overman has purchased

from Frank A. Barnaby of Lyncroft, New Rochelle, N. Y., his attractive residence consisting of a colonial house and an acre of ground with beautiful shade trees.

George A. Thornton, the midget comedian for the past four seasons with the Al Jolson company, has signed with George Gatts' "Katzenjammer Kids" show.

Liquor is expected to advance in price within a few days. The tip has been about for a couple of weeks to load up and avoid the increase. The cause advanced for the uplift of booze cost is the higher prices the permits are going to, with the cropping off of many of those now outstanding. In this connection there is said to be a political story of an organization's arm that must raise \$200,000 to ease up the indebtedness or deficit of a certain person. Somewhat complex but seemingly easily understood and familiar in political and liquor circles.

# "GOOD SHOWS, BUT ROTTEN ACTORS," SAYS EMERSON, AT EQUITY MEETING

Denounces Newspapers—Asks Members to Rely on Officers—"In Three Years Every Theatre in America Will Be a Closed Shop," Said Gillmore, Who Offered \$41 Second-Handed Equity Costumes For \$10 Apiece.

"There are good shows with rotten actors," said John Emerson, president of the Actors' Equity Association, at the Equity meeting Sunday afternoon in the Hotel Astor. Mr. Emerson referred to the plays of George M. Cohan, Henry Miller and Louis Mann, whom he named. Mr. Emerson said those three managers were members of the Actor's Fidelity League; that they had ruined good plays through casting them with non-Equity players.

The meeting opened at 2:45 and closed at 4:45. About 1,700 members were present at the start and about 700 at the close. One of the absentees at the finish was Ethel Barrymore. Mr. Emerson called the attention of those present to Miss Barrymore and John Drew, who were on the platform, saying their presence there gave the lie to newspaper reports of their defection. Miss Barrymore left the platform and meeting before it was half over. Emerson berated all newspapers he believed not openly friendly to the Equity. He also read Judge Mack's decision in the Equity-Producing Manager's arbitration. After reading it Emerson said that at last Equity Shop in truth is the real union shop, after which Emerson descended to personalities about Cohan, Miller and Mann, concluding his harangue with the comment on non-Equity actors.

Frank Gillmore stated the closed shop would be continued to be waged against independent producers, meaning those outside the P. M. A. In three years from now every theatre in America would be a closed shop for Equity actors, Gillmore stated. Directly following that announcement, Mr. Gillmore mentioned that Equity had some costumes left over from the Equity benefit; that they cost \$41 each, new, and if any actor present wanted them they would be sold for \$10 each.

## Admission Refused

Many applicants for admission to the hall were refused through not holding paid up Equity cards. A dues collecting table was near the door for those who might desire to pay on the spot.

Equity members in the west were watching Equity in the east, said Paul Dulzell. "Don't let them see you falter. Stick to your officers" said Dulzell. He advised the members to pay no attention to unfavorable newspaper reports about

Equity and admonished: "Great generals plan battles. Soldiers win them. You are soldiers."

Hal Briggs talked about stock companies; Frank Bacon made a farewell address and Grant Stewart talked about Judge Mack's decision. A telegram from Fritz Scheff was read, mentioning her great regret she could not personally appear. During Gillmore's address he read (Continued on page 60)

## JOLSON'S CHARITY

Al. Jolson's concert at Saranac Lake for the benefit of the Kiddies' Nursery and Girls' Club netted \$3,200 in an auditorium with a seating capacity of 760. He sang 14 songs. The only other artist on the bill was Lucille Chalfonte. He brought his own orchestra along at his own expense.

The Day Nursery and Girls' Club at Saranac Lake was organized by William Morris four years ago.

## "JOSEPHINE" REVIVED

The Ritz Producing Co. has taken over the rights to the musical piece, "Not To-Night, Josephine," with a company to be recruited for the road. The piece was tried out last season, but never reached New York. Providing it shows sufficient promise out of town, it will be brought into a Broadway theatre.

## "THE PINK SLIP"

"The Pink Slip," which was called in from the road by A. H. Woods for revision, will be placed in rehearsal again Sept. 10. The play, which has Bert Williams for the star, has been rewritten in several parts.

## COUNSEL FOR T. M. A.

James Timoney has been appointed attorney for the Touring Managers Association.

Mr. Timoney was the counsel for the White Rats Actors' Union about four years ago.

## Stock Company at Lyric

The stock company which opens at the Lyric, Newark, Monday, will play a seven day week, a new custom at the Jersey stand. The management has arranged to give a certain percentage of the receipts for the Sunday performances to local charities, the performances being allowed on the Sabbath on this account.

## SHUBERT LEGIT TO NEW ORLEANS

Old Orpheum Renamed St. Charles—No Shubert Vaudeville This Season

New Orleans, Aug. 31

The Shuberts have called off their vaudeville entry into this city, for this season at least. Several weeks ago, they announced the old Orpheum would house Shubert vaudeville, with Sept. 18 the opening date.

The latest from the Shubert offices is that their plans have changed with reference to the local house. Instead of vaudeville that theatre will have legitimate attractions, beginning Sept. 26. The Shuberts are withholding the name of the opening attraction as well of that as the resident manager to be sent south.

The name of the old Orpheum is to be changed to the St. Charles. With the playhouse presenting legit there will be keen competition. Attractions for the south are very scarce.

The people of New Orleans have not been impressed with the shows at the Tulane the past several seasons, not getting over seven or eight high class productions during the theatrical term. They will welcome opposition.

## JACK DEMPSEY A. H. WOODS STAR

He and Kearns Hold Conference With the Producer

It looks as though Jack Dempsey were going to be a stage possibility after all. The world's heavyweight champion, accompanied by his manager, "Doc" Kearns, were in conference for more than an hour with A. H. Woods on Tuesday.

Woods later refused to say anything regarding his talk with the champ. Just what sort of a production he could be presented in, or what manner other than the theatre and a play that Woods would employ to exploit Dempsey's popularity is a matter of conjecture at present.

## LEDERER ON COAST

Will Produce Musical Comedies in San Francisco.

George W. Lederer left for San Francisco Wednesday to produce musical comedy there in collaboration with Nat Goldstein and Nat Carr, inaugurating the new enterprise with a brand new production of the successful Victor Herbert-Harry B. Smith gaiety, "Angel Face," interpreted by the original cast, including the recent Lederer lyrical find, Marguerite Zender, in her original role.

The Lederer transplantation to the west coast is due primarily to the flourishing commercial activities fast returning California to the financial map. The producer's new business associates, Nathaniel Carr and Nathaniel Goldstein, are native San Franciscans.

San Francisco just now is in the fever of an expansive business boom promoted by all the business men of the city itself and the outlying centres of California.

Among measures decided upon to bring a return of distinction to the state was the establishment, among other worth-while institutions, of a theatre atmosphere that might ask nothing of the east. Encouraged by a substantial coterie of the Coast's business men, Goldstein and Carr combined in the formation of a corporation for Coast theatrical production, the first move of which was to tempt Lederer with all his production experience to join them as a working unit of their project.



## JOSEPH E. BERNARD

In "Who Is She?" By Willard Mack

A Comedy Playlet with Inez Ragan. This act was booked solid by Burt Cortelyou Agency, 1607-1608 Masonic Temple Building, Chicago, over the W. V. M. A. and B. F. Keith Western Circuits. (Watch this space.)

## NEW HARRISS BLDG. HOTEL, NOT THEATRE

Traffic Commissioner Reported Contemplating Change in Plan

The proposed office building and theatre at Broadway and 57th street, taking in the entire triangular plot, facing on 58th street and Eighth avenue as well, may develop into a huge hotel instead of the original combination in mind by the Commissioner of Traffic, Dr. John A. Harriss.

Excavation has gone forward on the site, but construction has not yet commenced. According to report, Dr. Harriss the other day received a proposition to convert the proposed office building and theatre into a hotel instead, and is considering it. The first theatre plan was to have a house of about 3,100 capacity included in the structure.

When the Harris building was announced it was said Famous Players had given the Commissioner a bid of \$150,000 yearly for the theatre on a long lease. When Dr. Harriss, it was said, later received, without solicitation on his part for either, a bid from the Hearst interests of \$165,000 annually, with a choice of a percentage of receipts, the Dr. decided to withhold the letting of the theatre portion until a later date, if not operating the theatre when finished himself.

While the plan of a theatre may be carried out, accounts say now that if so it is more likely the surrounding portion will be apartments rather than for office space. The neighborhood is not looked upon as one demanding office building space just now, with the immense Fisk building on the next block nearly ready to let its offices.

Dr. Harris has a variety of interests. Among his latest is the novel Flotilla restaurant at Sixth avenue and 55th street, representing an investment of \$500,000 and operated by the Dr. himself.

## GOETZ'S "PHI-PHI"

"Phi-Phi," the foreign piece secured by Ray Goetz will have Frances White in the leading role when produced over here.

Mr. Goetz, who returned to New York last week, purchased while abroad "Mlle. Butterfly" in which Irene Bordoni will appear.

"The Bat" from Moscow, a group of 30 Russian players, is to come to New York under Goetz's direction, after finishing a Cochrane engagement in London, where the company is at present. It went to London after a run at the Femme, Paris.

## LEO DONNELLY'S OWN

Leo Donnelly, now under the A. H. Woods management and appearing in "Back Pay," which opened at the Eltinge Tuesday, is to be featured in a new play by Woods at a later date. Fannie Hurst is to write the piece, the title of which at present is "Entertaining the Trade."

## HODGE OPENS

Lancaster, Pa., Aug. 31.

William Hodge opened his season here with the new play "Beware of Dogs" tonight. In the cast are Ann Davis, Edith Shayne, Julia Bruns, George Barbier, Jack Webster and Mrs. Charles Craig. John Donnelly is managing the organization.

## NAMING OF ROLAND SURPRISES BOSTON

Expected to See "Will" Instead of "Ed" in Worm's Place

Boston, Aug. 31.

The Shuberts sprung a general surprise by naming "Ed" Ro and as general manager of all their Boston interests, replacing A. Toren Worm, who sailed two weeks ago for Denmark and Carlsbad as the result of a general breakdown in health. Roland walked into the Shubert general office unannounced, and it came as quite a shock to one or two of the local men who thought they were "in on the know," and who had imagined that the Roland who was to take the berth was Will Roland of the Shubert staff, "Ed" Roland, although relatively young, is a veteran showman, and the son of Roland of Roland & Clifford, the Western melodrama producers.

He was here last season as manager of "Broadway Brevities," in the production of which he had a leading hand, but as far as is known, has never been an official member of the Shubert staff. William Oviatt, with Morris Gest, is said to have turned down the berth because of inability to get any definite contract for length of services, as there is considerable uncertainty as to whether Worm will return in a couple of months or will stay abroad indefinitely in Denmark, where he has a sister and other relatives.

E. D. Smith, who recently returned to Boston for a visit from California, he'd the general Shubert managership in Boston for many years until unexpectedly replaced by Worm two seasons ago. Roland is expected to concentrate his time for the present on the Majestic in conjunction with House Manager Henry Taylor, in anticipation of the opening with vaudeville the last week in September.

## SAXON BUYS ERIE

Seeks Break in Jump into His Toledo Auditorium

Toledo, Aug. 31.

Herman Saxon, manager and lessee of the Auditorium, has purchased the Park theatre in Erie, Pa., and will spend \$40,000 on improvements in the house. The Park is Erie's only legitimate theatre. It has a seating capacity of 1,500. Saxon's particular purpose in the purchase was to strengthen his stand in obtaining attractions for the Auditorium in Toledo. By paying transportation expenses of standard road attractions between Toledo and Erie he can book a show for an entire week by giving the attraction a split week between Erie and Toledo.

The Auditorium opens its season Friday evening, Sept. 2, with Florence Reed in "The Mirage," which remains for matinee and evening performance, Saturday, Sept. 3, before going on to Chicago for an engagement in the Shubert Great Northern. The Dunbar Opera Company in "Robin Hood" follows "The Mirage" here, with "Aphodrite" next.

## "SCANDALS" FOR LONDON

Six Weeks There in April—Rehearsals There for 1922.

George White plans to take the new "Scandals," now playing the Liberty, to London after the touring season. This would take the show over intact sometime in April. The London engagement is not to extend for more than six weeks, it being figured that such a period would about pay expenses for the trip.

If the London engagement is consummated White intends rehearsing the company there for the next edition of "Scandals."

## ALICE BRADY ON TOUR

Alice Brady is going on tour in a revival of "Forever After." She opens Labor Day in Allentown, Pa., and will continue until some time after the first of the year, by which time William A. Brady hopes to have a new play for his daughter.

"Drifting," tried out several weeks ago with Miss Brady as the star, has been shelved.

## "Girls in Blue" Resumes

"Two Little Girls in Blue," which closed at the Cohan Saturday of last week will reopen in three weeks in Boston. Several new people will be added to the show which will retain the Fairbanks Twins as the feature.



## ETHEL GILMORE

Just finished a solid season over the Marcus Loew Circuit with "Dance Originalities." Next season Miss Gilmore will be featured in the act, which will be under her own management.

Miss Gilmore before entering vaudeville was premiere danseuse at the Metropolitan and has attracted much attention by her clever toe dancing.

Direction HORWITZ & KRAUS

BEST WISHES FOR MARCUS LOEW'S STATE THEATRE



# HEAT WALLOPS NEW SHOWS; SIX OPENINGS NEXT WEEK

**Early Entries on Broadway Create No Huge Demand  
—Two Blocks Away Only Agency Buy—McBride-Harris Fight Still On.**

Broadway got a wallop from the weather this week. Practically every offering along the line was hit by the heat and the box offices suffered accordingly. This was all the more disastrous because of the fact that the managers counting on continued good weather had scheduled 10 openings for the week. Of the four that opened on the first two nights of the week, "The Poppy God" and "The Wheel" on Monday and "Two Blocks Away" and "Back Pay" on Tuesday there was no tremendous excitement about. Next week finds six openings scheduled. Two of these are revivals, "The Merry Widow" at the Knickerbocker on Monday night and "The East End Way" at the Lyceum on Tuesday. Other Monday openings are (Continued on page 60)

## "HORSEMAN" AT \$2 UPSETS PROPHECIES

**Advance Sales Fight for  
Openings in Philadelphia Next Week**

Philadelphia, Aug. 31. A big success has attended the showing of "The Four Horsemen of the Apocalypse," which opened at the Garrick theatre August 22. Although the Syndicate people seem reluctant to give figures, the fact remains that Monday night of this week—the hottest night here in the last month—the Garrick was jammed upstairs and down. Prophecies of the wise ones here that Philly wouldn't stand a \$2 top picture this fall were knocked into a cocked hat. The advance sale of "The Love Letter" at the Forrest is good, but not overwhelming. A return of the cool spell that so long existed here, is expected to send it soaring. "Irene" is getting a similar advance play at the Shubert box-office, and "Cornered," the only non-musical show opening next week, is rather light on advance sales.

"Irene," by the way, has a \$2.50 top, while "The Love Letter" has a \$3. This is a repetition of the situation which happened three times last year between these two houses on South Broad street. The memorable case last year was when "Tickle Me" came in at a lower scale than George White's "Scandals" at the Forrest, and Bart the latter's business so that week was cut from the run. Everybody here is wondering whether the Shuberts will again win out, but it is generally felt that the popularity of Dillingham shows here will put over John Charles Thomas and "The Love Letter" in big style. The "Irene" company, by the way, is without Bobbie Watson of the Vanderbilt cast. In his place is Jere Delaney, who played here in the show last year.

The Walnut Street, which announced "Poor Letty" with Charlotte Greenwood for September 5, has changed its bookings, and will have a brand new show, styled a "melody drama," called "The Love Drama," a Morosco production, opening Saturday night, Sept. 10. Edna Nichols wrote the book, Morosco the lyrics and Werner Janssen the score. The cast includes Elsie Adler, Maude Eburne, Tom Powers and Marion Green.

"Irish Eyes," with Walter Scanlan, will open the Adelphi Sept. 12, running two weeks before the arrival of "The Hat." Aside from that, there are no booking changes.

"The Four Horsemen" is advertised for a "limited run" and the Nirdlinger people are non-committal as to whether good business will keep it in this house for more than a month.

The Chestnut Street Opera House is all ripped out inside, after it was nearly completed. The architects are responsible, say those on the inside. At any rate, the house won't be ready by the 5th, as was intended, and probably not until after the middle of the month. Not a peep on the character of the opening bill of vaudeville has been made here.

## 4 "LADIES' NIGHTS"

The A. H. Woods office has placed four companies of "Ladies' Night" in rehearsal. The original company will reopen Monday in Atlantic City with John Cumberland as the featured member. This company will play from the opening stand into Chicago, the others taking up road routes.

## FOUR-CORNERED TICKET AGENCY COM.

**Alexander and Marks Join  
Tyson-United Group**

A new ticket brokering combination was consummated yesterday with the completing of arrangements for the amalgamation of the Col. Alexander and J. L. Marks agencies with the already combined Tyson and Bro. and the United Agencies. The new combination started business yesterday (Thursday) and Col. Alexander closed his establishment at 41st street and Broadway and entered the Tyson-United offices at 1449 Broadway. The J. L. Marks establishment at 1506 Broadway will be continued with Mr. Marks in control as one of the Tyson-United-Marks-Alexander combine.

The agencies in the combination will start immediately to inaugurate a campaign in behalf of their new club ticket buying plan and an extensive advertising campaign to the public to acquaint them with the fact that they are doing business on a straight 50 cent advance.

## "LOVE LETTER" MONDAY

**Dillingham Plans To Have Phila. Premiere at Forrest**

Philadelphia, August 31. Charles Dillingham is bringing a young army over here for the opening of "The Love Letter," his newest musical comedy Monday night, at the Forrest.

In the party which came over on a special train Thursday were Mr. Dillingham, William LeBaron, the librettist, Victor Jacobi, composer and the complete technical staff of the Globe, New York, all under the supervision of the stage director, Edward Royce. Joseph Urban, accompanied by a staff of men from his studio, was also on the train. Rehearsals are being held every hour of the day and night. There are over 100 in the company. Last year, Dillingham tried out "Tip-Top" with Stone at the same house. The reception was lukewarm, being another case of reversal of decision on Broadway. Dillingham also picked the Forrest for the first metropolitan run of the musicalized version of "The Dictator" with Frank Craven, which was well received here, but flopped afterwards.

## SEEKS DIVORCE

Mrs. Elsie Frazee has instituted suit for divorce against Harry H. Frazee, naming Elizabeth Nelson as correspondent and other women unknown to her. Through her attorney, Nathan Burkan, Mrs. Frazee asks for alimony and counsel fee. The papers were filed Monday.

The Frazees were married in Chicago April 5, 1902, and have one child, Harry Herbert Frazee, Jr., who is now 18 years old.

## MAGICIAN'S ROUTE LOST

Alexander, the magician, has cancelled his route for the coming season booked through the Erlanger offices, owing to injuries he sustained while on a hunting trip last week, when he fractured his ribs.

The route has been given to Blackstone, another magician, who went under the management of Augustus Pitou last season.

## SON IN CHORUS

Boston, Aug. 31. James A. Gallivan, Jr., son of Congressman James A. Gallivan, has been given a chorus position, with the approval of his parents in "The O'Brien Girl" at the Tremont by Manager Jake Rosenthal, to replace one of the discharged Equity chorus men. Congressman Gallivan is a well known attorney and former Harvard athlete and a probable candidate for mayor of Boston at the next election.



## HARRY DOWNING

State, New York, New (Sept. 1-4) The versatile musical production comedian, presented by LOUIS B. McLELLAN in "Pep-O-Mint" with a company of youthful stars. Best wishes to MR. MARCUS LOEW and MR. J. M. LUBIN. Direction, ABE FEINBERG

## WOULD FORCE COHAN TO PLAY

**Author Applies to Court—  
New Equity Fight Angle**

Broadway was startled this week by the report that Augustin MacHough was bringing suit against George M. Cohan. The action on the part of Mr. MacHough, who was the author of "The Meanest Man in the World," is to compel Mr. Cohan, as producer of the play, to either turn over the script of the piece to him or to continue to make presentation of the play.

With the discontinuance of the activity of Mr. Cohan in the managerial ranks because of the Equity Shop, all of the productions that he presented last year with the exception of "The O'Brien Girl" were shelved. In the event that he had continued he would have undoubtedly sent "The Meanest Man in the World" on tour this season with other productions.

Mr. MacHough, who has been on the Pacific Coast for a number of months during which time he tried out a new play under the management of Frank Egan, returned here recently.

## BALLET DANCER SUES

A \$25,000 Supreme Court damage suit is on file in the County Clerk's office in which Jessie York, ballet dancer, asks that amount from Alexander Oumansky, ballet master. Her grievance is set forth in but a single, one-page paragraph to the effect the defendant "without cause or provocation assaulted and beat the plaintiff by violently striking her in the face and throwing her to the ground and otherwise mistreating her."

Behind the suit is said to be some back-stage trouble, wherein Miss York disapproved of Oumansky's directorial tactics, which she deemed to be not entirely necessary to the production of the ballet scenes in which she was to take part.

Miss York is also suing the More-dall Realty Corporation, operators of the Capitol, for some three hundred odd dollars for breach of contract and salary due.

## "BLUE BEARD" STOPPED

New Haven, Aug. 31. The police this afternoon forbade the performance of "Bluebeard's Eighth Wife" at the Shubert, on the ground it is immoral.

## "SCANDALS" TOUR

George White is to send a company on tour playing the "Scandals of 1920," his last year's attraction. The company is to open in Schenectady on Sept. 16 and will play all of the territory as far west as Kansas City which the organization did not touch last year. Harry Bryant is going back with the show and Fred Jordan ahead.

## Ed Wynn's New Book

The Ed Wynn show for the current season will not open until about Oct. 3. The original book selected for production did not meet with the approval of A. L. Erlanger and was rejected. A new vehicle has since been provided and the attraction is to go in rehearsal in about a week's time.

# MANN SECRETLY REHEARSING COMPANY OF NON-EQUITYS

**Theatre First Employed for Rehearsals, Picketed—  
"In the Mountains" Opens Sept. 12 at Baltimore—  
Protection Offers Declined by Star.**

## HIPP CHORUS IS NOW NON-EQUITY

**Equity Choristers Last  
Season Were Too  
Aggressive**

The new Hippodrome show will be 100 per cent. non-Equity as far as the chorus is concerned, according to authoritative sources.

About 120 girls will be needed in the Fokine and ice ballets and will be recruited from non-Equity members as far as possible. The reason believed to inspire the decision was the activity of Equity choristers last season among the nona, with coercion charged by the management.

The Equity members were active throughout the season with numerous complaints registered by the non-Equity members about their methods of "persuasion."

The ice ballet will be lead by Charlotte, at a reported salary of \$800 weekly. When the dancer last appeared at the Hippodrome, several seasons ago, she received \$250 weekly.

## FOUR MORE WEEKS

Chicago, Aug. 31. Joseph M. Galtes has won out and extended his engagement at the Garrick for another four weeks, commencing Sept. 5. This miracle was accomplished

"In the Mountains" with Louis Mann starred, is being rehearsed secretly in New York. The company is 100 per cent. non-Equity. Mr. Mann is said to have at first started rehearsals in a theatre. He found the theatre was picketed with the members of his company being approached in an effort to entice them away. The company has 18 principals. They complained of the continued annoyance, when Mann engaged a studio where rehearsals are now held.

The Mann play, by Clara Lipman and Sam Shipman, is due to open Sept. 12, at Baltimore.

Offers made to Mann by members of the Producing Managers' Association, according to report, to have the Mann piece presented under their auspices but to remain Mann's, were declined by the star who has declared, it is said, he intends going through with his non-Equity show under his own banner at all times. Mr. Mann is producing the piece.

Mann is an officer of the Actors' Fidelity League. He was among the first of the prominent actors to emphasize his attitude against the principals of the Equity as exemplified in the strike of two years ago.

## "O'BRIEN GIRL" FOR N. Y.

Three Weeks More in New England and Then Broadway, Is Report.

Boston, Aug. 31. "The O'Brien Girl" will go to New York by the end of this month, according to present plans, playing three weeks in New England first



## EVA CLARK

Arrived "Sun-Kist" and Sunburnt from her summer home in California. Signed with Messrs. Lee & J. J. Shubert for season 1921-1922. Personal Direction, ED DAVIDOW and RUFUS LEMAIRE

through shutting off the "Bat" from the Garrick to the Cohan-Grand where it will open on Labor Day instead of "The O'Brien Girl," which is not coming to Chicago at this time.

"Up In the Clouds" had been doing an unusually big business at the Garrick and was scheduled to depart at the height of its run for a four-week road tour and return in October at the Studebaker.

## TULANE BOOKS "BIRTH"

New Orleans, Aug. 31. The Tulane has secured "The Birth of a Nation" for a supplementary season, beginning Sept. 18. The Griffith picture will remain at the theatre two weeks.

Griffith is sending various productions of the picture to different parts of the country to be shown at popular prices. Jack Edwards is in charge of that at the Tulane, when the scale will run to a dollar top.

Business continues to be a turn-away and an extra performance was struck in this week, bringing the gross up to about \$22,000. A new story was sprung this week in reference to Cohan's eleventh hour decision not to invade Chicago with this show, which is the pivotal point of the Equity fight at the present time.

The new yarn is to the effect the recently enacted legislation permitting liberal restraining injunction against aggressive actions by organized labor in Massachusetts makes this state look good to Cohan for a few weeks in case any unexpected crisis is precipitated by Equity. The real story, however, seems to be that after playing 19 weeks through the summer, "The O'Brien Girl" is entitled to the September gravy in New England, and with a Boston booking out of the question, the New England bookings with extra performances were substituted.

# ACTOR-MEMBERS RESTLESS IN AUSTRALIAN FEDERATION

Legit Artists' Organization Has Waited 18 Months for Award—Intend Applying to Court—Vaudeville Section Also Complains.

Sydney, Aug. 3.

Walter Baker, president of the Actors' Federation of Australasia, said at the last meeting of that organization the members were restless. The officers had grave misgivings regarding the future. Mr. Dunn, the general secretary, said:

"The actors had waited 18 months for an award and they were resolved to wait no longer, but would decide their conditions for themselves, if necessary, by direct action."

Mr. Baker explained the executive had decided to apply to the Federal Arbitration Court for a compulsory conference in connection with the new schedule of claims which had been prepared. The award, expiring June 10 last, was a tentative one, and it did not in any way tend to promote harmony or give satisfaction to the members.

Among the questions continually being hurled at the officers by the artists were: what were they waiting for? and, is it necessary to wait for the Court? It might, he explained, be some time before the claims would be heard. He did not feel that industrial peace could be preserved unless some agreement was reached.

Mr. Baker said an attempt would be made by one theatrical management to introduce more than eight dramatic shows a week, but he would assure the management that such an action would bring about a complication, the end of which it would be difficult to forecast.

If the court was too congested to hear the claims, then some method would have to be discovered to settle them more speedily. Whatever methods were decided upon, the management could be assured the Federation would carry them into effect.

Complaints had been made by the vaudeville section, one of which was that the Federation could have done something for them. If the vaudeville artists were prepared to act as the other sections had done, there would be no difficulty in abolishing the unpleasant conditions they were working under. Mr. Baker said. The officers of the Federation had had much difficulty during the last few months in curbing the anxiety for precipitate action by these members. He desired to impress on the managements that over 90 per cent of the performers had joined the Federation.

## Non-Unionists.

A policy was being framed for dealing with non-unionists in the profession. If they did not join they would be expelled from it, the speaker said. If any effort was made to exclude unionists it would be stopped. The Federation was far too strong to permit any such thing to be attempted.

In the recent tentative award, the Court would not fix conditions for persons receiving over £10 per week. The majority of members of the Federation were being paid over £10 a week, and this created a serious anomaly. He considered the Court, in duty bound, to fix conditions for the whole of the industry, irrespective of what wages were paid, and leave the matter of salaries to be decided between the artist and the employer. In the award just expired there was scarcely one clause capable of clear interpretation. The members were insisting that condition must be fixed. If the Court declined to do it, then the organization would have to take the matter in hand, and it intended to do so.

Even the representatives of the employers had admitted the award had bad features. The Federation asked the Court for an award consistent with fairness and justice, no matter what wages were being paid.

Clyde Meynell, managing director of Williamson-Tait, in an interview said that three weeks ago representatives of the Actors' Federation asked what it was intended to do with the tentative agreement which had been in operation for the past six months. The Federation had to put in a fresh application for either a new award or for continuance of the old one. After an amicable discussion the representatives of the actors agreed to waive the question of a new award and

carry on under the existing one for another year for the purpose of giving an opportunity of seeing how it worked.

John Fuller, on behalf of Ben & John Fuller, Ltd., said that the artists working for his firm were contented. For the Federation to take direct action at this time when public apathy is so manifest in attendance at theatres is like killing the goose that lays the golden eggs, he added.

## "LIGHTNIN'" HELD DRAW LAST WEEK

Could Have Stayed a Fourth Year Probably

"Lightnin'" departed from Broadway last Saturday, leaving the Gaiety after 153 weeks, a three-year's solid run only interrupted by the several weeks the show was closed during the actors' strike in the summer of 1919. The final two weeks were virtual capacity at every performance, with last week finding standees in through the week, the gross going to over \$14,000. At \$2.50 top, the summer scale, that gross is about all the Gaiety will hold, making the remarkable record-breaking run all the more notable by the whirlwind finish.

With Frank Bacon jumping direct to Chicago to open Wednesday at the Blackstone, the road company with Milton Nobles opened quietly at the Montauk, Brooklyn, for a four-week booking. That the management took the Brooklyn time after three years on Broadway is another evidence of faith that "Lightnin'" could have completed a fourth season in New York. Both companies will be on tour this season, but though the Bacon company is expected to remain a year in Chicago, the other major stands will be kept open for him for the season of 1922-23 or later.

## STAND-OFF SUITS

"Dramatic Mirror" Suing Ad Man, Who Previously Had Seed Paper

The United Motion Picture Publication, Inc., otherwise the "Dramatic Mirror," is suing Jack Newmark, one of its former advertising solicitors, for \$5,000 damages for slander and defamation of character. The complaint sets forth that in the presence of another advertising solicitor for the plaintiff, Newmark stated "it has a good and bad set of books" and that the publication "runs advertisements without contracts," which latter statement the defendant has circulated among other advertising men and advertisers to the Mirror's damage of \$5,000, it is alleged.

Newmark a short while previous began action for \$5,000 damages on breach of contract grounds, alleging unjust dismissal from service, by the paper.

## KLEIN BACK

Celebrations When Harry D. Returns to Dillingham's Globe

Harry D. Klein is back with the Charles Dillingham forces after an absence of three years. During that time he was general manager of Universal City for Carl Leammie and more lately general manager of the Arthur Hopkins theatrical interests.

There was a general home coming week celebrated at the Globe when Klein returned. Previous to going to the Coast he had been with the Dillingham forces for 11 years and manager of the Globe for a long period.

His first assignment since his return will be to look after the interests of the Irish Players, being brought to this country under the Dillingham management to present "The White Headed Boy."

## CHI HAILS SQUARE DEAL AT BOX OFFICE

"Lightnin'" and "Gold Diggers" Come in at \$2.50—No Favoritism

Chicago, Aug. 31.

This town is buzzing with the opening of the new theatrical season. By September 5 every legit theatre will be housing some attraction. This includes Shubert's latest acquisition, the Great Northern, which opens next week with Selwyn's "The Mirage." Shubert's Central dipped into the season last Saturday with "Three Live Ghosts."

The subject causing the highest interest on the Rialto is the fact that two of the biggest legit hits of New York, "Lightnin'" and "The Gold Diggers," will open here at the same prices charged in the East. This is lower than any New York hit has played here in years. They come in on the promise made by their management of \$2.50 top and a fifty-cent increase on Saturday night. These two "champ" attractions are installing a new policy in ticket selling and advertising. The newspapers are carrying in their ads the exact box office prices for every seat in the house, the exact time the curtain rises and even the true length of their eastern runs, of which they do not need be ashamed.

The Couthouli agency is not given any preference over other ticket brokers and Mrs. Couthouli was not allowed all of the best seats. Stress is placed on the four-week advance sale and mail orders. This being the case the Couthouli agencies will pay \$2.50 for their seats and will charge a fifty-cent advance over box office prices, with a five per cent return up until 7 o'clock. These two shows have taken the attitude of direct sales to their patrons and a forecast of their success and long run is not hard to make.

With more legit theatres open than ever before and with more tried and proven successes housed in these theatres, "Lightnin'" and "The Gold Diggers" have the largest mail order and advance sale that has been seen here in years. This attitude from these sterling producers, Belasco and Golden, is a stimulant to the public. Where formerly the Erlanger and Powers theatres carried lines in all their theatre ads, "Tickets at all Couthouli stands at box office prices," the Couthouli name is not even mentioned in either "Lightnin'" or "Gold Diggers" ads.

"Up In The Clouds" and "The Bat" will hold over. The openings last week were "Three Live Ghosts," "The Champion" and "The Broken Wing."

"Up In The Clouds" (Garrick, 8th week), was to be forced out at the height of its run, but a change in bookings gives this show hit four more profitable weeks. The phenomenal press work handled by Howard Gail will always stand as a big item in this show's success. Tucked another \$22,000 week under its belt.

"Tip Top" (Colonial, 3rd week). No let-up in demand with another sell-out; \$28,000.

"Passing Show" (Apollo, 12th week). Only one more week and then gives way for Eddie Cantor's "Midnight Rounders," which opens with a Labor Day matinee. "The Passing Show" held its own with around \$20,000.

"Smooth As Silk" (Cort, 16th week). "The Champion" opening Sunday to good business.

"Four Horsemen" (Lanselle, 22nd week). Film. Against all odds is more than holding its own. Said to have shown a \$2,000 profit each week for the last three weeks. With the new season the management is plunging heavy on bill posting.

"The Bat" (Princess, 35th week). \$17,000. Only one more week at this house, then moving to Cohan's Grand. There was talk of "The Bat" lowering its prices at its new home, as its capacity is almost doubled, but it was decided to maintain its present prices. This show has played to around \$600,000 on its run so far and in all probability will reach the million mark before leaving.

"The Happy Cavalier" (Olympic, 2nd week). Fiske O'Hara leaves this week, making room for "The Broken Wing."

"Broadway Whirl" (Illinois, 1st week). Around \$19,000 without a Sunday night performance, although doing a Wednesday matinee. Richard Carle being out for several performances, with no announcement being made as to the reason.

"The Love Chef" (Playhouse, 1st week). Though 1st week, only \$6,000, no criterion on drawing

## SHOWS IN N. Y. AND COMMENT

"Back Pay," Hittage (1st week). A new Fannie Harst play presented by A. H. Woods opened Tuesday night and bears all the earmarks of being a hit.

"Daddy's Gone A-Hunting," Plymouth (1st week). Arthur Hopkins' first production of the new season, written by Zoe Akina, opened on Wednesday night.

"Daisy," Franco (3rd week). The agencies report that there had been a falling off in the demand for this attraction. Business last week managed to go over \$10,000 in spite of this.

"Follies," Globe (11th week). Last week's gross was just a little short of \$22,000.

"First Year," Little (46th week). Is still going along at the capacity pace and looks to continue at that for some time. Between \$10,000 and \$11,000.

"Get Together," Hippodrome (1st week). Due to open tomorrow night. May have to be postponed because of the musicians.

"Getting Gertie's Garter," Republic (5th week). The figure claimed for this attraction is \$8,400, which would be better than any of the previous weeks.

"Hansers Are Even," Times Square (4th week). Got almost \$8,000 last week.

"Just Married," Nora Bayes (19th week). Moved to the roof theatre from the Shubert this week. Has been a little hurt this week but last week at the other house held its own. \$5,500 the gross.

"Lemon," Fulton (20th week). This is one of the holdover hits that is still getting big business. Again over \$11,000 last week.

"Minnie World," Promenade theatre (3rd week). This looks like the final week for this attraction atop of the Century. Shuberts have been offering the house for other attractions. Business far from good.

"March Hares," Bijou (4th week). Moves to the Punch and Judy next week being succeeded by "The Detour," moving in from the Astor. Got about \$3,250 last week. The new house for the show has been taken on a rental.

"Mask of Hamlet," Princess. Closed after one week.

"Mr. Pim Passes By," Garrick (26th week). This is its final week. Has held up in business to the end although heat troubled it this week.

"Nice People," Klaw (27th week). Got a little under \$7,000 last week.

"Nobody's Money," Longacre (3rd week). Does not look as though it were going to hold on. May develop strength if it remains after Labor Day.

"Personality," Playhouse (1st week). Opened last Saturday night but does not seem to have any chance whatever of getting over.

"Put and Take," Town Hall (2nd week). Demand not as strong as as that for "Shuffle Along," but getting some play. Took around \$8,000 with cut rate aid.

"Sally," New Amsterdam (37th week). Here is the record of the town. Last week's figures were \$33,250. Playing to standing room at even the mid-week matinees.

"Seandals," Liberty (8th week). Played to \$22,700 last week with the house claiming to have topped the "Follies" business for the final night of the week.

"Scarlet Man," Henry Miller (2nd week). Finishes tomorrow night. Charles Dillingham having decided early this week to withdraw the LeBaron comedy.

"Shuffle Along," 63rd St. (15th week). Played to almost \$9,000 again last week with the Friday extra added midnight performance pulling about half a house. It is a corking entertainment.

"Six Cylinder Love," Sam Harris (2nd week). This looks like the real McCoy in the way of a hit. It hit the town like a wallop and hitting on all six will take the heat hills on high.

"Sonny," 48th Street (3rd week). Picked up a little during the early part of last week but not over as a hit. Got around \$6,000.

"Sonny," Cort (3rd week). Here is a show that does not seem to have hit right and not getting the patronage it deserves. The business last week was such as to make the management decide to move the attraction to the Selwyn beginning Sept. 12. At that house a \$2.50 top scale will be instituted.

"Swords," National (1st week). A new theatre and a new play opening on Thursday night. The house is Walter Jordan's and the production presented by Brock Pemberton.

"Tangerine," Casino (4th week). Is the musical comedy hit of the new season thus far. Last week \$18,000 was the figure.

"Tarzan of the Apes," Broadhurst 1st week). Opened on Thursday night.

"The Bat," Morosco (54th week). power of show. Should pick up, as both star and show are well spoken of.

"Toto" (Studebaker, 2nd week), \$18,700, playing to the city's ultra.

Another of the holdover hits that the new arrivals have no effect on the business of. Went over \$11,000 last week.

"The Detour," Astor (2nd week). Moves to the Bijou next week to make room for the new Shubert attraction, "The Blue Lagoon."

"The Green Goddess," Booth (33rd week). Still getting around \$8,000.

"The Greenwich Village Follies," Shubert (1st week). Opened on Wednesday night, having been postponed from Tuesday.

"The Last Waltz," Century (17th week). Business not what it might be. Managing to draw about half capacity in face of warm weather. Got under \$15,000 last week.

"The Nightcap," 39th Street (3rd week). Got around \$7,700 last week.

"The Peppy God," Hudson (1st week). Opened Monday night with the notices against its chance of success.

"Two Blocks Away," Cohan (1st week). Opened on Tuesday night with performances personal triumph for Barney Bernard.

"The Wheel," Gaiety (1st week). Opened Monday night with the notices divided.

"Triumph of X," Comedy (2nd week). Got around \$4,600 last week. Does not seem to stand much chance in the wild scramble of new attractions.

"Whirl of New York," Winter Garden (12th week). Got about \$19,000 last week and is slated to step out shortly.

"Whisper," Park (2nd week). Not placed with the picture hits, run being forced to small takings.

"Thunderclap," Central (5th week). Last week. Universal takes over the house Sunday.

"Three Masketers," (1st week). Opened to \$1,740 on Sunday night and developed an advance sale of \$7,000 the morning following. Will play to almost \$23,000 on the week. House was taken by the United Artists for eight weeks figuring that "The Pickford special," "Little Lord Fauntleroy," would fill the last four weeks of the time. "Masketers," however, looks like it's in for a long run and Mary's picture will have to go elsewhere.

## MORE PIRACY CASES BEFORE COMMITTEE

"Way Down East" and "Over Night" Are Infringed

Now that the newly appointed Piracy Committee of the Producing Managers' Association has the Hamilton, Ont., infringement of "Lightnin'" off its hands, it is turning its attention to other alleged piracies and infringements in the eastern section of this country. In Pennsylvania two cases of unauthorized performances of "Way Down East" and "Over Night" are engaging the committee's attention, as well as Arthur Hammerstein's charge that the Manhattan and Brooklyn Strand theatres gave unauthorized presentations of an act from "The Firefly" as part of its weekly program recently.

William Grow's indictment and \$200 fine in the "Lightnin'" matter is the largest sentence on piracy charges within the Dominion of Canada. As far as the Trans-Atlantic Theatres, Ltd., is concerned, in whose Hamilton, Ont., house the "Lightnin'" infringement was discovered, John Golden, chairman of the Piracy Committee, and O'Brien, Malevinsky & Driscoll, its counsel, are convinced the theatre circuit was innocent of actual knowledge of the infringement, and is doing its utmost to rectify matters by issuing a statement to its 35 theatre managers threatening dismissal to any resident manager who permits any such lapse to occur.

## FRAMING ANOTHER

Another show for the new season is being framed by Ned Wayburn. It will go in rehearsal during December. Wayburn's first is "Town Gossip," now in preparation.

His new one will be called "Fancy That." Ballard Macdonald will write the lyrics, Jimmy Hanley the music, and George Stoddard the book.

## HAVE NEW REVUE

Fanchon and Marco will return to the coast this fall and prepare another revue. The coast dancers will open with "Sun-kist," their show which played Broadway this summer and which starts for the south via Atlantic City Labor Day, but will leave the attraction shortly afterwards.



Bel

# BILLS NEXT WEEK (Sept. 5)

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.

## KEITH'S CIRCUIT

**NEW YORK CITY**  
Keith's Palace  
2d half (5-7)  
Lanceton  
Gold & Edwards  
Tom Kelly  
(Others to fill)  
2d half (8-11)  
Sidney Phillips  
Kay Nelson  
Diaz Monkeys  
(Others to fill)  
2d half (1-4)  
Sawing Thru  
Woman  
Burns & Freda  
Dave Ruth  
Grove & Co.

Murray Girls  
& N. Olms  
Monsieur Bushwick  
Hilly Glendon  
Hilly Glendon & Shirley  
Lanceton & Miller  
Eddie Poy Co  
Cogan & Casey  
Adolphus Co  
Keith's Greenpoint  
2d half (1-4)  
Patricia  
Hayataka Bros  
Hilly Glendon  
Hilly Glendon & Shirley  
(Others to fill)  
2d half (5-7)  
Moore & Fields  
Lloyd & Cotton  
Herman Timberg  
Henry's Animals  
(Two to fill)  
2d half (8-11)  
Bob Ferns  
E. T. Sabini Co  
Donovan & Lee  
Gold & Edwards  
(Two to fill)  
Keith's Prospect  
2d half (1-4)  
Joe Cook  
Alex Bros & Eve  
Chas Lloyd Co  
Kay Nelson  
Diaz Monkeys  
(One to fill)  
1st half (5-7)  
Ned Northworth Co  
Hilly Glendon  
Bob Ferns Co  
Flo Lewis Co  
Rene Roberts Co  
(One to fill)  
Proctor's 5th St  
Young & Wheeler  
Markel & Kay  
A. G. Falls  
Greenlee & Co  
Drayton  
(One to fill)  
2d half  
Burns & Freda  
Middleton & Spellingham  
Cunningham & Bennett  
J. & E. Mitchell  
(Others to fill)  
Proctor's 5th Ave  
2d half (1-4)  
Sawing Thru  
Bert Fitzgibbon  
B. Bouncers Circus  
Muriel Dale Co  
Klass & Brilliant  
(Others to fill)  
1st half (5-7)  
"Tango Shore"  
Macart & Bradford  
Donovan & Lee  
(Others to fill)  
2d half (8-11)  
Frank Johnson  
Bobby O'Neil Co  
Creedon & Davis  
Rene Roberts Co  
N. L. O. 3  
Proctor's 23d St  
2d half (1-4)  
"Profiteering"  
Peece Gordon  
J. & H. Alton  
Brent & Stewart  
Brownlee Co  
(Others to fill)  
1st half (5-7)  
King & Burnett  
Sharkey Roth & W  
Niobe  
Harry Trux Co  
"Behind Scenes"  
George Wilson  
B. Bouncers Circus  
(Two to fill)  
FAK ROCKAWAY  
L. I.  
Columbia  
Alexander  
P. & N. Olms  
Ernest Hall  
(Others to fill)  
2d half  
Jimmy Hunsy Co  
Yvette Rugel  
Calles Bros  
Selma Brantz

2d half  
Kelka & Stanley  
Morgan & Hunter  
Hilly Glendon  
Hilly Glendon & Shirley  
CLEVELAND  
Hippodrome  
Wilson Aubrey 3  
Furnum & Nash  
Sully & Houghton  
Lloyd & Ruben  
Jay Velle Co  
H. & A. Seymour  
Hilly Glendon  
2d half  
COLUMBUS  
B. F. Keith's  
Jennier Bros  
Walsh & Edwards

Valda & Co  
LOWELL  
B. F. Keith's  
Aero Plane Girls  
Lower Peasey & S  
T. P. Jackson Co  
McCoy & Walton  
Robert Reilly Co  
D. D. H.  
Garrett Bros  
L. L. CANTER  
Colorful  
McDermott & Vincent  
Chas Wilson  
Jack Levey Co  
(One to fill)  
2d half  
Fielding & Boomer  
Melodious Maids  
(One to fill)  
MONTREAL  
Princess  
(Sunday opening)  
Paul Levan & M  
Perry Carhart  
Emerson &  
H. Baldwin  
William Kent Co  
Franklin Chas Co  
Healy & Cross  
"In Argentina"

PORTLAND  
B. F. Keith's  
Spour & Parsons  
Jean LaCross  
McDonald &  
Wallace  
Marshall &  
Williams  
Mr & Mrs T  
Martin  
Frederic & Klais  
PROVIDENCE  
B. F. Keith's  
Pierce & Goff  
Kiutling's Animals  
Helen Morat  
C. & E. Hanley  
Jack Hanley  
B. & B. Wheeler  
Bolly Ward Co  
Dara Bros  
READING  
Hippodrome  
Gibson & Price  
Chas Tobin  
Lovenberg Sis &  
N. L. O. 3  
Royal Venetian 5  
(One to fill)  
2d half  
Flying Henrys  
Pinto & Boyle

Toney & Geo Co  
TORONTO  
Hippodrome  
Saranoff & Son  
Carney & Rose  
J. R. Johnson  
Edward Diamond  
Co  
Shea's  
Black & White  
McFarlane &  
Palace  
Frank Wilcox Co  
Fred Elliott  
Fred Lively  
Ford & Rice  
Joe Laurie Co  
Daly Mack & D  
Practor's  
Great Johnson  
J. C. Lewis Co  
Leipzig  
20th Century Rev  
(Two to fill)  
2d half  
Richard & Kane Co  
Harry Johnson  
Elvis Sis  
(Others to fill)

UTICA, N. Y.  
Gaiety  
Carl & Ines  
Dance Fantasies  
(Others to fill)  
2d half  
The Waltons  
Alcott & Ann  
(Others to fill)  
YORK, PA  
Opera House  
Flying Henrys  
Pinto & Boyle  
Columbia & Victor  
Claude Golden  
Breen Family  
Gibson & Price  
Lovenberg Sis &  
Hampton & Blau  
Royal Venetian 5  
WASHINGTON  
B. F. Keith's  
3 Lordens  
Clinton & Rooney  
"Profiteering"  
Howard & Sadler  
Horton Goldin Co  
2 Little Pains  
John Burke  
Davis & Pelle  
YOUNGSTOWN  
Hippodrome  
Reynolds 3  
Bernard & Garry  
Toto  
Newhoff & Phelps  
Chas Howard Co  
Nat Nazario Jr Co  
Olsen & Johnson  
Ben Beyer

# BILLY GLASON

"JUST SONGS AND SAYINGS"

Potter & Hartwell  
2d half  
Gertrude Morgan  
Mary & Al Royce  
Joe Armstrong  
J. S. Blundy & Sis  
LYNN, MAINE  
Gordon's Olympia  
Coffman & Garro  
Chas I. Fletcher  
Al Ritchie Co  
2d half  
Eckhoff & Gordon  
Perone & Oliver  
2d half  
MANHATTAN  
Palace  
The De Lyons  
Marion & Gwynn  
Eddie Carr Co  
Perrone & Oliver  
Chony & Mary  
CHICAGO-KEITH CIRCUIT  
CINCINNATI  
Palace  
Grace Wallace  
Ethel Keller  
Mr & Mrs  
2d half  
Will Morris  
Fred & Tucker  
Three Haley Sis  
Claude & Marion  
Princess Rajah  
NEWPORT, R. I.  
Colonial  
Eckhoff & Gordon  
Shapiro & Jordan  
Eva Fay  
2d half  
Alva Lloyd  
Coffman & Garro  
2d half  
G. J. Jones  
Opera House  
Musical Alvinos  
Marion Kay  
Weston & Young  
Cooper & Lane  
Wise & Wiser  
Cook & Vernon  
Lee & Granston  
Zelaya  
Joe Fanton Co  
2d half  
Palace, New York, this week (Aug. 22)

## EDYTHE MAYE

Featured in "Two Little Pains" as Juliet Maryland, Balt., this week (Aug. 29)

Selfridg  
Joe Jenny 3  
Juvenility  
Welch & Haselton  
DANVILLE, ILL.  
Terrace  
Lind Bros  
Mack & Sallie  
Mack Hamilton Co  
Fulton & Burr  
Vampire & Victim  
Bobby Vanhorn  
2d half  
Fisher & Lloyd  
"Elooming"  
Marston & Manly  
Lee Barth  
"Smiles"  
(One to fill)  
DAYTON  
Heleen Danco  
Lynn & Lorey  
Coates Co  
2d half  
Marcelle Hardy  
Cook & Vernon  
Lee & Granston  
Heleen Coline Co  
Joe Fanton Co  
LEXINGTON, IND.  
Ban All  
Nagys  
Doyle & Elaine  
Great Howard  
Mullen & Rena  
"Faction"  
Rose Ellis & R  
2d half  
Spirit Mardl Gras  
Lester Raymond  
Clifford & Leslie  
(Two to fill)  
FLINT, MICH  
Palace  
Noel Lester  
John Gaiger  
Byron Bros Band  
Jo Jo Harrison  
Five Avelons  
2d half  
Jo Madden  
Lynn & Lorey  
Dancing Dorans  
Tillyou & Rogers  
Coates & Co  
FT. WAYNE, IND.  
Palace  
Nippon Duo  
Dewey & Rogers  
J. & J. Gibson  
Bert Earl & Grls  
(One to fill)  
2d half  
Fenwick Girls  
Goetz & Duffy  
Zelaya  
Willie Hale Co  
"Touch in Time"  
HAMMOND, IND.  
Palace  
Monroe Bros  
Howard  
Jack George 3  
(One to fill)  
2d half  
Aloha & Grls  
Bobby Vanhorn  
Martha Hamilton  
B. W. & Grls  
HUNTINGTON, W. VA.  
Huntington  
Polis  
(Scranton, split)  
1st half  
Donnell Co  
Al H. Wilson  
Kennedy & Berle  
11 & P. Oaks  
Royal 6  
WORCESTER  
Palace  
Josephine Harrity  
Mason & Dixon  
Evelyn Phillips Co  
Eddie Foyer Co  
Pender Troupe  
Gene & White  
Story & Clark  
Abraham Lincoln  
Heath & Spelling  
Poland Travers Co  
3 Dixie Boys  
Frank Jerome  
Nevins & Gordon  
P. & M. Dale  
Shamrock & Thie  
lie Rev  
N. & B. Gilbert  
Leighton & Brady  
Blair & King  
Arthur Miller Co  
KEITH'S  
Marcelle Pallett  
Eddie Carr Co  
Anthony & Arnold  
Cambridge  
Gordon's Cent Sq  
Gertrude Morgan  
Anthony & Arnold  
(Two to fill)  
Chas I. Fletcher  
The De Lyons  
(Two to fill)  
HALIFAX  
Strand  
Roma  
Alva Lloyd  
Sydney & Caldwell  
Joe Armstrong  
J. S. Blundy & Sis  
LEWISTON  
Mamie Hall  
Margaret Taylor  
Baxley & Porter  
Ziska  
Marie & Marlowe

## JUST A MINUTE

In Variety next week an important announcement will be made regarding the formation of a new partnership.

MIKE LEVY  
CHARLES J. FREEMAN.

417 Romax Bldg.,  
245 West 47th St.,  
New York.

## BOB BAKER

Booking Acts of Merit My Specialty  
COAST TO COAST  
100 W. 46th St.,  
New York

DeMonde  
Harvard & Bruce  
(One to fill)  
1st half (5-7)  
Ned Northworth Co  
Hilly Glendon  
Bob Ferns Co  
Flo Lewis Co  
Rene Roberts Co  
(One to fill)  
Proctor's 5th St  
Young & Wheeler  
Markel & Kay  
A. G. Falls  
Greenlee & Co  
Drayton  
(One to fill)  
2d half  
Burns & Freda  
Middleton & Spellingham  
Cunningham & Bennett  
J. & E. Mitchell  
(Others to fill)  
Proctor's 5th Ave  
2d half (1-4)  
Sawing Thru  
Bert Fitzgibbon  
B. Bouncers Circus  
Muriel Dale Co  
Klass & Brilliant  
(Others to fill)  
1st half (5-7)  
"Tango Shore"  
Macart & Bradford  
Donovan & Lee  
(Others to fill)  
2d half (8-11)  
Frank Johnson  
Bobby O'Neil Co  
Creedon & Davis  
Rene Roberts Co  
N. L. O. 3  
Proctor's 23d St  
2d half (1-4)  
"Profiteering"  
Peece Gordon  
J. & H. Alton  
Brent & Stewart  
Brownlee Co  
(Others to fill)  
1st half (5-7)  
King & Burnett  
Sharkey Roth & W  
Niobe  
Harry Trux Co  
"Behind Scenes"  
George Wilson  
B. Bouncers Circus  
(Two to fill)  
FAK ROCKAWAY  
L. I.  
Columbia  
Alexander  
P. & N. Olms  
Ernest Hall  
(Others to fill)  
2d half  
Jimmy Hunsy Co  
Yvette Rugel  
Calles Bros  
Selma Brantz

Let Us Represent  
You For  
Broadway  
Productions  
and  
Shubert Vaudeville  
Ed DAVIDOW and  
RUFUS R. LA MAIRE  
1493 Broadway, Tel. Bryant 841-842

Crook Cocktail  
(Two to fill)  
3 Belmonts  
2d half  
Stanley & Caffery  
Leanne Kern  
Anabelle  
King & Irwin  
Elic & Paulson  
ALCOONA, PA  
Orpheum  
Clown Seal  
Frederic Wilson  
Dalton & Craig  
Amaramth Sis  
2d half  
Donald Wagner & E  
"Dress Rehearsal"  
Primrose 3  
Dreen Family  
ATLANTA  
Birmingham  
(Birmingham  
Split)  
1st half  
A. & L. Harlow  
Bert Howard  
Pauline Saxon &  
Sis  
Elm City 4  
Toonerville  
Tenters  
ATLANTIC CITY  
Garden Pier  
Jugelline McBanns  
Ann Gray  
Wylie & Hartman  
Crake Campbell  
Geo. Jensen's Co  
Kane & Herman  
Lerner Grls  
BALTIMORE  
Maryland  
Eddie Rice  
David & Darnell  
Chick Sale  
Victor Co  
Van Haven  
Lucille Chalfonte  
Bender & Armstrong  
P. & E. Carman  
BIRMINGHAM  
Lyrle  
(Atlanta Split)  
1st half  
Eliane Sis & H  
Jeani Middleton  
Pearls Gypsey Rev  
Mullen & Francis  
"Curse of Fun"  
BOSTON  
B. F. Keith's  
Dancing  
McDonalds  
Hilly Glendon  
Newell & Most  
Jas J. Morton  
Bert Brorl  
E. Tallorfe Co  
Challen & Ske  
BUFFALO  
Shuf  
Ely  
Will Mahoney  
Dillon & Parker  
Frances Kennedy  
Bevan & Phil  
Courtney Sis  
Keillam & O'Dare  
Alice Animals  
CHESTER, PA  
Nathane Bros  
& B. Page  
Hartley & Patter-  
son  
Adler & Dunbar  
Buckridge & Casey  
Co

AT VERNON, N. Y.  
Proctor's  
2d half (1-4)  
P. & M. Britton  
Jas. Buby  
"Spencer &  
Williams"  
Ed Tallorfe Co  
Rome & Gault  
Rene Roberts Rev  
1st half (5-7)  
Creedon & Davis  
John Conkey  
Mme. Hermiani  
Bouncers Circus  
(Others to fill)  
2d half (8-11)  
Bert Fitzgibbon  
Niobe  
Dowson Sis Co  
Tom Kelly  
(Others to fill)  
NEWARK, N. J.  
Proctor's  
2d half (1-4)  
Tom Kelly  
Niobe  
Dallas Walker  
Hazel Mann Co  
7 Bracks  
(Others to fill)  
1st half (5-7)  
Murray Girls  
P. & T. Sabini Co  
(Others to fill)  
2d half (8-11)  
Moore and Fields  
Macart & Bradford  
(Others to fill)  
NORFOLK  
Academy  
(Richmond Split)  
1st half  
Musical Gerals  
Howard &  
Norwood  
Dennis S. &  
Thibault & C  
Devon Stator  
PHILADELPHIA  
B. F. Keith's  
Herberts Dogs  
Jed Dooley  
Vaughn Comfort  
Colonial  
Raymond Wilbert  
Hazel Crosby Co  
Cook & Oatman  
H. Johnson Co  
Jennier Bros  
Howland  
Doris Humphries  
Co  
GRAND RAPIDS  
Unusual 2  
Willie Solar  
Bobby Bernard Co  
Casey & Warren  
Fishes  
Kranz & White  
2 Sternards  
HAMILTON, CAN  
Lyrle  
Camilla's Birds

Columbia & Victor  
Claude Golden  
Kavanaugh &  
Everett  
RICHMOND  
Lyrie  
(Norfolk Split)  
Anderson & Burt  
Warren & O'Brien  
"Rubeville"  
2d half  
Dell & Gills  
Lexey & O'Connor  
Bergen & Bloom  
Fox & Curtis  
Marguerite Padula  
Morton & Jewell  
Co  
SPRINGFIELD, MASS  
Palace  
Hanniford  
Sweeney & Stan-  
ley

POLI'S CIRCUIT  
BRIDGEPORT  
Polla  
Melnotte 2  
Rudy Kids  
Anderson & Burt  
Warren & O'Brien  
"Rubeville"  
2d half  
Dell & Gills  
Lexey & O'Connor  
Bergen & Bloom  
Fox & Curtis  
Marguerite Padula  
Morton & Jewell  
Co  
SPRINGFIELD, MASS  
Palace  
Hanniford  
Sweeney & Stan-  
ley

If you want Time in the  
West communicate with  
the Largest Independent  
Vaudeville Agency in the  
World.

## ERNIE YOUNG

AGENCY  
1312-13 Masonic Temple  
CHICAGO

Nevis & Gordon  
Grace Leonard Co  
"Knick Knack"  
2d half  
HARTFORD  
Capitol  
Dell & Gills  
Tuck & Clair  
Doyle & Hamilton  
Bislow & Clinton  
"Money in Money"  
2d half  
Melnotte 2  
Frank Jerome  
Walter Fletcher Co  
F. & M. Dale  
Leighner & Alex  
Rev  
Palace  
Dave Johnson  
Plaza 3  
Stevens & King  
Eddie Foyer Co  
Shamrock & Thie  
lie Rev  
N. & B. Gilbert  
Leighton & Brady  
Blair & King  
Arthur Miller Co  
KEITH'S  
Marcelle Pallett  
Eddie Carr Co  
Anthony & Arnold  
Cambridge  
Gordon's Cent Sq  
Gertrude Morgan  
Anthony & Arnold  
(Two to fill)  
Chas I. Fletcher  
The De Lyons  
(Two to fill)  
HALIFAX  
Strand  
Roma  
Alva Lloyd  
Sydney & Caldwell  
Joe Armstrong  
J. S. Blundy & Sis  
LEWISTON  
Mamie Hall  
Margaret Taylor  
Baxley & Porter  
Ziska  
Marie & Marlowe

## DENTIST

McVICKER'S THEATRE BLDG.  
Dr. M. G. CARY

CHICAGO  
Special Rates to the Profession.

Keith's Jefferson  
Bernard Bros  
Pearson Newport  
& P  
(Others to fill)  
Princeton &  
Watson  
Artistic Treat  
Long & Cotton  
Sammy Duncan  
Bob Nelson & Bros  
Perrari & Dinus  
Dore's Opera  
(One to fill)  
Mons. Regent  
Valerie Rogers Co  
Maude Allen  
Sammy Duncan  
Musical Hunters  
Bill Robinson  
(Two to fill)  
2d half  
Johnson Baker &  
2

EDITH W. RICHARDS, D. C.  
Chiropractor  
5 Columbus Circle, New York.  
Tel. Col. 1281. Room 316

(Others to fill)  
Keith's 5th Street  
H. Watson Jr Co  
Maude Earl Co  
Powder & Wallace  
Lewis & Norton  
Frank Ward  
Dancing Dorans  
Keith's H. O. R.  
2d half (1-4)  
Emilly Darrell  
"Fragments"  
Jennie Moscovits  
Co  
Villal & Villal

MATTY WHITE  
The Slinging Peppermint  
With JACOBS & JEROME, 1921-22  
"STROLLING PLAYERS."

## CHICAGO BOSTON NEW YORK

DANNY DAVENPORT OFFICES  
Artists Representatives. Our Acts Always Working.

345 WEST 47th STREET (Romax Bldg.) Suite 215. Phone: BRYANT 4578  
MICKEY CURRAN, Manager.

Black & O'Donnell  
Edwin George  
Gladys Delmar Co  
M. & A. Clark  
HARRISBURG  
Majestic  
Donald Rice  
Hart Wagner & E  
"Dress Rehearsal"  
Primrose 3  
Kavanaugh &  
Everette  
2d half  
Nathane Bros  
J. & R. Page  
Hartley & Patter-  
son  
Adler & Dunbar  
Buckridge & Casey  
Co  
PITTSBURGH  
Davis  
Russell & Devitt  
Mehan's Animals

Henry B. Toomer  
Co  
Ben Smith  
Brown Gardner &  
T  
Wm Penn  
Kafka & Stanley  
Morgan & Blinder  
Duffy & Keller  
Big City 4  
2d half  
Little Jim  
Nathane Bros  
J. & R. Page  
Hartley & Patter-  
son  
Adler & Dunbar  
Buckridge & Casey  
Co  
PITTSBURGH  
Davis  
Russell & Devitt  
Mehan's Animals

Ruby Kids  
Anderson & Burt  
Bobby Folsom  
"Rubeville"  
NEW HAVEN  
Eljon  
Lynch & Zeller  
Leighton & Brady  
Walter Winger  
Grace Leonard Co  
Roland Travers Co  
2d half  
O'Connor & Mc-  
Cormick  
Tuck & Clair  
Dolly Dumplin  
Murray Kissen Co  
(One to fill)  
Palace  
Percival Grls  
Lexey & O'Connor  
Abraham Lincoln  
Mog Kes & P  
"Cave Man Love"  
2d half  
Cuba Crutchfield

MOLLIE WILLIAMS, "Comedies of 1921"  
opening Toledo, O., Sept. 4. Book music  
and lyrics by  
Jack Clarence J. Norah Lee

Stern, Marks & Haymond  
1656 B'way (51st St.) N. Y. Circle 9249

4 Entertainers  
Kelly & Pollock  
(Two to fill)  
TOLEDO  
B. F. Keith's  
Reddington &  
Grant  
Whitland &  
Ireland  
Plicer & Douglas  
B. & E. Gorman  
Hope Eden  
Jack Norworth

BOSTON  
Boston  
Teschner's Animals  
Neat Johnson  
Loney Haskell  
Welch Mealy & M  
Gordon's Olympia  
Seckley Sis  
Leonard & Whit-  
ney  
Gilda & Jafola  
La Dora & Beck-  
man  
(One to fill)  
Gordon's Olympia  
Washington Sq  
Jack McAlliff  
Williams & Taylor  
Gypsy Songsters  
BROOKTON  
Cornell Leona & Z  
Reed & Tucker  
Claude & Marion  
3 Haley Sis  
2d half

Mack & James  
Glenn & Jenkins  
"Musicaland"  
Sylvia Clarke  
Aithas Lucas Co  
Sheridan Square  
Sawing Thru  
Rene & Florence  
Sidney Taylor Co  
Flanagan &  
Stapleton  
The Herberts

MAY and HILL  
Direction: JACK LEWIS-KEITH  
BORWITZ-KRAUS-LOW.

## FRANCIS X. BUSHMAN

—and—  
BEVERLY BAYNE

In "THE POOR RICH MAN"  
ORPHEUM, SEATTLE

Next Week (Sept. 5)

Reo & Helmar  
King & Wise  
2d half  
Rollins Sisters  
J. & J. Gibson  
KALAMAZOO, MICH  
Regent  
Marcelle Hardy  
Wataika  
Rosa Valadya  
Milo Dance  
ORPHEUM CIRCUIT  
CHICAGO  
Palace  
Clark & Bergman  
Dolly Kay

YORK and KING  
Present "THE OLD FAMILY TIN TYPE"  
Orpheum Circuit Opened Aug. 14  
Personal Direction LEE STEWART

Bradley & Ardne  
Stone & Hayes  
McGrath & Deeds  
Cliff Nazario Co  
Frank & Milt Brit-  
ton  
Farrell & Taylor  
Co  
Rose Ellis & R  
Co  
Majestic  
Santos & Hayes  
Rev  
Morris & Campbell  
Moore & Jane  
(Continued on page 18)

FERD P. NOSS  
Six Musical Noises  
224 W. 50th Street, New York City



**DAPHNE POLLARD.**  
Character Songs.  
15 Mins.; Full Stage (Special Hangings).

Washington, Aug. 31.  
Miss Pollard's American debut this week at Keith's in this city, although successful, could not be termed a "triumph." She sang three numbers, her last number, during which she

bobbie, being her best, bringing her but one call. After the bit with the bobbie she again goes into the chorus of the song with the orchestra playing its loudest. This really took away the applause she otherwise would have earned with a better finish.

The little comedienne had been in Europe for about six years, during which time she has become one of England's most popular stars. She went over just prior to the war, was in the All-American Revue in Paris, where she scored heavily. She originally came to America when about 8 years old, with the Pollard Juvenile Opera Co. from Australia, following which she appeared with various companies on the coast, finally appearing in "The Candy Shop," where she scored.

Miss Pollard, so the billing states, is here for a limited engagement of six weeks on the Keith time. She headlines the bill here. The first number utilized is "The Ragtime Germ," wherein she is just a bubbling bunch of "pep." The lyrics, however, are entirely lost, only an occasional line being understandable. This is also true of a little announcement she makes concerning her second number. This second number is "Cleopatra," as she did it in the London halls. Her choice of this is questioned, the number having been such a big success here as done by one of our own comedienues that comparisons, from the laugh-gathering standpoint, makes Miss Pollard's rendition run a poor second.

Her third number about a slavey who so wanted but couldn't get a man is, as stated, her best. The bit with the bobbie is a positive delight. It is regretted that a better finish was not devised.

Her dressing of each number is in character which, coupled with a pale lavender drop that is raised, disclosing a special drop for each song, proves effective. Possibly her success would have been greater with a re-arrangement of her numbers. However her six weeks will no doubt prove successful.

Meakin.

**ERGOTTE and HERMAN.**  
Songs, Dance, Acrobatics.  
12 Mins.; Full Stage.

Mixed double. The male of the pair is a Lilliputian. A novel entrance is obtained by the girl singing about hubby, while carrying a hat box from which hubby emerges. He steps forth to sing with an eccentric acrobatic dance. The girl returns in cute black short-skirted jazz costume to assist, while he does head balancing on a perch atop a table. He drinks, smokes and talks in the inverted position, the girl doing straight.

She does a fair dance which is followed by hand to hand stunts with the girl as understander followed by his ground tumbling all speedily and naptly executed.

It is a fast neat act with the girl's appearance helping. They can open or close anywhere.

Con.

**WEBB and HALL.**  
Singing, Talk and Music.  
13 Mins.; One.

The two men do straight and "top." The straight man plays the violin and the comedian the guitar. The latter also sings in one of those good, small-time ballad voices. The singing is all there is. The talk is not funny and the men do not put it over particularly well. Two straight numbers on the violin early in the proceedings kill whatever chance they have of getting over.

The act is just a small timer and not a good one at that.

**MARTIN and KENNEDY.**  
Talk and Dances.  
12 Mins.; One.

A two-man black face act with Kennedy, formerly of La France and Kennedy. They open by throwing a large pair of lawn dice from the wings to the center of the stage, they following the cubes, going into a routine of chatter dealing with crap and race horses. The talk is mildly interesting and has a certain amount of comedy value.

Their best efforts come forth with the soft shoe dancing each taking his turn with a solo bit and finishing the turn with double stepping. A comedy act that has value and can stand one of the lighter acts on any bill.

**"ROLFE'S REVUE" (10).**  
Music, Songs, Dance.  
24 Mins.; Special Set.  
Palace.

This is a C. B. Maddock production and includes, besides a leader, a mixed sextette of brass players, a girl dancer, a juvenile male singer and an ingenue with a pleasing soprano voice.

The action takes place in a set representing a veranda with a country scene in perspective. A butler greets the arriving guests, who are in becoming seasonal attire. No dialog transpires to mar the effect. The sextette got right into it with a well-selected and rendered medley of semi-classical numbers.

The violinist follows in Gypsy get-up with a solo. The juvenile next vocalizes "That's How I Love Broadway," we'll deliver.

The blonde dancer has an inning with a skirt dance, showing kicking ability that is later forgotten when, in black transparent short dresses and fan costume, she does an almost flawless imitation (unannounced) of Pearl Regay's specialty dance.

A trio of the girl musicians accompany the soprano's solo, which landed strongly, as did a cornet triple-tonguing and range-finding solo by the male cornettist.

A double song number by the ingenue and juvenile led up to the finale, with the sextette again handling the brass with the four principals, each contributing a bit of their previous specialties. None of the people is billed. All of the specialists deserve it. The turn is entertaining, well staged and prettily produced. Variety, speed and a happy selection in casting are the main assets. It's a big time novelty, this particular type of act having passed from the two-day stages when the producer whose name it bears became inactive. He has done a come-back with this one.

Con.

**BURNS and FRED.**  
Italian Comedians.  
16 Mins.; One.  
Fifth Ave. (Sept. 5th).

Burns is half of the former Burns and Frabito combination and has teamed with Steve Freda, who formerly did a "single." The former Burns and Frabito turn retained almost in tact with the "saloon" business the comedy high light as before. Freda is a valuable asset, being a musician of the first water in addition to handling his dialect portion cleverly. The duo may be getting one or two less laughs than the former pair but this will be overcome with better knowledge of each other's personalities.

The act has been strengthened from a musical standpoint, the boys quitting after 11 minutes but being forced to encore with the double mandolins and mandolin and clarionette numbers for an additional five minutes. Burns and Freda are ready for the best of the bills where a strong comedy combo is missing.

Con.

**THE LORDONS (3).**  
Trampoline and Casting.  
7 Mins.; Full Stage.  
Fifth Ave.

Three gymnasts, two working straight and a comedian, presenting a fast routine of casting and comedy. The two straight men work the aerial stuff entirely, with the comedian doing some of the flying and some tumbling and bouncing on the tramp.

The act is one that gets any number of laughs and more than the usual share of applause and seems strong enough to go down halfway on the bill in some of the small big timers and get away with it in great shape.

Fred.

**CARROLL and GORMAN.**  
Songs, Dances and Piano.  
12 Mins.; One.

Two young fellows, Tuxedo clad, in a singing and piano turn that is away from the conventional. Each has a singing voice above the average, and each dances well.

Open with a harmonized double off stage, following which, one goes to piano and accompanies partner for a dialect number, doubled for the choruses. A single with a neat waltz clog included. The other chap pianologs a mother ballad. He has a lyric tenor, well controlled and marked with plenty of range and a noticeable sweetness of tone. Double raggy number harmonized and another double with a soft shoe dance for the encore.

One of the most promising two acts of its kind that has been seen around in years.

Bell.

**HARRY KAHNE.**  
"The Incomparable Mentalist."  
16 Mins.; Two.  
Riverside.

Kahne is new to the east, although a standard in the middle west houses. For no other reason than that Tameo Kajiyama, the Japanese mentalist, preceded him locally the comparison is resorted to. Kahne has one thing on the Oriental performer—his pleasured-resistance is quintuple mind concentration or the art of performing five different things at the same time. The Japanese does only four. On the showmanship angle, the Oriental has the edge, however. He works with ingratiating modesty. Kahne strives too strongly to impress his mental superiority, emphasizing needlessly the difficulty of his feats, not being content to let judgment on that point rest with the audience. Kahne also adds a good deal of hand-shivering hokum that is good business for a few seconds, but its showy, stagey continuation is a boomerang. He would do well to assume a carefully studied pose of modesty.

He is a neat-appearing young man and whangs the house from the start even with this, perhaps, excusable shortcoming of needless display of the ego. His routine proper consists of writing sentences upside down and backward, reading headlines from a newspaper likewise, finishing with the five-point trick, that of reading a newspaper, answering questions as to capitals of states and giving their population and what noted for, splitting an eight billion odd total into six factors, the sum of which totals the answer, and also writing phrases and sentences upside down and backward.

There is no doubt Kahne is a valuable vaudeville adjunct. He is a novelty for anybody's theatre and it needs no further proof than the exclamation by a neighbor, "The boy's clever!" He held them interested here in the No. 3, and doubtless can hold down a later spot.

Abel.

**LITTLE YOSI and Co. (1).**  
Acrobatic.  
8 Mins.; Full Stage.  
Greasy Square.

Little Yosi is an agile Japanese contortionist with certain tendencies toward acrobatics. The opening consists of whirlwind tumbling followed by contortion work and hand balancing. The cigar box and handkerchief tricks are capably handled with the finishing touch a bending bit on a small pedestal which tops the turn off in good style. Yosi is assisted by a young woman who appears merely as an attendant. The customary Japanese style of dressing is used. A good opening turn for the smaller houses.

**CONLEY and ST. JOHN.**  
Songs and Talk.  
12 Mins.; One.

The male was formerly a member of the American Trio, a singing combination. In the present vehicle his singing voice is the only excuse.

The girl is a cute looking blonde of the tiny type with a fair, pleasing singing voice. They do well with all of their song numbers and have considerable appearance.

The weakness lies in the manifest inexperience of both handling dialog that is aimed for comedy results, but misses widely. The talk got nothing between the numbers, which alone redeemed.

At present they are a light No. 2 for the smaller houses.

Con.

**DUGAL and LEARY.**  
Piano and Songs.  
12 Mins.; One.

Two young chaps with the conventional piano and song double frame-up. Both make neat appearance in tuxedos with one at piano throughout.

The repertoire consists of solos and doubles with the tenor getting most with a solo version of a pop song well adapted to his lyric tones. An introductory number about one partner's lateness, followed by his appearance explaining he missed a train, was the only divergence from the standard two-man singing arrangement.

They qualify as a three-day turn of this type.

Con.

**COSMOS TROUPE (6).**  
Pyramid Work and Tumbling.  
8 Mins.; Four.

That second line under the act's name gives away the troupe's forte—pyramid building and ground tumbling. That's all they have and the latter won the gravy; the topmouthing business brooded to marked silence. Fortunately they desist in that line of endeavor soon enough for the little comedy business they have leading up to the whirls and tumbles.

It's an opener of small big and better small time calibre.

Abel.

**MURRAY KISSEN and CO. (3).**  
Comedy and Singing.  
18 Mins.; Two (Special).  
Broadway.

Murray Kissen and three men offer a mixture of hoke comedy and singing that is made to order for the better class of neighborhood houses. Kissen does a stage Jew, with whiskered countenance and the rest of the caricature of the "Savannah" type as depicted in burlesque. Another chap also does a Hebraic type, a bit more modernized, with a mustache and spectacles. The two other men play a variety of characters.

A special setting of a barber shop in two, with steps, indicating the place is in a basement, is carried. The act starts with a wallop, an argument between the owners of the shop and the barbers over an increase in wages. Comedy follows, some very familiar, such as the shaving bit, with the barber lathering a nervous man and roughing him up for laughs. The turn closes in one with the four men seated on chairs doing a moving picture travesty bit that sounded somewhat like one done by a single woman. Harmony singing by the quartet is also included in the stuff offered in one.

The act landed a comedy hit at the Broadway Monday night.

Bell.

**BYRON and PRICE.**  
"A Model Union."  
Singing and Talking Skit.  
14 Mins.; Two. (Special).  
23d St.

Sydney Byron and Betty Price present "A Model Union." It's a simple little framework of talk, backed by a very pretty landscape setting, drop, hanging piece and some set stuff, with vocal interpolations and a bit of elementary stepping breaking up the dialog occasionally.

Mr. Price has a splendid singing voice of ordinary quality, but possesses a thorough knowledge of delivery, enunciation which, coupled with a carking presence, enables him to get his vocalizing over excellently. Miss Price is a bit shy vocally, but has a likeable personality, and carries her three pretty costume changes becomingly.

The lighting of the act helps the general effect. A gauze drape is used at the opening, with a red floor shining through and making a pretty stage picture. The dancing might be dropped altogether, with benefit to the turn, and something else substituted for the present finish.

An author to bolster up a weak spot here and there, and a seasonable work out in the smaller neighborhood houses out of town, should round out a pleasing number 2 turn for the pop houses. The act passed nicely at the 23d Street.

Bell.

**ANDY and LOUISE BARLOW.**  
Dances and Songs.  
10 Mins.; One (Special Drop).

A young couple fairly equipped with material, though they showed best in dancing.

The opening bit included a prop acrobatic stunt and a short lyric that led to a duet dance. The boy with an eccentric number gave way to Miss Barlow, who changed to very fifty male evening toga. She essayed a ballad that about passed. Her dance single met with much better results.

A Bowery bit finale the boy, singing a special lyric to the tune of "Rosie O'Grady," while his partner changed. The exit had the boy somersaulting. The act fits for number two, three a day.

Ibee.

**NADA NORRAINE.**  
Singing.  
8 Mins.; One.

Single woman straight singer with pleasing voice and pretty frock of pale green. At opening sings off in voice resembling boy soprano or female baritone. On entrance sings two current popular songs then goes into familiar number from one of the Italian operas, doing one verse in high soprano and another in female baritone.

Gets applause for the double voice performance which is agreeable to listen to in both registers. For encore sings yodling number, finishing in freak high note that wins burst of applause for capital exit. Good small time number on strength of the double voice performance.

Rush.

**FOLLETT'S MONKEYS.**  
ANIMAL and JUGGLING.  
8 Mins.; Full Stage (Special Drop).

A monk plays the drums after the manner of the Monkey Hippodrome acts. It is worked in exactly the same manner and gets quite a few laughs. In between there are other animal training stunts and some club juggling by the man and woman who work the animals. It makes a light opening act for the smaller bills.

**NELLA WEBB.**  
Songs and Piano.  
14 Mins.; "Two." Special Drop.  
Fifth Ave. (Sept. 6th).

Miss Webb, a headline single of a decade ago, is making her first American appearance in ten years. In the interim she has been in productions and vaudeville abroad.

For her re-appearance she is equipped with four English-sounding songs which she delivers in a clear, perfectly enunciated soprano, stunningly gown in a cloth of silver evening dress.

Miss Webb remains present throughout her entire turn and shows good judgment by not requiring her male pianist to solo.

The songs were "I've a Rich Boy Now," "Dreaming of You," a high-class semi ballad with a pretty melody; "Old Fashioned Waltz," written on a theme that has been copiously covered hereabouts and "Honey," a cute punchy song that was a bit over the Fifth Avenue heads.

In the second position Miss Webb did a successful comeback but the services of a local song writer will make her journey much smoother. She has all the rest of the necessary equipment of personality, voice, delivery and appearance. When properly outfitted she would be in demand for the best of time.

Con.

**RASSO and CO. (1).**  
Novelty Juggler.  
15 Mins.; Full Stage.

Rasso is a clean cut blonde man in evening clothes. His assistant is a becomingly garbed woman. He does all the standard juggling and balancing stuff in snappy, artistic fashion with several new and novel creations interpolated. One was the balancing of a victrola in operation atop a whip balanced on the man's head while he spun a phonograph record on a stick in one hand and juggled two more records with the other.

Another difficult looking feat was the juggling of a cannon ball, an egg and a tiny bit of tissue paper. "Railroad Pool," with two cues and the object ball, spinning a table cover mounted on an easel edge that was balanced on his forehead, and ball "control" were his best efforts.

Rasso will interest any audience. It is a big time novelty turn for the top or bottom spots.

Con.

**BURNS and FRED.**  
Comedy and Musical.  
22 Mins.; One.

This two-man combination is doing the Burns and Frabito routine, with the talk much the same, but with the musical portion extended.

As many laughs were won with the comedy as by the former combination, Freda felling Burns well. The former when left alone strummed a sweet guitar, and could have tarried longer. Following the balloon bit from the regular routine, Burns ambled forth with the little mandolin and later joined by Freda with his guitar, they started the musical section that was much enjoyed. A song in between landed, and in bowing they brought the instruments on as an invitation to more applause.

The act went over with a bang and came near stopping the show. With the musical feature so well built up and the comedy sure, the team can take a spot on any bill.

Ibee.

**SHARKEY, ROTH and WITT.**  
Piano, Music, Songs.  
12 Mins.; One.

Male trio of musicians and singers. The frameup of the turn is reminiscent of the old Rathskeller trios and is referred to in the opening song. The violinist is a fat comedian who jizzes it up a bit in delivery with sawdust technique.

It's a sure fire three-a-day turn, but lacks the novelty or class to lift it. They were one of the bill's hits at this house in the fourth spot.

Con.

**NORBERT and LOTTA.**  
Music and Songs.  
12 Mins.; One.

Man opens playing violin. He is joined by woman playing saxophone in a double of published numbers. Following she solos on the sax with a few near jazz movements and a bit of dance.

He inserts a violin solo, "Piccata," etc., while she changes to short skirted cape costume to return with piano accordion when they double "La Veda." Another double follows the woman singing a ballad to the accompaniment. Another double with vocalizing concludes.

The couple are good musicians and can hold an opening spot on the pop bill thereby. The vocalizing should go out. She has a thin unmusical voice that detracts from the general impression.

Con.





# The New Loew Building Annex and State Theatre

Were Erected by

**Fleischmann Construction Company**  
**Engineers and Contractors**

*Executive Offices:*

**531 SEVENTH AVE., NEW YORK CITY**

*Branch Offices:*

**BUFFALO—CHICAGO—CLEVELAND**  
**BOSTON—ST. LOUIS—MEMPHIS**

**Our Record Comprises Over**  
**400 Buildings of Every Type**  
*Throughout the United States and Canada*

A FEW OF THE MOST RECENT ONES ARE:

LOEW'S NEW STATE THEATRE.....New York City  
LOEW'S 83d ST. THEATRE .....New York City  
LOEW'S GREELEY SQ. THEATRE.....New York City  
LOEW'S DELANCEY ST. THEATRE .....New York City  
LOEW'S VICTORIA THEATRE .....New York City  
LOEW'S 7th AVENUE THEATRE .....New York City  
LOEW'S YOUNG ST. THEATRE & ROOF GARDEN..Toronto  
LOEW'S METROPOLITAN THEATRE .....Brooklyn, N. Y.  
LOEW'S NEW STATE THEATRE .....Memphis, Tenn.  
LOEW'S PALACE THEATRE .....Memphis, Tenn.  
LOEW'S NEW STATE THEATRE .....Buffalo, N. Y.  
LOEW'S NEW STATE THEATRE .....Cleveland, Ohio  
LOEW'S K. & E. THEATRE .....Cleveland, Ohio  
LOEW'S PALACE THEATRE .....Washington, D. C.  
LOEW'S ORPHEUM THEATRE .....Boston, Mass.  
LOEW'S COLUMBIA THEATRE .....Boston, Mass.  
LOEW'S GLOBE THEATRE .....Boston, Mass.  
LOEW'S NEW STATE THEATRE .....Boston, Mass.  
LOEW'S NEW DRAMATIC THEATRE .....Boston, Mass.  
COPLEY THEATRE .....Boston, Mass.  
ELTINGE THEATRE .....New York City  
SHUBERT THEATRE .....New York City  
BOOTH THEATRE .....New York City  
BENSON THEATRE .....Brooklyn, N. Y.  
FULTON THEATRE .....New York City  
ST. NICHOLAS THEATRE .....New York City  
SELWYN-THEATRE .....New York City

STRAND THEATRE .....Worcester, Mass.  
KEITH'S FORDHAM RD. THEATRE .....New York City  
KEITH'S 181st STREET COLISEUM .....New York City  
KEITH'S 81st ST. THEATRE .....New York City  
COLONIAL THEATRE .....Germantown, Pa.  
RECTOR'S RESTAURANT .....New York City  
71st REGIMENT ARMORY .....New York City  
FAMOUS PLAYERS' THEATRE .....St. Louis, Mo.  
FAMOUS PLAYERS' STUDIO .....Long Island City  
FAMOUS PLAYERS' LABORATORY .....Long Island City  
G. M. FILM LABORATORY .....Long Island City  
FORT LEE LABORATORY .....Fort Lee, N. J.  
UNITED STATES NAVAL TORPEDO PLANT.....Virginia  
TECH. INSTITUTE ADDITION .....New York City  
HOME FOR AGED AND INFIRM .....New York City  
U. S. BANK BUILDING .....New York City  
TEMPLE EMANUEL, ALTERATIONS .....New York City  
TEMPLE BENI JESHURUM.....New York City  
TEMPLE ISRAEL .....New York City  
TEMPLE ANSHI CHESED .....New York City  
MONTEFIORE HOME, PATH. BLDG. ....New York City  
BORCHARD APARTMENTS .....New York City  
MARCONI APARTMENTS .....New York City  
GAINSBORO APARTMENTS .....New York City  
KEENE BUILDING .....New York City  
COLUMBIA BANK BUILDING .....New York City  
HOWARD BUILDING .....New York City

**SUCCESS TO  
LOEW, INC.**

**WHEN DO I PLAY  
N. Y.'s FINEST THEATRE?**

# WALTER FENNER and CO.

In "SHOW ME"

White, White or White A. FEINBERG

## CORRESPONDENCE

(Continued from page 18)

dall, Matylee Lippard, Howard Smith and Mildred Barker, Barnes and Wursley, Hart and Dymond and The Parkers complete the bill.

E. H. Hulsey, general manager of the Southern Enterprise, Inc., who has been spending the summer in Colorado, arrived back in Dallas this week.

## DES MOINES By DON CLARK

The theatre season started here this week with the opening of the Orpheum. Good crowds because of State Fair in Des Moines. No opening date has been set for the Elbert and Getchell theatres, the Princess, stock, Berchel, leg, and Empress, vaudeville.

Des Moines street cars ceased running three weeks ago pending the settlement of an argument between the receivers and the city council over the terms of a new franchise. The cars were ordered in operation again this week by the court because of the Iowa State Fair, the fair board making the company a financial guarantee. Unless the new franchise is approved by Sept. 2 the cars will stop again. Motor busses are being used in place of street cars, but the trans-

(Continued on page 22)

**The GEO. H. WEBSTER  
VAUDEVILLE CIRCUIT**  
301-303 Hulet Block  
MINNEAPOLIS, MINN.  
Consecutive Routes for Standard Acts  
PLAY OR PLAY CONTRACTS

Phone: Columbus 2273-4-1473

## SOL R APTS.

33 West 65th St., N. Y. City  
2, 3 and 5 rooms. Complete housekeeping  
Phone in every apartment.  
MRN. RILEY, Prop.

CONTINUOUS DANCING AND  
CABARET

**FRANK FAY**  
AND HIS "INTIMATES"  
with **SALLY FIELDS**  
NIGHTLY AT

**REISENWEBER'S**  
Columbus Circle & 58th Street  
NEW YORK

**JENIE JACOBS**  
AGENCY

114 West 44th Street  
Phone Bryant 2062  
MELVILLE ROSENOW, Associate  
Can Still Use Several  
Headliners and Novelty  
Acts For

**SHUBERT  
SELECT  
VAUDEVILLE**  
Musical Comedy  
Dramatic Productions

Placed with  
BARNEY BERNARD'S  
"Two Blocks Away" Company  
Robert Craig  
Jessie Nagel  
"YOU MUST COME OVER"

## M. GOLDEN

**Vaudeville Productions**

*Can Always Use  
Specialty Artists*

160 W. 46th Street, New York

SUITE 202-203

Business Representative, SAM BAERWITZ

**GOFORTH**

**BROCKAWAY & CO.**

in

**'The Chicken Thief'**

Direction ARTHUR J. HORWITZ

*Vaudeville's Best Productions*

**HARRY ROGERS**

**Producer**

WOODS' BLDG.

CHICAGO

"Just what you are looking for" "Save 10 to 25% on your office supplies"

One of Our Branches Now Located in Your Neighborhood

**Miller & Barnett Co., Inc.**

WHOLESALE AND RETAIL

**STATIONERS  
AND PRINTERS**

THEATRICAL PRINTING AND SUPPLIES A SPECIALTY  
LOEW BUILDING ANNEX

160 West 46th Street, N. Y.  
(Just off Broadway)

Main Store, General Offices and  
Printing Department,  
144 West 32d Street  
Opposite Pennsylvania Hotel,  
New York.

Printing, Engraving,  
Typewriter Supplies,  
Office Furniture,  
Loose Leaf Systems,  
Filing Devices.

**Leonard Hicks, Operating Hotels**

**GRANT AND LORRAINE**  
CHICAGO

GEORGE W.

GEORGE C.

**COOPER AND LANE**

*Want to extend their thanks to the*

**Marcus Loew Booking Offices**

*for their many courtesies*

Just finished bookings through

HARRY A. SHEA

*The Big Laugh in One*

**Smith and Cook**

*The Original Millionaire Tramps*

Direction BOB BAKER

**Greenwald & Herman  
Greenwald & Anderson**

Suite 307 Woods Bldg.  
CHICAGO

146 West 45th St.  
NEW YORK

Congratulations Again, Marcus Loew

**David Belasco**

Joe **WILBUR** and **ADAMS** Fay

Present "ACCIDENTS WILL HAPPEN"

Playing B. F. Keith and Orpheum Circuits

Personal Direction JOE SULLIVAN



*The Opening of*

## Loew's State

*demonstrated the genuine feeling of good fellowship I had always hoped existed in the theatrical world for the Loew organization. I take this opportunity of thanking my friends for their invaluable co-operation and hearty support.*

MARCUS LOEW



# "WE LIGHT BROADWAY"

All The Electric Signs On Loew's State Theatre  
WERE BUILT BY  
**THE NORDEN ELECTRIC SIGN CO.**

112 to 118 East 125th St., N. Y. C.

THE LEADING THEATRES THROUGHOUT THE  
UNITED STATES and CANADA ARE USING OUR SYSTEM

READ THIS  
WIRE

**WESTERN UNION  
TELEGRAM**

Received at 1450 Broadway, N. Y. 1921 Aug. 25 AM 1:30  
S. NATHANS  
New York Agent For H. & M. Professional Trunks  
531 Seventh Avenue, New York, N. Y.  
SHIPPING TODAY VIA NEW YORK CENTRAL  
RAILROAD CAR NUMBER 53080 ONE CARLOAD  
SIX H & M WARDROBE TRUNKS SECOND  
CAR WILL BE READY FOR SHIPMENT  
H & M TRUNK CO.  
H & FRED HERKERT, JR.

IMPORTANT NEWS! PRICES REDUCED!

PROFESSIONAL **H&M** THEATRICAL  
WARDROBES TRUNKS

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS  
CAN NOW BE BOUGHT IN N. Y. CITY  
**\$55 to \$90**

MAIL ORDERS FILLED F. O. B. NEW YORK CITY  
USED TRUNKS AND SHOPWORN SAMPLES

EVERY Hartman, Indestructo, Belber EVERY  
MAKE Taylor, Oshkosh, Murphy, STYLE  
Neverbreak, Central, Bal

**SAMUEL NATHANS**

SOLE AGENT FOR H & M TRUNKS IN THE EAST

Times Square 531 7th Ave., New York S. E. Cor.  
Section 39th Street

PHONE FITZ ROY 626  
Old Trunks Taken in Exchange or Repaired

**MME. RIALTO and CO.**

in

**"LOOK"**

Direction ARTHUR J. HORWITZ

BEN and **FULLER** AUSTRALIAN  
JOHN CIRCUIT  
VAUDEVILLE, MELODRAMA AND PANTOMIME  
American Representative, A. BEN FULLER  
DELGEM BLDG., 1005 MARKET ST.  
SAN FRANCISCO PHONE PARK 4332

## CORRESPONDENCE

(Continued from page 20)

portation is inadequate and theatres and business houses, especially those catering to women, have suffered.

Riverview Park will close for the season next week. Brown Brothers Saxophone Sextet is the leading free attraction this week.

## INDIANAPOLIS

By VOLNEY B. FOWLER

Last week of the summer season of Stuart Walker Company at the Murat in "The Beautiful Adventure."

Stuart Walker claimed in a curtain speech at the Tuesday night showing of "Honor Bright" last week that in the three premieres given this summer members of his company have had to be prompted only three times.

Murat and English's open Labor Day, the former with "The Passing Show of 1921" and the latter with "Shavings." Keith's will open later in September.

George Sommes will direct the Little theatre society productions again this winter.

## KANSAS CITY

By WILL R. HUGHES

Four of Kansas City's houses are open. The new Pantages opened Saturday matinee, the Orpheum following Sunday and Loew's Garden at the same time. The Empress, musical stock, the only theatre in town that succeeded in getting through the summer, continues to give two bills weekly and has 'em coming. Just how well this house can stand opposition after having things all its own way all summer is problematical, but the management believes in giving a big show for 50 cents.

The Mardi Gras is on and the park is thronged nightly with the carnival fans.

"The Saucy Babies," musical stock, has been doing capacity at the Empress. The house has done no advertising and received no publicity or notices in the leading evening and morning papers.

Fred Speer is looking after the preliminary publicity work for the new Pantages theatre.

Sam Hackley, veteran doorkeeper at the Globe, died Aug. 25 at Charles City, Ia., where he had gone to visit his boyhood home. He was 62 years of age and had resided here for some 30 years. He had been doorkeeper at different theatres here for the last 18 years. In his earlier life he was a member of the original Pryor Band, organized by Sam Pryor, father of Arthur Pryor, in St. Joseph, Mo. Mr. Hackley was buried beside his father and mother at Charles City.

## OKLAHOMA CITY

The new American, Will H. Evans, manager, will open at Bonham, Tex., in the near future.

B. W. Bickett is opening a new film theatre at Thibodaux, La.

Werner Bros. announce their Queen, Trinity, Tex., will show four days only, the out of two days being made on account of poor business.

Brockman Bros. have again taken over the Queen, McKinney, Tex. The theatre was sold recently to K. D. Keating, who is retiring from the show business.

The King, formerly owned by William Batsel, at Sherman, Tex., has been reopened by H. O. Jones, who recently purchased it.

The Welch, Welch, Okla., was purchased last week by J. B. Grindle &

"CLEANLINESS IS AKIN TO GODLINESS"

**MARTHA A. RUSSELL**

AND CO., Inc., Presenting

Vaudeville's Cleanest, Comic, Classic Playlet

**"THY NEIGHBOR'S WIFE"**

Written by MISS RUSSELL

Direction of HORWITZ & KRAUS

Martha Russell in her playlet proved welcome relief from the monotony of sketches, playing "Very Two Dollars," and using lighting effects in Belascoesque fashion. Miss Russell has draped her stage beautifully, also. The act was a revelation.

(Variety, New Orleans.)

MR. LUBIN, we appreciate one solid year's booking.

MISS MINNIE FISH

joins

**EDWARD J. LAMBERT**

IN WISHING MR. MARCUS LOEW  
CONTINUED SUCCESS

Direction AL GROSSMAN

Compliments to MR. MARCUS LOEW

from

**FRANKIE WILSON**

Direction ARTHUR J. HORWITZ

**Berry and Nickerson**

In Music—Laugh Skit

**"The Nicest Girl in Town"**

Direction ARTHUR J. HORWITZ



Sons. W. E. Bonner the former owner, will resume farming.

The Palace, Newkirk, Okla., has reopened after being dark for the past two months.

The American, with 311 seating capacity, opened in Oklahoma City Aug. 17. Pictures at 10-25.

A charter has been granted by the Secretary of State to the Sunset Photo Play Corporation; capital stock, \$100,000; incorporators, Robert S. Hedgin, Joe A. Wasson and Robert B. Cesar, all of Oklahoma City. A studio site has been chosen.

## PITTSBURGH

By COLEMAN HARRISON

More unsettled than in war days, the local theatrical season will be ushered in as usual, on Labor Day. Added to labor conditions which forced several premature closings last season, musicians and stage help are worrying the managers. The Nixon is the only house sure of its ground. It was the first to announce its opening piece, which will be "Ermine" with Hopper and Wilson, and Manager Harry Brown made it known some time ago that the regular orchestra will be back, with its leader of many seasons Emil Woolf at the helm.

The Alvin will open with William Hodge in his new vehicle "Beware of Dogs." Hodge enjoys an unusually large patronage, on his every visit here, and is considered a good opener. "Up in the Clouds" next.

Doubt that the Shubert would really house vaudeville this season in accordance with last season's announcement is dispelled at least temporarily by the general announcement last week that the "Advanced Vaudeville" would be presented here. The orchestra which finished the season there is slated to go in again in about two weeks, but no official announcement has been forthcoming from the local office.

George Jaffe has his "Chick-Chick" company rehearsing at the Academy daily, preparatory to opening the season there Labor Day. Jaffe was prepared to install a new set of musicians and stage hands, but latest report has it that he will re-engage all his former help. Jaffe is a busy man this season, with a couple of shows playing the American wheel, three on the Columbia, a new hotel just opened here, and other business interests.

The Harris enjoyed the distinction of keeping open all summer, the only theatre other than movies in the downtown district to sturn the rough business depression. The Sheridan Square also playing pop vaudeville; out in East Liberty, was the only other house to keep open. Both houses have kept A. F. M. men on the job.

Sentiment among musicians is anything but favorable to the managers' demands. Regardless of any success other theatres in other cities might achieve in substituting orchestras, local musicians feel that the theatres here can ill afford to do that without going to extra expense and bother.

Susanne Kerner, a North Side girl, will shortly join the Metropolitan Opera forces. Her rise has been phenomenal, she having studied here but a short time, and in New York a few months.

Rowland and Clark, who have almost a monopoly in the presentation of movies here, and who operate the Strand in Erie, have announced the purchase of the Majestic in that city, under a long-term lease. The latter house is the largest in that city.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Neal O'Brien's minstrels, first half; Nance O'Neil in "The Passion Flower," second half. TEMPLE—Vaughan Glaser company in "New Birthright." J. K. Y. in "The Revue," Eldredge Trio, Stuyvesant Clark, Otto Brothers, Horst and Margaria, Ed Kola, and Earle Williams in "The Silver Car," film feature.

FAMILY—Musical stock in "This Is the Life."

PICTURES—"The Sign on the Door," Regent; "The Blazing Trail," Bialto.

Sam Mella, who has been producer at the Family, this week becomes principal comedian also.

Capacity sales at the Temple characterized the farewell week of the Vaughan Glaser stock company. Seats were booked farther in advance, although the advance sales lately have been good.

When the Lyceum opened this week improvements were noticeable, chiefly concerning the illumination of the house. Footlights have been lowered, so that dance steps will now be plainly visible to patrons in the front row. An agreeable surprise awaits performers. Fresh paint and more than usual conveniences have transformed the dressing rooms. Paint has been scarce in the dressing rooms and conveniences few heretofore.

Fay's is to show "superfeatures" during the coming season, according

# ABE. I. FEINBERG

P R E S E N T S

"STAGELAND'S PREMIERE DANCE CREATORE"

## PAISLEY NOON

AND HIS CALIFORNIA SUNSHINE GIRLS

INCLUDING

JULANNE JOHNSTON

KAY HAWLEY

CECIL BRUNER

IN

## "REVUESQUE D' DANCE"

Conceded by Managers and Public to be the most artistic presentation in Vaudeville

Chosen by Mr. J. H. Lubin to headline the Opening Bill of Marcus Loew's new State Theatre, New York, this week (Aug. 29).

AM LEAVING FOR SHORT COAST TRIP UNTIL JANUARY. MANY NEW INNOVATIONS FOR VAUDEVILLE NOW IN PREPARATION—IN CONJUNCTION WITH ABE FEINBERG.

MANAGERS AND ARTISTS, IF YOU WANT SOMETHING DIFFERENT IN STAGE EFFECTS, SEE ABE FEINBERG. LOEW'S ANNEX BUILDING, SUITE 504, NEW YORK. BRYANT 3664.

BEST WISHES

ROBT. GILES

Direction, HORWITZ & KRAUS

Compliments of

PEARL E. ABBOTT

IN

"SILVER THREADS"

Loew Circuit.

Direction Harry Shea.

BEST WISHES AND SUCCESS

to  
Loew's New State Theatre

GUS SUN

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all Lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 6136-6137

REUBEN SAMUELS, Pres.

MILTON BLUMBERG, Sec'y and Mgr.  
PHONES—BEEKMAN 9001—9002—9003—9004—9005

ARTHUR W. STEBBINS, Vice-Pres. and Treas.



SEVENTH FLOOR, 119 FULTON STREET, NEW YORK, N. Y.

## INSURANCE EXPERTS

To the Theatrical and Motion Picture Industry

*Ask any of the following Producers or Exhibitors*

Select Pictures Corp.

Famous Players-Lasky Corp.

Selznick Corporation

Realart Pictures Corp.

B. S. Moss Theatrical Enterprises

Loew's, Inc.

## SENNA and STEVENS

*Present*

## "Washday-in-Chinatown"

A Comedy Clean-Up

Direction MARK LEVY

FRED ECKHOFF  
and ANNA GORDON*In Clean Hokum**A La Carte*

A COMEDY TALKING ACT

*With Songs and Music*

IN FULL STAGE OR ALL IN "ONE."

PAST 6 SEASONS WITH

MARCUS LOEW'S CIRCUIT

*Arranged by Harry A. Shea*

to Manager Fred Sarr. Six acts of vaudeville will continue to be a part of the program.

## ST. PAUL

By ARTHUR G. SHEEKMAN

ORPHEUM—A very good bill at the Orpheum this week, with Pearl Regay, assisted by her band and Ward de Wolfe, headlining. It is hard to recall a vaudeville dancer with the grace, swiftness and abandon of Miss Regay.

Van Cello opened the show with novel foot-balancing. Margaret Ford sang in double voice, going splendidly in the second position. "A Night on Broadway" is a hodge-podge of music, a bit of dancing, set off by a striking electrically lighted back-drop. There perhaps is no more loveable team in vaudeville than Bill Dooley and Helen Storey. Bill is droll and delightful; Helen, appearing like a Dresden doll. Thomas H. Swift and Mary H. Kelley, following Pearl Regay, were a hit with their really humorous repartee. Bert Melrose closing the bill, scored his usual success.

METROPOLITAN.—The Marcus Show of 1921, "Cluck Cluck," by Jack Lait, is playing at the Metropolitan this week to good business, despite the warm weather. The review is one of the most striking that has played St. Paul in months. The House of David band is causing much talk among the theatre-goers, noticeable at the box office.

NEW GARRICK.—"The Four Horsemen," just started at the New Garrick, is doing a good business and receiving favorable reviews.

PARK.—Vaudeville.  
CAPITOL.—Pictures.

Warm weather gave the baseball team an edge on the theatres this week.

A record for publicity at the Orpheum was established last week by Manager Arthur B. White. Helen Keller, the headliner, was given several first-page stories by the daily papers. No day passed without Helen Keller's name being mentioned.

Mr. White was commended by Frances Boardman, dramatic critic for the St. Paul Daily News, for his stand against vulgarity on the stage, in her weekly editorial.

The Minneapolis Symphony Orchestra will start rehearsals in six weeks. Until a few weeks ago, it was feared that the famous organ-

(Continued on page 49)

JOE

WYNN

## MORRIS and SHAW

*in*

## "The Mosquito Trust"

Direction ARTHUR J. HORWITZ

## DAVIS and McCOY

*in*

## "A Study of Boobology"

Direction ARTHUR J. HORWITZ

Good Luck to Marcus Loew

Wells, Virginia<sup>nd</sup> West

"TWO SAILORS AND A GIRL"



**NORTH**

**SOUTH**

*Congratulations Are in Order!*  
**to MR. MARCUS LOEW**

*On the Occasion of the Opening of the Magnificent*

# STATE THEATRE

AMERICA'S FOREMOST PLAYHOUSE

# Dave Sablosky

Artists' Representative

**NOW BOOKING FOR NEXT SEASON**

**CAN ROUTE ANY GOOD ACT**

ARTISTS DESIROUS OF PROPER ATTENTION COMMUNICATE WITH ME AT ONCE.

BOOKING WITH LOEW AND INDEPENDENT CIRCUITS.

CALL PHONE WIRE

501 Keith Theatre Bldg.  
Philadelphia

PHONES WALNUT 4821  
2917  
5141

515 Romax Bldg., 245 West 47th St.  
New York

PHONE BRYANT 0993  
**AMOS PAGLIA**  
Manager

**EAST**

**WEST**

## AMALGAMATED VAUDEVILLE

### AGENCY

1441 Broadway, New York

PHONE BRYANT 8993

Booking First Class Acts in

FIRST CLASS THEATRES

ARTISTS MAY BOOK DIRECT

Success to **MARCUS LOEW**,

And the **NEW STATE THEATRE**

GARLAND

MAE

## HOWARD and BROWN

"Creoles From New Orleans"

Represented by **HORWITZ & KRAUS**

## 500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)  
Under the direct supervision of the owner. Located in the heart of the city, just off Broadway, close to all leading offices, principal theatres, department stores, traction lines, "L" and "N" subway.  
We are the largest maintainers of housekeeping furnished apartments specializing to theatrical folks. We are on the ground daily. This alone insures prompt service and convenience.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

### HILDONA COURT

341 to 347 West 45th St.

Phone: Longacre 3340

A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchens, kitchenettes. These apartments embody every luxury known to modern science. \$18.00 weekly up, \$85.00 monthly up.

### YANDIS COURT

241-247 West 43d St.

Phone Bryant 7915

One, three and four room apartments, with kitchenettes, private bath and telephone. The privacy these apartments are noted for is one of its attractions.

\$15.00 Up Weekly.

Address all communications to M. Claman  
Principal Office—Yandis Court, 241 West 43rd Street, New York  
Apartments can be seen even now. Office in each building.

### HENRI COURT

312, 314 and 316 West 45th St.

Phone: Longacre 3830

An up-to-the minute, new, fireproof building, arranged in apartments of three and four rooms with kitchens and private bath. Phone in each apartment.

\$17.00 Up Weekly.

### THE DUPLEX

330 and 325 West 43d St.

Phone: Bryant 6181-4293

Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.

\$9.50 Up Weekly.



## EDDIE MACK TALKS:

No. 46

When **MARCUS LOEW** had only one theatre I had only one suit of clothes. Now I guess Mr. Loew has as many theatres as I have suits in my store.

P. S.—Just a minute! I have six less now. Van Hoven just came in and bought six suits.

1582-1584 Broadway  
Opp. Strand Theatre

722-724 Seventh Ave.  
Opp. Columbia Theatre

*I Present*

## DuTiel and Covey

Direction  
**MANDEL & ROSE**

Now Playing Loew Time

**PRODUCERS**

**ARTISTS**

**THEATRES**

IF YOU WANT—Cleverly Designed Settings—Highest Quality Work—Reasonable Prices—SEE US

You are assured of Drop Curtains and Stage Settings of the "BETTER KIND" in dealing with us.

**NOVELTY SCENIC STUDIOS**

BRYANT 6517

220 West 46th St., New York

# NANCY BOYER

Wishes to Thank MR. J. H. LUBIN For a  
Most Pleasant and Profitable Season on  
the LOEW CIRCUIT.

FAIRFAX COTTAGE  
DUNNFIELD, N. J.  
JULY, AUGUST and SEPTEMBER

## JOSEPH BAUER

Proprietor

### Wigwam Theatre

THE LARGEST

VAUDEVILLE

THEATRE IN

SAN FRANCISCO

FAMILY DISTRICT

Playing the best acts and feature  
Pictures obtainable.

Booked by ELLA HERBERT WESTON  
(Loew Office)

## Aerial Youngs

Good wishes with the new  
theatre

Compliments

## A. S. NEWBURGH

### Attorney at Law

1302-1305 Humboldt

Bank Bldg.

SAN FRANCISCO

EVELYN BLANCHARD C. M.  
1493 BROADWAY, NEW YORK CITY  
See Us for Big Time Restricted Material.  
Sketches, Comedy Acts, Singles, Etc.  
Acts Rewritten, Rehearsed and Openings  
Arranged.

## Thanking MR. LOEW

For a Pleasant and Profitable Season

## Also HORWITZ & KRAUS

For Efficient Service

# The Six Musical Nosses

SAFE AND SANE

"SURE-FIRE SHOW-STOPPING" SPECIALTY!!

## DOBBS CLARK and DARE

Presenting "VAUDEVILLE REMNANTS"

Just finished 2½ years' consecutive bookings and it looks like the above takes an encore for the  
same period or more.

Personal Direction - - MARK LEVY

THANKS TO

MR. MARCUS LOEW, MR. J. H. LUBIN AND ASSOCIATES

For the MANY COURTESIES EXTENDED TO US DURING THE  
THREE SEASONS' ENGAGEMENTS.

HOPE TO PLAY MANY MORE RETURN DATES.

BROWN'S DOGS—"Originator of the only contortionist dog."

Congratulations to

MR. MARCUS LOEW

and his associates  
on the opening of

**Loew's  
State Theatre**

SAM H. HARRIS

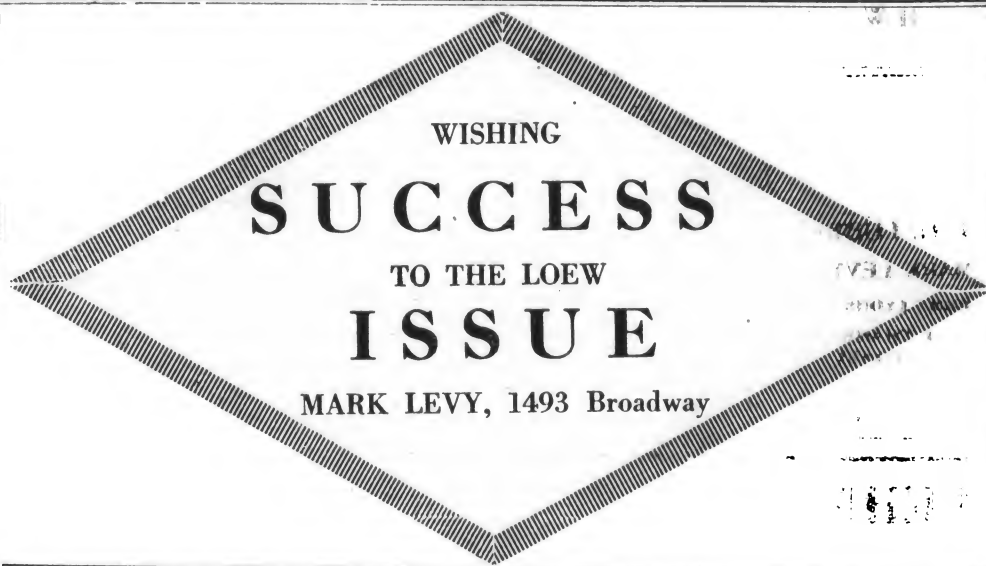
REEDER & ARMSTRONG



in  
A  
Piano  
Diversion



Thanks to MR. E. A. SCHILLER and MR. JAKE LUBIN  
for the Loew Circuit. We have played the State of New York,  
but not the State of New York City. We hope to play it.



Compliments to the MARCUS LOEW CIRCUIT

JIMMY PLUNKETT

Presents

**PLUNKETT and ROMAINÉ**

in

"The Original Dancing Lamps"

Successfully Touring Loew Circuit.

Thanks to MR. LUBIN.



SUCCESS TO YOU, MARCUS LOEW

PAUL HARRY  
**MOHER and ELDRIIDGE**

"Tew Funey Buoys" Present "I DON'T CARE" Booked solid NEXT TO CLOSING on all Loew Bills.

Direction: GUY PERKINS, HORWITZ & KRAUS

MANY THANKS TO MR. J. LUBIN

ANNA MONOCLE  
**MARSTON AND MANLEY**

IN

**"Do You Follow Me?"**

Personal Direction HORWITZ & KRAUS

**STRATFORD COMEDY FOUR**

Presenting "SCHOOL FROLICS"

Under the Direction of HORWITZ & KRAUS

Now Touring the Loew Time

Compliments of  
**LES PERETTOS**

Their Snappy Novelty

LOEW CIRCUIT

Direction MARK LEVY

**GREAT MEN**

MARCUS LOEW.....GREAT CIRCUIT OWNER

J. H. LUBIN.....GREAT BOOKER

MARK LEVY.....GREAT REPRESENTATIVE

JIMMY LYONS.....GREAT ACT

I THANK YOU, GENTLEMEN, FOR A VERY PLEASANT TOUR FROM COAST TO COAST.

**JIMMY LYONS**

**LEHMAN and THATCHER**

Best Wishes for the New

LOEW'S STATE THEATRE

Representative, Horwitz & Kraus.

**HARRY MASON AND Co.**  
LOEW CIRCUIT

Direction Bob Baker

YOURS TRULY,

**PAULA**

The Gymnastic Marvel

LOEW CIRCUIT

Direction KRAMER & LEVY

**STUTZ BROS.**

1921 MODEL

GYMNASTIC ACT

Success to MR. LOEW and many thanks to LEW CANTOR and everybody for a pleasant tour of his theatres.

**Montambo and Nap**

**SILENT FUNSTERS**

Loew Circuit

Direction ABE THALHEIMER

**BAYES and FIELDS**

"The Versatile Johnnies"  
AS WE APPEARED  
WEEK OF MAY 2  
JONES, LINICK & SCHAEFER  
**McVICKER'S**

MADISON near STATE  
CONTINUOUS VAUDEVILLE  
1 A. M. to 11 P. M.—Popular Prices  
LAST TIMES TODAY  
WESTON & ELINE,  
"BUZZIN' AROUND"  
Beginning Monday

**BAYES & FIELDS**

These Funny, Talkative Fellows

CRITERION FOUR

**Rives & Arnold**

"A Big Sale"

Patrice & Sullivan  
Hugh Johnson

**Walter Poulter**

in "On Danger-ous Ground"

Norman & Jannette

**"PATCHES"**

A Crazy Quilt of Song and Dance

**SIEGRIST**

AND

**DARRO**

A SPARKLING

VARIETY OF

ACROBATICS

LOEW CIRCUIT

Direction

LEW CANTOR Offices

Mr. Marcus Loew

We wish you well

**The Honey Hunters**

**WHEELER TRIO**

Compliments to the Marcus Loew Circuit and thanks to Jake Lubin

**Josie Flynn's Fashion Minstrels**



# ESTHER TRIO

*The Act A Little Different*

Just Finished Season's Booking

Direction : : : LEW CANTOR OFFICE

MAY ALL LOEW EFFORTS BE AS SUCCESSFUL  
IN THE FUTURE AS THEY HAVE BEEN IN  
THE PAST.

## Mystic Hanson Trio

"The Magic Man and His Magical Maids"

Thanks to Messrs. LOEW and LUBIN for a successful  
and pleasant season

Direction, MANDEL & ROSE

## FRED WEBER & CO.

In the Ventriloquial Novelty

**"AT  
THE  
STAGE  
DOOR"**

Booked Solid, Thanks to Mr. JAKE LUBIN  
Direction SAM FALLOW

## NELL and ELSIE GILBERT

**"GEMS OF JOY"**

Booked solid, thanks to Mr. JAKE LUBIN  
Cheer Leader, SAM FALLOW

## ARTHUR LLOYD

The "Human Card Index"

Best Wishes and Success

Direction SAM FALLOW

Thanks to Mr. JAKE LUBIN

Thanking MR. LOEW and MR. LUBIN for one of  
the most pleasant seasons in our experience

## BERRY and NICKERSON

Success to your new State Theatre

*Best Wishes For Success  
to*

## MARCUS LOEW'S STATE THEATRE

## Wirth, Blumenfeld & Co., Inc.

H. BLUMENFELD  
M. J. LOWENSTEIN

FRANK WIRTH  
A. E. JOHNSON

Strand Theatre Building, New York

also  
LONDON PARIS BERLIN

COMPLIMENTS

## FRED LA REINE

AND CO.

In a Scientific Novelty and a Cyclone of Fun  
LOEW CIRCUIT

WHEN IN SEARCH  
OF A  
VARIETY ACT

KEEPUS INMYND

## LING and LONG

Permanent Address:  
Care of Loew Circuit

DIRECTION:  
MARK LEVY

## Everest's Monkey Hippodrome

NOW HEADLINING LOEW CIRCUIT



# HARRY A. SHEA

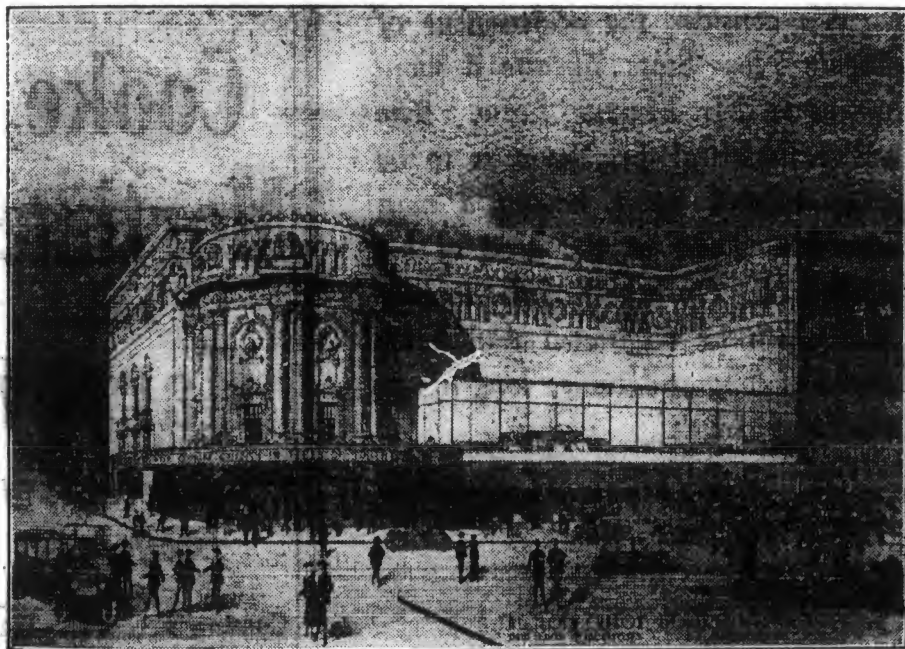
## Vaudeville Agency

Now Routing Acts for Next Season over the  
LOEW CIRCUIT

160 West 46th Street

NEW YORK CITY

NEW LOEW ANNEX BUILDING



**THE LOEW UNION SQUARE**  
*San Francisco's Most Exclusive Theatre*

REID BROS.  
*Architects, San Francisco, Calif.*

Heartiest Good Wishes

TO

**MARCUS LOEW**

AND ASSOCIATES

**James C. Matthews**

ELSIE

EDDIE

**MURPHY and KLINE**

*Extend their best wishes  
for the continuance  
of prosperity of the*

**MARCUS LOEW CIRCUIT**

*Direction, HORWITZ & KRAUS*

S U C C E S S

**LONG and PERRY**

MELODIOUS SONG SKETCHES

LOEW CIRCUIT

Direction LEW CANTOR

I am glad of any chance to say  
that Marcus Loew is one great  
little fellow. Here's to him, and  
not in water, either!

—William Harris, Jr.

Marcus Loew's  
**STATE THEATRE**

*Yours for Success*

*George M. Cohan*

We consider the achievement of  
Loew's New State Theatre a mon-  
ument to Mr. Marcus Loew. The  
entire theatrical profession is to be  
congratulated upon having a man  
like Mr. Loew at the head of his  
enterprise. On behalf of the institu-  
tion which he originated and built,  
heartiest congratulations; long life to  
the Loew circuit.

**THE SELWYNS**

**Cooke,  
Mortimer**

AND

**Harvey**

*"Basketball on  
Bicycles"*

Coming Across the Water  
to Again Appear For

**Marcus Loew**

*Best of Luck with the*  
New STATE THEATRE

*Management:*

**HORWITZ & KRAUS**

I wish to thank Mr. **MARCUS LOEW** and  
*Associate Managers* for the long successful  
season booked by my personal managers, Mr.  
**ARTHUR J. HORWITZ** and Mr. **LEE KRAUS**.

Yours for another one just like it,

**JEAN GORDON**





JULES E. MASTBAUM  
President

*Extends Congratulations*

TO  
**MARCUS LOEW**

Whose energy and enterprise made possible  
the erection of  
**THE NEW STATE THEATRE**

**John Elshach Studios**

DESIGNERS—FURNISHERS

of exclusive

Theatre Interiors—Decorative Drops

Entire Theatre Appointments

1804 GEARY STREET, SAN FRANCISCO

A submission of designs and estimates on the refurnishing  
of your theatre solicited.

Work successfully executed in all parts  
of the United States.

*And they say they want Good Comedy Acts*

READ THIS

**Go Get 'Em, Rogers**  
AT THE NEW STATE THEATRE  
San Francisco

VARIETY, April 15, 1921

Probably one of the biggest hits seen here in many seasons was scored by Fred Rogers. The dusky entertainer stopped the show a couple of times. But the audience demanded more of his dancing before they would permit him to depart. Rogers is an exceptionally hard worker and his dancing is along original lines of the loose, janky, acrobatic and comedy type. He was a hit from the start, even his gags and stories preceding his dance efforts landed big.

COMPLIMENTS

JULES

PAULA

**KIBEL AND KANE**

**"Inventions A la Nut"**

LOEW CIRCUIT

PHIL

FLO

**Fein and Tennyson**

**"A REVUSICAL MUSICALE"**

Booked Solid, Thanks to Mr. JAKE LUBIN

Direction SAM FALLOW

WHENEVER WE WANT WORK WE WIRE

**MARK LEVY**

AND HE FIXES US UP

*Yours truly,*

HARRY  
**LEONARD** and JESSIE  
**WILLARD**

in **"A SERIES OF SMILES"**

Direction.....MARK LEVY

**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****JIMMY ROSEN**and Co. assisted by  
**TRIXIE WARREN**

In "CALL ME PAPA"

**SCANLON, DENNO BROS.  
and SCANLON**Old Ideas Renewed  
Introducing Their Own Original Waltz  
Quadrille  
Touring Orpheum and Keith Circuits  
Booked Solid  
Direction **AARON KESSLER and  
ED. RESNICK**Rose & Curtis  
Represent  
Pauline Saxon  
and "Sis"**THE  
HONEY  
KIDS****LAURIE ORDWAY****IRENE FISHER, At Piano**

"Tew Funey Buoys"

**PAUL MOHER**

AND

**HARRY ELDRIDGE**

in "I DON'T CARE"

Booked Solid, LOEW TIME

Direction, **HORWITZ & KRAUS****EDWARD GROPPER, Inc.  
THEATRICAL****WARDROBE TRUNKS**HOTEL NORMANDIE BLDG.,  
E. E. Corner 28th & B'way, N. Y. City  
PHONE: FITZROY 3848**Nat Lewis****THEATRICAL OUTFITTERS**

1580 Broadway New York City

**CHAS. J.****FITZPATRICK****The Following Artists Join Us In Wish****THOS. FRED  
Race and Edge**

"London Bridge"

**JACK LOUISE  
Anthony and Arnold**

"When Greek Meets Greek"

**GEORGE TINY  
Downey and Claridge**

"Wait and See"

**Frank Dolly  
Willing and Jordan**

In a Few Pleasant Moments

**Class, Man**  
"Imperson"**LUCY  
Monroe**  
In a Delightf**Salle**  
"The Laugh Th**Geo. Stan**  
"Bit**Bessie  
Leonard**  
"The D**ALWAYS ABLE TO****Loew's Annex Bldg., 160****PHONE, F****Sincerest Congratulations and Best Wishes to****MR. MARCUS LOEW****Upon the Completion of the Latest of his Many Wonderful Enterprises****Corinne Griffith**



# ROBT. J. O'DONNELL

ing The Loew Circuit Continued Success

ing and Class  
ons Via Wire"

KENNETH  
and Grattan  
Episode—"Miami"

Robles  
Makes You Laugh"

ay and Sister  
of Dixie"

E. J.  
and Porray  
n-Boy Girl"

Taylor, Macy and Hawks

"Three Aces of Comedy Songs"

George W. Moore

"Novelty Eccentric"

TOM DOLLY  
Connell and St. John

"The Girl of Yesterday and the Boy of Today"

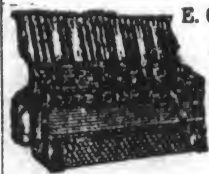
Russo, Teis and Russo

Eccentric and Novelty Dancers

PLACE GOOD ACTS

West 46th St., New York

YANT 1691



**E. Galizi & Bro.**  
Greatest Professional Accordion  
Manufacturers and  
Repairers.  
Incomparable special  
works. New  
idea a Patented  
Shift Key.  
Tel. Franklin 596  
New York City  
213 Canal Street



**Beautify Your Face**  
You must look good to make  
good. Many of the "Profes-  
sion" have obtained and re-  
tained better parts by having  
me correct their facial im-  
perfections and remove blem-  
ishes. Consultation free. Free  
reasonable.  
**F. E. SMITH, M. D.**  
347 Fifth Avenue  
N. Y. City. Opp. Waldorf

**HUMBERT SINATRA**  
THEATRICAL SHOES



For the Profession's  
Best Individuals and Pro-  
ducers furnished at spe-  
cial prices.

Established 1891

103 West 48th Street. New York City  
Opposite Friars' Club. Tel.: Bryant 3749



**Shoe Jacks Shop**

154 West 45th St.  
New York

NEWEST

**FRENCH  
SHOES**

ALL MATERIALS  
REASONABLY  
PRICED

**COVERS FOR  
ORCHESTRATIONS**  
AND LEATHER BRIEF CASES  
**ART. BOOKBINDING CO.**  
119 WEST 42d STREET  
NEW YORK CITY



**Guerrini & Co.**  
The Leading  
Largest  
ACCORDION  
FACTORY  
in the United States.  
The only Factory  
that makes any set  
of Reeds—made by  
hand.  
277-278 Columbus  
Avenue  
San Francisco, Cal.

**START  
the Season  
Right  
with**

**TAYLOR  
TRUNKS**

Prices reduced  
Liberal allowance  
on your old trunk

**C. A. TAYLOR Trunk Works**  
210 W. 44th St., New York  
28 E. Randolph St., Chicago

BEST WISHES TO THE MARCUS LOEW CIRCUIT

**MALETA BONCONI**

Celebrated European Violin Virtuoso

Headlining Loew Circuit

Thanks to MR. LUBIN

Good Wishes to MESSRS. LOEW, LUBIN and Their Associates

**DOWNING and BUNNIN SISTERS**

LOEW CIRCUIT

"It Is To Laugh"

Direction IRVING COOPER

# GREETING FROM "ONE STATE" TO ANOTHER



"Papa" MARCUS LOEW:—  
NEW STATE THEATRE,  
NEW YORK, N. Y.

LOEW'S STATE THEATRE,  
MEMPHIS, TENN.,  
Sept. 5th, 1921.

Happy returns of the day on this, the birthday of your most gorgeous new STATE THEATRE,  
New York City. We know you are happy, as are "Uncle" J. H. LUBIN, and your "Nephews,"  
HARRY SHEA, DAVE ROSE and JACK MANDEL.

Cordially yours,  
NEAL BARRETT, BLANCHE FRANKLYN and NAT. VINCENT.

*The virtue of originality  
is not newness, it is only  
genuineness.*

To Mr. Marcus Loew, Mr. Lubin and entire staff, whom we thank  
for our 8 years of pleasant business association.

Our friends and guides Arthur Horwitz and Lee Kraus join us in  
this.

## HARVEY and DE VORA TRIO

*Best Wishes for the Continued Phenomenal Success of*

### The Marcus Loew Circuit

*Congratulations on the Completion of the*

### Loew's State Theatre

A WONDERFUL MONUMENT TO THEIR HIGH IDEALS

*From*

## THE LUTES BROTHERS

*The Act That Puts Variety in Vaudeville*

*and*

HARRY A. SHEA, Representative Booking Marcus Loew Circuit

## Billy Atwell's

*BEST WISHES FOR THE SUCCESS  
of*

### Marcus Loew's State Theatre

GOOD LUCK TO THE LOEW CIRCUIT

*and*

JAKE LUBIN AND ASSISTANTS

Room 317, Strand Theatre Bldg., New York. Phone Bryant 1899

WISHING EVERY SUCCESS

*TO*

LOEW'S NEW STATE THEATRE AND LOEW CIRCUIT

*FROM*

### STERLING-ROSE TRIO

New Playing Loew Circuit.

Representative, Meyer B. North

LOW HOTEL

CIRCLE HOTEL - FORMERLY

THE HOME OF THEATRICAL FOLK

REISENWEBER'S

COLUMBUS CIRCLE & 58th STREET

'Phone COLUMBUS 1348

Single Room and Bath and Suites of Parlor, Bedroom and Bath;  
Light, Airy Rooms; Exceedingly Furnished; All Improvements; Over-  
looking Central Park; Five Minutes from All Theatres; Low Rates.

ARTHUR NELSON Presents

# KATLAND

Loew Circuit

SUCCESS TO MARCUS LOEW

Thanks to MAX OBERNDORF



# CHICAGO

---

## McVICKER'S

AND

## RIALTO

---

**Booked by Loew**

**JONES,  
LINICK  
& SCHAEFER**

# KATE MULLINI

Presenting

## Six White Hussars

LOEW CIRCUIT

Congratulations to MR. MARCUS LOEW from  
The Peer of All Double-Voiced Singers

### WILLIE SMITH

The World's Greatest Male Soprano

Positively the Only Act of Its Kind in Vaudeville

I want to take this opportunity of thanking Mr. Lubin for the remarkable treatment accorded me the many years I have been associated with the Loew Circuit.

WHAT THE CRITICS HAVE SAID:—

VARIETY

DRAMATIC MIRROR THEATRE  
WORLD

Probably the applause hit of the evening was Willie Smith. Willie is a young man in Tuxedo who does a straight specialty cleanly and without side issues. He walks on and goes straight into a "blues" number. He has a fine baritone voice for coon shouting. His second number is also a rag 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 wings 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 legitimate bows. He has a good straightaway 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 and lets it go at that. May his kind increase and flourish.

HOLYOKE DAILY TRANSCRIPT

Willie Smith is somewhat of a surprise. He opens with several song numbers of the usual type and then does a soprano solo in a fashion and with a perfection that would be the envy of many a concert singer, reaching the high register of the feminine soprano with ease, grace and purity of tone that is astounding.

CAMDEN, N. J.

Substituting for another act, Willie Smith, an artist of the Eddie Cantor type, went on and cleaned up. Smith should cut out the "Ohio" number, which has been sung to death at the Towers. He has a nasty blues number and his finish is a corker.

### CITY BILL FULL OF VARIETY Willie Smith Walks Off With Honors

Though "Married by Wireless" is billed as the headline attraction at the City this week, it remained for Willie Smith, regarded as one of the lesser lights, to walk off with the lion's share of the entertainment, a reward which he full deserved. Willie tied the show into knots, the bedlam being stopped by the orchestra, which went into the following act double forte.

Willie Smith then appeared, opening with "Ohio" and telling some good clean stories that brought hearty response. His falsetto rendition of "Broadway Rose," which sounded more like the well-trained voice of the prima donna, brought down the house. For an encore he did "Elli Elli" by popular request, finally getting away to thunderous applause.



WILL KING REVUES

Casino Theater,  
San Francisco, Calif.  
June 1, 1921.

Mr. Marcus Loew,  
State Theater,  
45th St. & Broadway,  
New York City.

Dear Mr. Loew:—

"Another feather in your cap."

My best wishes are for your good health and  
continued success.

Very truly yours,

*Will King*

## Rubetown Follies

### "A Bucolic Review"

Acted out by Fred Lucier, Charles Creighton, Frank McStay, Phil Keeler, Willard Reed and Bess Lucier

Booked on Loew's Circuit of Beautiful Theatres by

Horwitz & Kraus.

Boosted by Guy Perkins.

SUCCESS TO

MARCUS LOEW

and the

NEW STATE THEATRE

Thanks to JAKE LUBIN for a Successful Season

**BOND and BARRY CO.**

Direction, HORWITZ & KRAUS

## Lyndall Laurel

AND CO.

### in "A Night on the Beach"

LURA BENNETT, formerly of the 3 Bennett Sisters and Lura Bennett and Co.  
NOW HEADLINING THE ENTIRE LOEW CIRCUIT

A Big Laughing Hit on Every Bill

Under the Personal Direction of

**ARTHUR J. HORWITZ & LEE KRAUS**



COMPLIMENTS

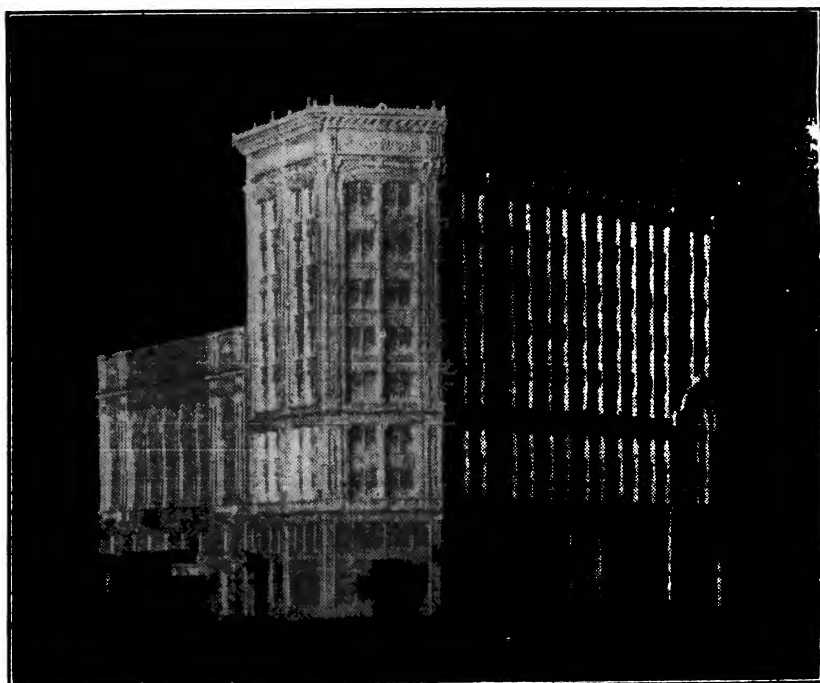
**A. C. BLUMENTHAL & CO., Inc.**

REALTY-FINANCIAL AGENTS

**SPECIALISTS THEATRE CONSTRUCTION**

58 SUTTER STREET

SAN FRANCISCO, CAL.

**LOEW'S STATE THEATRE**

MARKET and TAYLOR STREETS

**SAN FRANCISCO**

G. ALBERT LANSBURGH . . . . . Architect

GEORGE WARD

HILDA GILES

as

**WARD and WILSON**

Booked Solid—50 Weeks—Loew Circuit

Many Thanks to JAKE LUBIN

Best of Success to MARCUS LOEW'S NEW STATE THEATRE

Representatives, HORWITZ &amp; KRAUS

**LaCoste and Bonave**

LOEW TIME

A Circuit with a real system, where co-operation  
and showmanship stand back of you

Best Wishes

**Florence—BELL and BELGRAVE—Jack**

in "3 G. M." By C. H. O'DONNELL. LOEW CIRCUIT. THANKS TO MR. LUBIN

*"Always On The Job"***FRED<sup>nd</sup> and ELSIE BURKE**

in

**"Striving for Snickers"**

Personal Direction, MARK LEVY

**BURT ADLER***The Jovial Jester*

BOOKED SOLID LOEW TIME

Thanks to MR. LUBIN

Direction: HORWITZ &amp; KRAUS.

LOU and GRACE

**HARVEY***"TYPICAL TOPICAL TUNES"*

Direction ALEX HANLON

Our Sincere Thanks to MESSRS. LOEW, LUBIN  
and HANLON for a Very Successful Season**MARCUS LOEW--BOB ROBISON--RENEE PIERCE**

Nothing Succeeds Like Success

"BOB"

"RENEE"

**ROBISON and PIERCE**

Offer

*"NO MORE SALOONS"*

A Comedy Classic

LOEW CIRCUIT

Direction LEW CANTOR

Compliments from

HUGH

EMMA

**SKELLY and HEIT**

Direction: CANTOR &amp; YATES

Compliments and Success to **MARCUS LOEW, JAKE LUBIN and**  
The Entire **LOEW CIRCUIT**

# ARTHUR DeVOY and CO.

In "The Peacemaker" By *Emmet DeVoy*

Direction - - - - - **MANDEL & ROSE**

*Best Wishes*  
to

**Marcus Loew**  
**F. RAY COMSTOCK**  
and  
**MORRIS GEST**

*A Gymnastic Gem*

**ALVIN and KENNY**  
in "THRILLS and SPILLS"

Personal Direction—**MARK LEVY**

**SUCCESS**

**NORA and SIDNEY KELLOGG**

"THE MUSIC ROOM"

Loew Circuit.

Direction **HORWITZ & KRAUS.**

**JOHNNIE**

**EDNA**

**MORRIS and TOWNE**

Booked Solid

Loew Circuit

Direction **HORWITZ & KRAUS**

WE HAVE PLAYED EVERY STATE BUT THE NEW STATE

**HORWITZ & KRAUS, page MR. LUBIN!**

FOR

**FRANK**

**OLIVE**

**ROSE and THORN**

**GORDON and HEALY**

**SELLING LAUGHS**

ON THE LOEW CIRCUIT

Through **HORWITZ & KRAUS**

**SUCCESS**

Booked Solid Loew Circuit  
Thanks to Mr. J. H. Lubin.

To Mr. Marcus Loew and His  
**NEW STATE THEATRE and BUILDING**  
Direction **Horwitz & Kraus**

**JACK and EVA**  
**ARNOLD**

**RAINBOW** — *HEAP MUCH LUCK* — **AND** — **MOHAWK**  
**Royal Americans**

Presenting "THE 20TH CENTURY SQUAW"

(Copyrighted)

**LOEW CIRCUIT**

Direction **MARK LEVY**

**Marcus Loew**

opening his

**STATE THEATRE**  
IN NEW YORK

Both This Week  
(AUGUST 29)

Success

**EDDIE CANTOR**

**Eddie Cantor**

opening his

"MIDNIGHT ROUNDERS"  
IN DETROIT



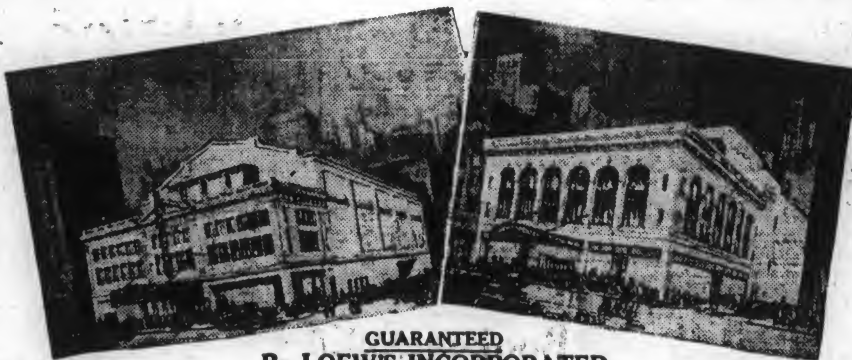
WE OFFER THE UNSOLD PORTION OF

\$1,800,000.00

**LOEW'S THEATRES**

Broadway and 83rd St., New York City

Broad and New Streets, Newark, N. J.

**FIRST MORTGAGE****8**  
PER CENT**Real Estate Serial Gold Bonds****8**  
PER CENTNormal  
Federal  
Income Tax  
Up to 4%  
Paid by  
Borrower

Denominations:

\$100,  
\$500  
and  
\$1000Cash or Partial  
Payments

GUARANTEED

By LOEW'S INCORPORATED

*Send for the Story of Loew's Great Enterprise*

The complete story of this great organization and its scores of operating units is told completely in booklets which we will be glad to send to you. The soundness of principle upon which this great nation-wide organization is built is related in plain and truthful words. We recommend these bonds as a remarkably safe investment—yielding 8% interest. You will want to read of this enterprise whether you wish to invest or not.

# AMERICAN BOND & MORTGAGE COMPANY

American Bond & Mortgage Bldg. Telephone State 5000 127 N. Dearborn St., Chicago  
562 Fifth Avenue, New York, Telephone Bryant 9600  
Columbus, Ohio Davenport, Iowa Grand Rapids, Mich. Rockford, Ill.



41 Years Investment  
Experience Safeguards  
Our Clients' Interests

## LONGACRE ENGINEERING and CONSTRUCTION CO., Inc.

now having under construction

# LOEW'S NEW NEWARK THEATRE

CHICAGO OFFICES  
American Bond and Mortgage Bldg.

NEW YORK OFFICES  
562 Fifth Avenue

All the Sand, Gravel, Grit and Crushed Stone  
used in the erection of

## LOEW'S STATE THEATRE

supplied by

## Lenox Sand & Gravel Co.

Office and Yard, 157th Street and Hudson River

Supply Docks, 79th Street and North River

151st Street and Harlem River

## JOHN A. PHILBRICK & BRO.

Foot East 97th Street, N. Y. City

## MASON BUILDING MATERIALS

Phone Lenox 4067

To **MARCUS LOEW**

and the

## NEW STATE THEATRE

With Best Wishes

**JOSEPH L. RHINOCK**

Compliments to Loew-Ackerman & Harris

## MACDONALD & KAHN H & M TRUNKS

CONSULTING ENGINEERS

Managers of Construction

130 Montgomery Street  
SAN FRANCISCO

### PRICES REDUCED

ON ALL

Write for New Catalog or See Our Agents

NEW YORK

S. NATHAN, 531 Seventh Ave.

CHICAGO

BARNES T. CO., 75 W. Randolph

HERKERT & MEISEL T. CO.

810 WASHINGTON AVE.  
ST. LOUIS

# EDWARDS ELECTRICAL CONSTRUCTION COMPANY

70 EAST 45th STREET

NEW YORK

### Some Theatres Equipped by Us

#### LOEW'S STATE THEATRE NEW YORK

Loew's Orpheum Theatre	New York
Loew's Greeley Square Theatre	New York
Loew's Delancy Street Theatre	New York
Loew's 8th Street and Avenue B Theatre	New York
Loew's 26th Street Theatre	New York
Loew's Rio Theatre	New York
Loew's Gates Avenue Theatre	Brooklyn, N. Y.
Loew's Metropolitan	Brooklyn, N. Y.
Loew's Alpine	Brooklyn, N. Y.
Loew's Orpheum Theatre	Boston, Mass.
Loew's Globe Theatre	Boston, Mass.
Loew's State Theatre	Memphis, Tenn.
Loew's Montreal Theatre	Montreal, Canada
Loew's Centre	Montreal, Canada
Loew's Ottawa Theatre	Ottawa, Canada
Loew's Hamilton Theatre	Hamilton, Canada
Capitol Theatre	New York
Rivoli Theatre	New York
Kialto Theatre	New York
Strand Theatre	New York
Booth Theatre	New York
Little Theatre	New York
Music Box Theatre	New York
Selwyn Theatre	New York
Shubert Theatre	New York
Shubert's Ambassador	New York
Shubert's Ritz	New York
Shubert's Imperial	New York
Shubert's Vanity	New York
Earl & Carrol Theatre	New York
Cohan & Harris Theatre	New York
Bronx Opera House	New York
Belmont Theatre	New York
Vanderbilt Theatre	New York
Capitol Theatre	Montreal, Canada
Poli's Palace Theatre	Hartford, Conn.
Poli's Waterbury Theatre	Waterbury, Conn.
Strand Theatre	Brooklyn, N. Y.
Strand Theatre	Worcester, Mass.
Strand Theatre	Portland, Me.
Strand Theatre	Allentown, Pa.
Strand Theatre	Plainfield, N. J.
Regent Theatre	Toronto, Canada
Newark Theatre	Newark, N. J.
Hurtig & Seamon	New York
Keith's Hamilton	New York
Keith's Jefferson	New York
Keith's Borough Park Theatre	Brooklyn, N. Y.
Fox's Ridgewood Theatre	Brooklyn, N. Y.
Fox's Washington	New York
Park Theatre	Brooklyn, N. Y.
Ward & Glynne's Theatre	Astoria, N. Y.
Beverly Theatre	Brooklyn, N. Y.
St. James Theatre	Asbury Park, N. J.
Orpheum Theatre	Paterson, N. J.
Wilmington Theatre	Wilmington, Del.



PLAIN AND DECORATIVE PLASTERING IN

## LOEW'S STATE THEATRE

Executed by

## ARCHITECTURAL PLASTERING CO.

Telephone Murray Hill 6463

JOSEPH F. DUJAT, Pres.

624-626 First Avenue, N. Y. C.

EXPERTS IN THE USE OF PLASTIC MATERIALS AS A MEDIUM  
OF ARCHITECTURAL AND DECORATIVE EXPRESSION  
IN THE SIMPLEST OR MOST INTRICATE FORM

'Phone Schuyler 3555

## FALIHEE &amp; McCAUL

INC.

## PLUMBING CONTRACTORS

203 WEST 82ND STREET

Near Amsterdam Ave.

New York

To MARCUS LOEW  
and the NEW  
STATE THEATRE

We Extend Our Best Wishes

## FOR SUCCESS

JOHN GOLDEN  
and  
WINCHELL SMITH

Compliments

## LILLIAN SIEGER

Singing Cornettist  
With

FIVE MUSICAL BUDS

LOEW CIRCUIT

LEW CANTOR Offices

TEL 1800-1801 GLENMORE

ESTABLISHED 1884



## MANTELS AND FIREPLACES

Andirons, Fenders, Firesets, Spark Guards, Gas Logs, Dome Dampers, Etc.

HENRY MILES &amp; SONS, Inc.

OFFICE AND SHOWROOMS

2071-73 Fulton Street, Brooklyn, N. Y.

Rockaway Ave., "L" Station.

MR. MANAGER  
BE SURE TO CATCH US AT  
**McVICKER'S**  
CHICAGO  
WEEK OF SEPTEMBER 5th  
TAYLORMACY and  
HAWKS3 Aces of Comedy and Song  
"Can next-to-close without  
apologies in anybody's the-  
tre."— Jack Lait.

## BUMPUS &amp; LEWIS

SCENIC STUDIOS

245 W. 46th St., N. Y.  
Bryant 2695

## DROP CURTAINS FOR SALE AND RENT

SOME OF THE ACTS WE HAVE EQUIPPED WITH SCENERY; SKELLY AND  
HEIT REVUE, "FORTUNE QUEEN"  
CANTOR & YATES PRODUCTIONS  
IN VELVET, SILK, SATEENS AND OTHER MATERIALS

## BEAUMONT

VELVET, SILK, SATEEN SCENERY  
PRODUCTIONS, REVUES and ACTS  
THEATRE & STAGE DECORATIONS

## STUDIOS

THE STUDIO OF UNUSUAL STAGE SETTINGS  
BEAUMONT WAS THE FIRST PERSON TO CREATE A REAL VOGUE  
FOR SILK, SATIN AND VELVET STAGE SETTINGS. HE ALWAYS WAS  
AND ALWAYS WILL BE A LEADER. NOVELTY DECORATIONS AND  
UNIQUE IDEAS ARE HIS CRITERION—ALWAYS. IF YOU SEE BEAU-  
MONT FIRST YOU'LL BE FIRST IN UNUSUAL STAGE SETTINGS. NOVELTY  
CREATIONS IN UNIQUE FABRICS, PLAIN OR DECORATED IN  
NUO-ART, DY-TONE, OR RINEART METHODS. GET OUR IDEAS AND  
FIGURES ON YOUR NEXT SEASON'S STAGE SETTINGS—NOW AT LOW  
PURCHASE PRICE.

230 W. 46th ST., N. Y. CITY Bryant 9448 Opp. N. Y. A. CLUB HOUSE

## BEAUMONT

COLLEGES, CLUBS, EXHIBITIONS  
& WINDOW DISPLAYS, TO ORDER  
OR SUPPLIED ON RENTAL BASIS

## STUDIOS

## LEILA SHAW

Management J. H. LUBIN

Booked Solid

Direction SAMUEL BAERWITZ

# Amalgamated Vaudeville Agency

A. SABLOSKY  
FRANK KEENEY

JOHN J. McGUIRK  
C. E. WHITEHURST

M. HERSHFELD  
JULIAN BRYLAWSKI

to

## MARCUS LOEW

*Best Wishes*

*Best Wishes to Marcus Loew*

### SNELL and VERNON

LOEW'S NEW STATE THEATRE, NEW YORK, NOW (SEPT. 1-4)

(Originator of the one man feet catch from the floor to two loops)

"Artistic Diversion" Direction ABE FEINBERG

*Best Wishes to Marcus Loew*

### JACK STROUSE

### "OVER THE WIRE"

Management Messrs. Shubert

### WANTED AT ALL TIMES

LEADERS—Piano or Violin

Also Stage Hands

LONG SEASON'S ENGAGEMENT IN BURLESQUE

COLUMBIA AMUSEMENT COMPANY

AND AMERICAN BURLESQUE CIRCUITS

BURLESQUE PRODUCERS' ASSOCIATION  
Room 305 Columbia Bldg. 701 Seventh Ave., New York City

*We Congratulate You*

### AL. ANGER and ADELON

Direction SAM FALLOW and DOROTHY

LOEW CIRCUIT

### FORD SISTERS

At B. F. Keith's ROYAL THEATRE, New York, Next Week (Sept. 5)  
ARE SHOWING  
ORIGINAL IDEAS IN TAPESTRY SETTINGS

MADE BY  
DE FLESH FLETCHER SCENIC STUDIOS

CASINO THEATRE  
LAFAYETTE 8544J

447 HALSEY ST.  
BROOKLYN, N. Y.

# TROVATO

"THE ORIGINATOR"

World's Famous Humorous Violinist

*Congratulations to*

## MARCUS LOEW

*For His Fine Accomplishment*

The NEW STATE THEATRE

### Winthrop Ames

Standard For Twelve Years  
With MARCUS LOEW

## Rose Garden

### and Her Trusty Piano

Success to Loew's New State Theatre

Direction HORWITZ & KRAUS

### WANTED

For "PETTICOAT MINSTRELS AT THE CLUB," "MAMMY'S BIRTHDAY," "AT THE PARTY" and "DOT TIE CLAIRE'S REVUE" Clever Girls who do Specialties—Singers, Dancers, Musical Specialties, Violinists, Harpist, Banjoists, Sister Team, etc. Also Several Girls to do Black Face. State all particulars and salary in first letter.

Productions under direction of DOTTIE CLAIRE

Address all communications to CHAS. W. BOYER  
PALACE THEATRE, HAGERSTOWN,  
MARYLAND

## MANKIN

LOEW CIRCUIT

NOTICE

### SEYMORE HOTEL

ROCHESTER, N. Y.

Up-to-date European — \$1.00 UP

Hotels Catering to Profession

#### HOTEL STRATHMORE

WALNUT ST., NEAR 12TH, PHILA.  
Home of the Theatrical Profession, near all Theatres. Running water or private baths in all rooms. Comfort and good service our motto. Rates \$2.00 a day, with private bath \$2.50. Special weekly rates.  
B. F. CAHILL, Mgr.

#### HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

J. A. Delbier, Manager  
Telephone Superior 6319  
EUROPEAN PLAN  
REX HOTEL

THEATRICAL HOTEL Chicago  
602 North Clark St.

CHICAGO, ILL.

#### HOTEL WASHINGTON

\$2.00 a Day and Up.  
With or Without Bath.  
Washington St., Bet. La. Salle and Wells  
Catering to Orpheum Acts

#### HOTEL ASTOR

176 N. Clark St., Near Randolph St.  
CHICAGO, ILL.

Rates \$1.50 Per Day and Up.  
One Block from Orpheum Theatre

#### HOTEL CLARENDON

No. Clark and Ontario Streets, Chicago  
FIVE MINUTES FROM LOOP

RATES \$1.00 AND UP

#### REVERE HOUSE

417 No. Clark St., corner Austin Ave.  
CHICAGO  
All modern conveniences. Remodeled and Refurnished Thoroughly. Five Minutes' Walk from Heart of the City.

#### NEW TREMONT HOTEL

21-29 So. Dearborn St., CHICAGO  
Everything New and Modern  
Rooms \$1.50 and up

#### SAVOY HOTEL

\$2.00 and Up Without Bath  
\$3.00 and Up With Bath  
J. G. NICHOLS, Mgr. and Prop.  
17th and Broadway DENVER, COLO.

#### Hotel Hammond and Cafe

HAMMOND, IND.  
Very Modern. Running Water in All Rooms—Shower Baths; Rates: \$1.25 Single; \$2.00 Double. One Minute Walk from Orpheum Theatre.  
Opposite New Parkmen Theatre.  
THEO. GUSCOFF, Prop.

#### MAJESTIC HOTEL

EUROPEAN PLAN, HAMMOND, IND.  
Running Water in Every Room; Also Rooms with Bath. Rate: \$1.25 and up. Located in Center of City. Close to All Theatres.  
N. SCOFES, Mgr.

#### HOTEL BALTIMORE

\$3.00 PER DAY WITH BATH  
\$2.00 PER DAY WITHOUT BATH  
500 ROOMS  
Baltimore Av. & 12th St., Kansas City, Mo.

OMAHA, NEB.

#### FONTENELLE HOTEL

\$3.00 a Day and Up.  
Every Room With Bath.  
18th and DOUGLAS STS.

#### NEWHOUSE HOTEL

SALT LAKE CITY, UTAH  
Absolutely fireproof. 400 outside rooms, each with separate bath. Theatrical rate—Single \$2.00 per day up. Double \$2.50 per day up.

#### METROPOLE HOTEL

OF ST. LOUIS  
Just N. of Washington Ave. on 12th St.  
Special Theatrical Rates  
\$7.00 Per Week Up—Strictly Modern and Homelike

A REAL ENTHUSIAST OF

MR. MARCUS LOEW

AND HIS ENTERPRISES

WISHING HIM SUCCESS GREATER THAN EVER

# LEW CANTOR

## OFFICE

### Vaudeville Manager and Producer

#### FIRST YEAR IN NEW YORK

#### SOME OF THE ACTS THAT I HAVE REPRESENTED

DAVE MANLEY  
MARCONI BROTHERS  
CORINNE AND CO.  
KUMA JAPS  
LITTLE PIPFAX  
LATOY'S MODELS  
HOMER MILLS AND COM  
MILLER AND CAPMAN  
ROACH AND McCURDY  
CRITERION FOUR  
BELL AND EVA  
NOVELL BROTHERS  
BENDER AND MEEHAN  
CHALFONTE SISTERS  
PAUL CONCHAS, JR., CO.  
CONNE AND ALBERT  
KENNY, MASON AND SCHOLL  
KENO, KEYES AND MELROSE  
MORTON BROTHERS  
LEW MASON AND CO.  
RAINES AND AVEY  
MADEL HARPER AND CO.  
STUTE BROTHERS  
S LEMS  
TIME AND TILE  
VALENTINE AND FOX  
VAN AND VERNON  
WALSH AND BENTLEY  
WOLFORD AND STEVENS

MAX YORK'S PUPILS  
LEO ZARRELL AND CO.  
BECK AND STONE  
WALTER BAKER AND CO.  
SOL BEERNS  
BARRETT AND CUNEEN  
HARRY BUSSEY  
DOROTHY BIRD AND CO.  
CEDRIC LINDSAY & HAZEL  
BILLY BROAD  
MEGRIST AND DARRO  
TRIX AND HARVEY SPECK  
WORTH WAYTON FOUR  
WASHINGTON TRIO  
BOB WHITE  
ROBINSON AND PIERCE  
SIMMS AND WARFIELD  
ROBERT AND DEMONT  
McKEE AND DAY  
"PATCHES"  
THE MINELLOS  
MARCO AND CO.  
DE ALBERT AND MORTON  
DONNABELLE AND WILSON  
DAE AND NEVILLE  
"FALLEN STARS"  
BROWN'S MUSICAL REVUE  
BURKHART AND ROBERTS  
BICKNELL

LINDLEY SEXTET  
ELLIOTT BEST AND CO.  
FLORENCE BELMONT  
TOM BROWN'S INDIANS  
CARLTON AND BELMONT  
CATALINO AND WILLIAMS  
CLAYTON AND CLAYTON  
THE CRISIS  
BERT & DOROTHY CLINTON  
DONALD'S SEXTET  
DELL AND RAY  
DAVIS AND MCCOY  
DURL AND WOODY  
ESTHER TRIO  
EARLE AND EDWARDS  
EDWARDS AND KELLI  
BILL AND EDNA FRAWLEY  
FREAR, BAGGOTT & FREAR  
NELL FULTON AND CO.  
FOX AND MAYO  
FRANCES AND FOX  
GEO. S. FREDERICKS & CO..  
FOLLETTE, PEARL & WICKS  
EDNA MAY FOSTER AND CO.  
BUD AND JESSIE GRAY  
GUILLANI TRIO  
GORDON AND DELMAR  
GOLDEN BROTHERS  
JACK BODLIE

GORDON AND LA MARR  
JACK AND JESSIE GIBSON  
GALLOWAY AND GARRETT  
GAYLORD AND LANGTON  
JEAN GIBSON AND CO.  
FRED HUGHES AND CO.  
HARMONY LAND  
HENSCHAW AND AVERY  
HILL AND ROSE  
MR. HASTINGS  
INTERNATIONAL REVUE  
JEAN AND SHAYNE  
HUGH JOHNSTON  
JOHNSON BROS. & JOHNSON  
JAPANESE REVUE  
KILKENNY DUO  
KNOX AND INMAN  
KAWANA DUO  
KING REVUE  
KNIGHT AND SAWTHAM  
LARGOSE AND ADAMS  
LEE AND BENNETT  
LLOYD AND WHITEHOUSE  
LONG AND PERRY  
LAMB AND GOODRICH  
EZRA MATTHEWS AND CO.  
MORRIS AND GREELEY  
MORRELLE'S BOGS IN TOY-  
LAND

MOLERA REVUE  
OWEN MITCHELL  
DOT MARCELL AND RAO  
PICKERS  
ORPHEUS SEXTET  
PAPER AND REED  
PURPLE MINSTRELS  
RUSSELL AND HAYES  
REDMOND AND WELLS  
ROMAS TROUPE  
ALEX RUTLOFF AND CO.  
RAY AND COURTNEY  
REHARD AND JORDAN  
ROGERS AND WEST  
RALPH STERNARD AND CO.  
SMITH AND KNEFE  
STANLEY AND ALSON  
SHAW AND LEE  
SWIFT AND DALY  
SEX MUSICAL MIMERS  
SMITH AND LEWIS  
SOUTHE AND TOBIN  
ZENITA  
HOWARD & HELEN SAVAGE  
MILK LWINETTE  
WELLS O'DONNELL AND  
WESTFIELD

John Hyman

"Wit to Fit"

Material written lately for Eddie Cantor, Florence Moore, Ben Bernie, Phil Baker, Marie Stoddard, Happy Jack Gardner, Walters and Walters, Mack and Lane, Cantor and Yates productions, Jack Osterman and many other standard acts

*Have twenty of my own productions successfully playing*

**Loew's Annex Building, 160 West 46th Street**

**NEW YORK**

Telephone, Bryant 9496

Cable Address, "Cantorite"

Chicago Office:

London Office:

Will Be Announced Later

26 Hanway St. Oxford St., W. L.



**Gracie Emmett and Co.**

**Bryant and Stewart**

**Ryan, Weber and Ryan**

**Dancing Serenaders**

**Keller and Herbert**

**Flying Howards**

**Zola and Knox**

**Rita Shirley**

**"Street Urchin"**

**Kane and Chidlow**

**Norton and Wilson**

**Eileen Poe and Co.**  
IN "THE CHATTEL"

**Will Morrissey's**  
"BUZZIN' AROUND"

**Marie Tollman and Co.**

**George Sheldon**

**Evans, Mero and Evans**

**Polyana**

**Andy and Louise Barlow**

**Sylvia Mora**  
AND RECKLESS DUO

**Tom and Joe Gabby**

**Bard and Pearl**

**The Following Artists**

**ABE I**

who are spreading "good  
**MARCUS**  
Theatres

**Paisley Noon and Co.**

**Molera Revue**

**St. Clair Twins and Co.**

**Rice and Elmer**

**Gertrude George**

**Paul and Georgia Hall**

**Bud Bernie**

**Kennedy and Martin**

**Guy Bartlett Trio**

**Royal Harmony Five**

**Helen ("Smiles") Davis**

**Lynn Cantor**

**Reckless and Arly**

**Wardell and La Costa**

**Santry and Norton**

**Gordon and Jolice**

**Link and Philips**

**Murry and Popkova**

**Work and Mack**

**Elwyn Trio**

**Williams and West**

**Frank Bardon**

**Tommy Dooley**

**Reed and Blake**

**Walter Fenner and Co.**

**Under the Direction of**

**FEINBERG**

**cheer" to the patrons of**

**L O E W**

**Everywhere**

**Alaro**

**"Overseas Revue"**

**Babe La Tour**

**Emery Quartette**

# Bob FISHER & LLOYD Jules

## "Two Shades of Burnt Cork"

BOOKED SOLID W. V. M. A. AND ORPHEUM CIRCUITS

Thanks to JAKE LUBIN for past favors

Representatives **BOB BAKER**  
**BEELER & JACOBS**  
**BERNARD BURKE**

### HARRY and ANNA SCRANTON

#### "In a Variety of Doings"

Direction ARTHUR J. HORWITZ

First Act to Appear on the Stage of the  
New State Theatre

### JULIAN and KATHERINE HALL and DEXTER

in

#### "What's It All About?"

Direction ARTHUR J. HORWITZ

### EDDIE and JULIA Schwartz and Clifford

in

#### "Cur It Out"

Direction ARTHUR J. HORWITZ

### JOE and GRACE WESTON and ELINE

in

#### "The Upper Underworld Pair"

Direction ARTHUR J. HORWITZ

### McMahon and Adelaide

#### "A Vaudeville Diversion with a Punch"

Direction ARTHUR J. HORWITZ

### Arthur Sullivan and Co.

in

#### "A Drawing from Life"

Direction ARTHUR J. HORWITZ

### THEATRICAL DOUGLAS HOTEL

BEN DWORETT, Manager.  
Rooms Newly Renovated.—All Con-  
veniences.—Vacancies Now Open.  
207 W. 40th St.—Off B'way.  
Phone: Bryant 1477-S.

**HOTEL SANDERS**  
CASS AND COLUMBIA  
DETROIT, MICH.  
Five Minute Walk to Theatres.  
A New Home and Headquarters  
FOR THEATRICALS.  
Modern and Up-to-Date.  
GOOD RESTAURANT IN CONNec-  
TION.—WRITE FOR RESERVATIONS

RIVERSIDE 5508  
**STANWIX**  
320 West 96th Street  
NEAR WEST END AVENUE  
One and Two Rooms With Kitchenettes  
\$7.50 to \$16.00 per week.  
Steam—Electricity—Phone  
J. F. WALLER, Mgr.

Beautifully Furnished  
Rooms  
Electric Lights, Hot Water Continuously  
Special Rates for Theatrical People  
**MRS. E. BAILEY**  
Phone: Longacre 3775  
313-15-17 West 45th Street, NEW YORK



After the Play  
When you have had supper  
and are ready to turn in for  
the night, take  
**ANALAX**  
The Fruity Laxative  
Attractive little pink pastilles—in a neat tin box  
—that look and taste like candied fruit. As  
effective in a gentle non-gripping way as castor-oil.  
At all drugists and dealers  
**McKESON & ROBBINS, INC.**  
Manufacturing Chemists, Established 1890  
21 Fulton Street, New York



## ROUTE OF EARL SHEAHAN      BERTHA STARTZMAN      CARL DELORTO NIFTY TRIO

Aug. 22—Grand, Green Bay.  
Aug. 28—Majestic, Waterloo.  
Sept. 1—Majestic, Des Moines.

Sept. 4—Orpheum, Sioux Falls.  
Sept. 5—Empress, Omaha.  
Sept. 12—Majestic, Kansas City.

Sept. 15—Crystal, St. Joe.  
Sept. 18—Globe, Kansas City.  
Sept. 22—Novelty, Topeka.

Sept. 29—Odeon, Bartlesville.  
Oct. 3—Columbia, St. Louis.  
Oct. 6—Alton, Alton.

Oct. 10—Eber's, East St. Louis.  
Oct. 13—Kedzie, Chicago.  
Oct. 16—Lincoln, Chicago.

Oct. 20—Empress, Chicago.  
Oct. 24—Halt, Racine.  
MORE TO FOLLOW.

## "A CREOLE COCKTAIL"

A SYNCOPATED MUSICAL BEVERAGE WITH A 100% KICK

Booked Solid Keith Circuit—This Week (Aug. 29) B. F. Keith's Syracuse

MATT HOUSELEY, Manager

Personal Direction ALF T. WILTON



We believe that  
Mr. D. W. Griffith's  
"THE TWO ORPHANS"  
will be a film  
just as unusual as  
*"Way Down East"*

D. W. GRIFFITH, Inc.  
A. L. Grey, Gen. Manager  
Longacre Bldg.  
New York City

# ARTHUR STAFFORD'S ANIMALS

GOOD LUCK TO

**Marcus Loew**

WOULD LIKE ANOTHER SEASON LIKE LAST

Direction - HORWITZ & KRAUS

**MAHONEY and CECIL LYLE and EMERSON**

in

*"A Musical Breeze"*

Direction ARTHUR J. HORWITZ

**LYLE and EMERSON**

in

*"It Happens Every Day"*

Direction ARTHUR J. HORWITZ

**BUHLA PEARL YORKE and MABELLE**

in

*Exclusive Song Sayings*

Direction ARTHUR J. HORWITZ

**YORKE and MABELLE**

in

*"That's Too Bad"*

Direction ARTHUR J. HORWITZ

**Louis Modena**  
Presents  
**Countess Leonardi**

in

*"The Futuristic Revue"*

Direction ARTHUR J. HORWITZ

**MASON and BAILEY**

in

*"Two Dark Spots of Joy"*

Direction ARTHUR J. HORWITZ

**CHIC and TINY HARVEY**  
in *"THE SURPRISE"*

BOOKED SOLID  
LOEW CIRCUIT

Direction  
**SAMUEL BAERWITZ**

**FRED WE TOO KITTY**  
**SWIFT AND DALY**

*"ONE FOR NOTHING"*

Booked solid. Thanks to J. H. LUBIN and JACK FINE, our personal representative.

## WANTED

PIANO LEADERS and MOVING PICTURE OPERATORS on account of going into open shop.  
J. S. BURNHAM,  
Cortland Theatre, Cortland, N. Y.

## WANTED

LADY AND GENTLEMEN  
BRASS PLAYERS  
Doubling Saxophones  
Trumpets, Trombones (valve) Tuba.  
Basses furnished. Long Season.  
Keith Circuit.  
PRODUCER, Room 318,  
Strand Theatre Bldg., New York

## WANTED

Comedian, Juvenile, Prima Donna, Song-  
Brette, Ingenue, Tenor, Dancer, Rag  
Singers and Chorus Girls for SIX  
WEEKS or longer engagement for Mid-  
nite Frolics Revue, Chicago.  
OPENINGS SEPTEMBER 26, 1921  
Write CHAS. H. DOLL, 408 Delaware  
Bldg., Chicago.  
Send photos and description of act.

## FOR SALE

ONE FINE ARBESTOS CURTAIN, 38 ft.  
wide, 34 ft. high. One fine Red Plush  
Curtain, 38 ft. wide, 34 ft. high, also 281  
upholstered plush seats, 589 plain wooden  
seats; both curtains are positively in good  
condition; seats will be sold at a bargain.  
For full particulars apply

W. H. HUNTSMAN,  
Rajah Temple, Reading, Pa.

## NEW YORK THEATRES

**MARK STRAND**

"A National Institution"  
BROADWAY at 47th St.  
Direction, Joseph Plunkett

*"SERENADE"*

An R. A. Walsh Production  
With Miriam Cooper & George Walsh

**GAIETY** Broadway, 46 St. Evns. at 8:30  
Matinee Wed. and Sat. 2:30.

JOHN GOLDEN Presents

*"THE WHEEL"*

A New Play by Winchell Smith

—AND—

**LITTLE** West 44 Street. Evns. at 8:30  
Matinee Wed. and Sat. 2:30.

*The 1st YEAR*

By FRANK CRAVEN

Staged by WINCHELL SMITH

C. B. MADDOCK

Presents

## ROLFE'S REVUE

With

CHARLES EDWARDS, MORRISON and HARTE, CECILIA KORMAN, JEAN BERKELEY, EVA CARPENTIER, BERTHA DUNCAN, HELEN MEYER, RAY EVANS, ART VANCE and JOE KELLY

Keith's Palace, New York, This Week (August 29)

ALSO

THE RETURN OF

B. A. ROLFE

(In person)

IN A HIGH-CLASS PRODUCTION OPENING SEPTEMBER 19

C. B. MADDOCK

141 West 48th Street, New York City

## "Billy Hart and His Circus Girls"

BIGGER, BETTER, GREATER THAN EVER

BIG SHOW FEATURES

HELEN MURPHY, a Versatile Soubrette

BETTY DENNISON, a Petit Toe Dancer

BUSCH SISTERS, a Clever Variety Team

MRS. E. K. BUSCH, as the Japanese Wonder

And BILLY HART with all his own ideas and material, including my original copyrighted comedy burlesque mind-reading.

"The Loew Circuit is High enough for me."

Working Steady, Making Money, Treatment Fine,  
Perfectly Happy—What More Can One Ask?

Now under personal direction of HORWITZ &amp; KRAUS.

## AERIAL MACKS

Thanks to

MARCUS LOEW

For Our Second Year on the Loew Circuit

Best Wishes for the

NEW STATE THEATRE

Direction: HORWITZ &amp; KRAUS

U. S. A., June, 1921.

Mr. J. H. Lubin,  
New York City.

Dear Sir: We wish to thank you for booking us a pleasant and profitable 35-week tour on the Marcus Loew Circuit. Loads of success and happiness in your new offices, with very best wishes,

Yours truly,

Newport and Stirk

## GRACE DE WINTERS

VENTRILOQUIAL COMEDIENNE

Loew Circuit

Direction MARK LEVY

## CORRESPONDENCE

(Continued from page 24)

zation would be disbanded because of a dispute about the closed shop question.

The Liberty Theatre, American wheel burlesque house, will reopen next Sunday with "Little Bo Peep." J. W. Whitehead, formerly manager of the old Grand theatre in St. Paul, will have management. A reduction has been announced in prices.

## SEATTLE

By LULU EASTON-DUNN

WINTER GARDEN (Week 22), "Over the Wire"; STRAND—"Carnival"; LIBERTY—"Crazy to Marry"; CLEMMER—"Luring Lips"; BLUE MOUSE—"The March Hare"; COLONIAL—"Children of Night"; METROPOLITAN—"Over the Hill"; COLISEUM—"The Northern Trail"; CLASS A—"The Lone Star Ranger."

The Wilkes production of "The Prince Chap" marks the return of Howard Russel. Another newcomer is Horace McDonald, a young actor known in Seattle, and who recently has been playing in Tacoma. Helen Rice, who has appeared previously in Wilkes' organizations in other cities, will also have a role in the new play.

Grover Frankie's revue, "Frocks and Frills," will continue at the Bungalow another week.

Direct from New York to Seattle without a stop, is the schedule of the Scotti Grand Opera Company, which opens an engagement of four days here Sept. 12. From Seattle the company goes direct to San Francisco.

The new season at the Metropolitan will open Monday evening, Sept. 5, with Henry Miller and Blanche Bates in "The Famous Mrs. Fair."

Horace McDonald, the youthful actor-angel, who came into the limelight recently by reason of his sensational divorce from the wealthy Mrs. Catherine A. McDonald of Alderwood Manor, has been engaged for a small part in the Wilkes' players and makes his first bow to a Seattle audience Sunday.

Cabaret owners are preparing to contest the recent cabaret ordinance. An order was signed Saturday by Superior Judge Otis W. Brinker restraining Police Chief W. H. Searing from enforcing the cabaret ordinance against the Breakers and Portola cabarets.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Vaudeville, with Hal Salter and Ralph Murphy, local stock favorites, headlining in a new skit by Murphy, "Lee's Surrender."

BASTABLE—Neal O'Brien's minstrels, Sept. 1-3.

WIETING—Opened Aug. 27, with Dempsey-Carpentier fight pictures. Legit opening Sept. 12 for State Fair week with "Afgar."

EMPIRE—Reopens State Fair week, Sept. 12, with "Oh, Lady, Lady."

TEMPLE—Vaudeville.

ORESCENT—Closed for several weeks, this house opened Sunday with "The Four Horsemen." The picture is booked for an indefinite run. House packed. Box office top \$1.50, with all seats reserved.

The Binghamton theatre at Binghamton reopened Monday for the winter season. "The Old Nest," said to be the first time shown outside of New York, was offered.

A change in the policy of the Palace at Watertown has been announced. From now on the first per-

## "MILES OF SMILES"

Gene AND Kathryn King

Now Playing

70th WEEK ON LOEW TIME,

for which we wish to personally thank Mr. J. H. LUBIN, MOE SCHENCK, JAMES MATTHEWS and HORWITZ &amp; KRAUS.

## We'll Tell The World

That—THE MARCUS LOEW CIRCUIT is unsurpassed

That—WE KNOW because we have been playing it all season

That—LEE MASON assisted by STAN SCOTT

is keeping the Loew Patrons guessing

WHY?

Direction LEW CANTOR Office. IRVING YATES, Mgr.  
Thanks to MR. J. H. LUBINJUST CLOSED ENTIRE SEASON  
ON LOEW CIRCUIT

## JUGGLING FERRIER

Success to

MARCUS LOEW  
and New STATE Theatre

Booked Solid.

Agents: HORWITZ &amp; KRAUS



## H. HICKS &amp; SON

675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing



# JUST WHAT THEY WANT

## BECK WANTS MORE NOVELTIES & COMEDY ACTS FOR ORPHEUM

Head of Circuit to Instruct Bookers to Increase  
Humor in Bills—Doesn't Fear Shubert Op-  
position in New Orleans

New Orleans, March 2,

Martin Beck, who arrived here from Palm Beach Monday en route north with Mort Singer, declared present Orpheum bills are lacking in comedy and variety, a defect he intends to remedy at once. He says he will give instructions immediately to the Orpheum booking department to secure more humorous turns and as many novelties as possible, averring that price was a secondary consideration.

NOVELTY

LAUGHS

FLASH



# LaFollette

America's Most Versatile Mystic Entertainer

*HEADLINED Leading Theatres with a pretentious  
offering of Novel Surprises in six scenes and with three people.*

Variety Says:—

New Orleans.

LaFollette headlined in quick changes, impersonations and illusions with several beautiful sets of scenery. He brought back memories of the Great LaFayette, Fregoli and Henry Lee. He finished a big hit.

SAMUEL.

Chicago.

LaFollette was his two assistants took the usual sketch spot. He made the lights seem dull with his rapid changes, magic and character makeups. His offering is divided into three scenes. His first is a rapid change, portraying a policeman, old man and a Frenchman. He does his changes behind a screen, and those he does before the crowd gives a chance to study his wardrobe. The second scene is making up behind a book, on the stage, to resemble Teddy, Jeff, Mutt, Lincoln, Jiggs and Washington. As a finale he does a music master bit, burlesquing an orchestra leader. His feature and closer is Chinese magic, which sent him off to curtains, bows and applause. LaFollette is a neat performer and succeeds in his sincere attempts to entertain. A great act for any spot on any bill.

LAIT.

Prisco.

LaFollette was the most impressive act and is a big flash for this class of house. LaFollette is an energetic worker and hits a fast pace throughout. His protean offering at the opening is interesting and the rapid manner in which he makes his changes had the audience applauding. Interest was kept up by his impersonations of great men and the Chinese magic pretentiously presented at the finish held attention.

JACK JOSEPHS.

Thanks to ALL MANAGERS for a wonderful season. I only hope  
I have pleased them half as much as they  
have pleased me

formance will be given at 2:15 and will be continuous until 10:45 o'clock.

The Gem, at Oswego, will reopen Sept. 17. The house was renovated and remodeled while closed. It will show first run pictures only.

Frank Hoy, of Port Chester, is the new manager of the Carthage theatre, at Carthage. Lawrence J. Carkey disposed of his interests to Hoy. The Kramer stock company will close its season there this week.

Two special shows, one put on by Benny Vann, will be the attraction at the Jefferson County Fair at Watertown next week.

Mrs. Margaret P. Vaughan, native Utica girl, made her professional debut with the Majestic stock players at the Utica Majestic this week. Mrs. Vaughan for some time has been a leader in Utica amateur productions. "Scrambled Wives" was her vehicle for her first professional appearance.

Frederic E. Bellinger, leader of the famous St. John's Military School band at Manlius, N. Y., has been engaged for the orchestra at the Avon at Watertown.

With the fall of the Mutual Welfare League at Auburn State prison, interest will revive anew in Thomas Mott Osborne's picture, "Making Good." This picture, produced last winter, was woven around the league system of permitting the convicts to run the prison.

## TORONTO

Shea's theatre (all vaudeville bill), including William Kent, assisted by Elsa Shaw, presented "Shivers"; D'Amore, Franklyn and Douglas Charles, assisted by Zella Goodman, presented "A Vaudeville Surprise"; Marie and Ami Clark, "In-What?"; "In Argentina," with Caridad Davis, Harry Ormonde, Mello Delirio, Mlle. Mercedes, Roberto Medrano and a company of Argentine players; Peggy Cohart; Emmerson and Baldwin; Paul, Le Van and Miller; Ed Healy and Allan Cross, had a wonderful opening, which is sure to continue all week with such a cast.

Shea's Hippodrome presented eight vaudeville acts, headed by Al. St. John, a feature film, Bert Lytell in "A Trip to Paradise," to good audiences.

Loew's theatre presented a good vaudeville bill and feature film, Viola Dana in "Puppets of Fate," also comedy film, Buster Keaton in "The Goat."

Pantages theatre for anniversary week presented a stronger than usual bill with two big acts, headlining William Edmunds with "Not Yet," Marie Bairbeck and Co. in a musical and scenic novelty, a feature film, "Sheltered Daughters," with Justine Johnston, and a comedy and news review.

The New Star theatre, late of the American world, having undergone alterations to the extent of \$70,000, reopened on the 27th with up-to-the-minute stock burlesque, produced by George T. Walsh, with musical numbers put on by "Babe" Griffin and scenery by Maurice Tuttle. The principals were: Maybelle, Babe Almond, Dolly La Salle, Bessie Miller, George T. Walsh, Jack A. Ormsby, Con Dailey, Jack Lewis, Larry Larri-vee and a splendid singing and dancing chorus of 22 real beauties on and off, presented a really new burlesque show without an old bit or any liberal stuff, and pleased a packed house at two performances, with the weather warm and fine. Manager Dan F. Pierce maintained last season it was not the house but the shows that made business bad, so if his satisfied audiences are any criterion Dan wins his argument and will make a lot of real money.

Blutch Cooper's "Hello 1922" company arrived intact on Thursday, 25th, from New York, under the guidance of Manager Dave Posner. They

(Continued on Page 54)

BROADWAY, NEW YORK, THIS WEEK (Aug. 29)

# MURRAY KISSEN

presents his new comedy.

## "THE BARBER OF SEVILLE"

with MARK ADAMS, BEN RUBENS and FRED MAYO

A worthy successor to the "Hungarian Rhapsody"

Not a close shave, but a big hit

Direction MAX E. HAYES

ARTHUR S. LYONS, Pres. and Treas.

Telephone Bryant 2454-4661

HERMAN M. MONOSON, Vice-Pres. and Sec'y

Suite 517-518

# ARTHUR S. LYONS ENTERPRISES, Inc.

VAUDEVILLE  
Manager and Producer245 West 47th Street  
Roxmax Building  
New YorkPRODUCTIONS  
Dramatic and Musical Comedy

SAMUEL T. LYONS

LEW PEYTON

ROBERT FELDMAN

## ACTS REPRESENTED ON INDEPENDENT CIRCUITS

FRANK PAY  
GEORGE PRICE  
EDWIN GEORGE  
BOB MILO  
SALLY FIELDS  
CURTIS AND FITZGERALD  
RAYMOND AND SCHRAM  
ATEOS AND REED  
BERNARD AND TOWNES  
HUBERT KINNEY CO.  
DUNHAM AND WILLIAMS  
LABELL AND WATERS  
BURKE AND BURKE  
WITT AND WINTERS  
VALDO  
TOMMY McRAE AND CO.  
HARRISON AND WARRENHALL AND WEST  
FLYING RUSSELLS  
LUNETTE SISTERS  
LILLIAN PRICE  
GENE MARTINI  
ORTH AND OODY  
GEORGE MAYO  
MACK AND NELSON  
JEAN AND TOMY BALDWIN  
WALSH AND EDWARDS  
MURRAY VOELK  
FANCHON AND MARCO  
ARMSTRONG AND JAMES  
3 CHUMS  
CECILA WESTON AND CO.  
BARRAT CARMAN  
CASSON BROTHERSROONE AND EDWARDS  
CHAS GILL  
JUBILEE 3  
FREDDY SISTERS AND FULLER  
BINGHAM AND MEYER  
DEPIERRE 3  
HERMAN AND BRISCOE  
HASHI AND OSAHI  
AHEARN AND PETERSON  
LIBBY AND SPAROW  
FOSTER AND RAY  
WILBUR SWEATMAN AND CO.  
RALPH CUMMINGS AND CO.  
KOLER AND IRWIN  
ARTHUR MILLER AND GIRLS  
PAGE AND GRAYNORA JANE AND CO.  
HARRIS AND HOLLY  
HARRY GARLAND  
POOLE AND GRIBBY  
RIANALDO BROTHERS  
KLEIN BROTHERS  
HOWARD AND NORWOOD  
MONARCH COMEDY 4  
TRIPOLI 3  
WERNER AMOROS 3  
HENRY SISTERS  
AL LIBBY  
CHAPPELLE AND STINKETTE  
MARTIN AND GOODWIN  
WILLIAMS BROTHERS  
FABER AND McGOWAN

LET US ROUTE YOU FOR NEXT SEASON

# EMERY THEATRE

ONE OF THE SPOKES IN THE MARCUS LOEW  
WHEEL OF HAPPINESS AND SUCCESS

## Emery Amusement Corporation

Majestic Theatre      Emery Theatre      Rialto Theatre  
**PROVIDENCE, R. I.**

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

## B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

ONE of life's compensations lies in the pleasure of watching a great organization, such as Marcus Loew's, grow greater because it rests upon the firm and enduring foundation of service and entertainment for millions.

The State theatre is an asset not only to the Loew Circuit in New York, but also to everyone directly or indirectly connected with the amusement enterprise.

A. E. LEFCOURT, President,

Pioneer Film Corporation

New York, Sept. 2nd, 1921

Best Wishes and Continued Success to Marcus Loew Circuit

# AL GROSSMAN

Can always place good acts for season's work

Loew Annex Bldg., 160 West 46th Street  
Suite 412

NEW YORK

Phone: Bryant 1944

## THE BERTHA

FURNISHED  
APARTMENTS

Complete for Housekeeping. Clean and Airy.  
323 West 43rd Street NEW YORK CITY

Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the profession  
Steam Heat and Electric Light - - \$9.50 Up

## IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 6640  
An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and kitchenettes, tiled bath and phone. \$17.00 Up Weekly.

Address all communications to Charles Tenenbaum, Irvington Hall.  
No connection with any other house.

## THE ADELAIDE

754 756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up  
Strictly Professional. MRS. GEORGE HEEGEL, Mgr. Phone: Bryant 6606-1

Geo. P. Schneider, Prop.

## STAGE SHOES

Entire companies and individuals capably served in a courteous manner.

All modeling supervised by I. Miller

I. MILLER & SONS

Incorporated

New York

1554 Broadway, at 46th St.  
Chicago

State and Monroe Streets  
Largest Manufacturers of Theatrical Footwear and Ballet Slippers in the World.

## WARDROBE PROP. TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$19 and \$25. A few extra large Property Trunks. Also old Taylor and Hal Trunks. 26 West 21st Street, Between Broadway and 6th Ave. New York City.

# BURNS BROS.

# COAL

RUTH GIBBS

RALPH VERNON

## LONE STAR FOUR

### The Singing Act Beautiful

Booked Solid LOEW CIRCUIT

Thanks to MR. LUBIN

Direction HORWITZ & KRAUS

PAUL ORTH

LESLIE BARRY

PHONE CIRCLE 1114

SPECIAL SUMMER RATES

## Lansdale-Canton Apartments

on Broadway—1690-1696—Between 53d-54th Streets

FURNISHED APARTMENTS—1, 2, 3, 4 ROOMS and BATH

UNDER NEW MANAGEMENT

High Class Elevator Apartments; Every Possible Service; With Kitchen and Kitchenettes; 4-room Suites Especially Adapted for Two Couples; Large Kitchen.

\$6 PER WEEK  
UP

101 ROOMS

Newly Renovated,  
with Kitchen Privileges.

In the Heart of the Theatrical District, Two Blocks from Penn. Station  
**MARION HOTEL**

Phone:  
Greedy 5373-4

156 West 35th St.

MARTIN A. GRAHAM, Manager.



# You Know They're Great—

## The Rex Ingram Productions

### The Four Horsemen of the Apocalypse

Based on the novel by Vicente Blasco Ibanez. Adapted by June Mathis; photographed by John F. Seitz.

### Turn to the Right

From John Golden's Stage Hit by  
Winchell

Smith and Jack Hazzard

### The Conquering Power

From Balzac's "Eugenie Grandet."  
Adapted by June Mathis; photo-  
graphed by John F. Seitz.

—and that so are

BERT LYTELL

IN A Trip to Paradise

from Franz Molnar's play; screen story  
by Benjamin F. Glazer.

Junk

by Kennett Harris.  
A Maxwell Karger Production.

Lady Fingers

from the story by Jackson Gregory.  
A Bayard Veiller Production.

ALICE LAKE

IN The Infamous Miss Revell

by W. Carey Wonderly.  
A Dallas M. Fitzgerald Production.

The Golden Gift

A Maxwell Karger Production.

### The Nazimova

Production of

### Camille

From the play by Alexandre Dumas fils

Adapted by June Mathis;  
photographed by Rudolph J. Berquist

—but do you know  
they're

—and likewise

VIOLA DANA

IN The Match Breaker

by Meta White.  
A Dallas M. Fitzgerald Production.

There Are No Villains

by Frank R. Adams.  
A Bayard Veiller Production.

The Fourteenth Lover

by Alice D. G. Miller.  
A Harry Beaumont Production.

GARETH HUGHES

IN Garments of Truth

by Freeman Tilden.  
A George D. Baker Production.

The Hunch

by Percival Wilde.  
A George D. Baker Production.

# METRO PICTURES

Controlled by LOEW, Inc.



# LOEW'S THEATRES

The Home of Many R-C Pictures

Watch For Them

Loew's Theatres show R-C Pictures, starring Pauline Frederick and Sessue Hayakawa and directors' productions by L. J. Gasnier and William Christy Cabanne—

Because

R-C Pictures are Good, Clean Pictures

Watch for announcement of the showing of these four splendid photoplays at your favorite theatre.

SESSUE HAYAKAWA  
"Where Lights Are Low"

PAULINE FREDERICK  
"The Sting of the Lash"

WALSH-FIELDING PRODUCTION  
"Shams of Society"

A GASNIER PRODUCTION  
"A Wife's Awakening"

DORIS MAY in "The Foolish Age" during  
NATIONAL JOY WEEK, October 16, 1921

Exchanges in Twenty-four Leading Cities

R-C PICTURES CORPORATION

723 Seventh Avenue, New York City

racine. International cat and dog shows and other special attractions. A new livestock arena has just been completed that cost one million dollars, as well as many other new buildings.

The Regent theatre, Toronto's leading film theatre and noted for its splendid large orchestra, is holding an anniversary week at present. "The Foolish Matrons" is the feature and Buster Keaton in "The Goat" the comedy, with special musical revue on the stage.

The "Four Horsemen of the Apocalypse" opened at Massey Music Hall on Monday to a crowded house. This speaks well for the success of the film, as Torontonians as a rule do not take to a film production before the middle of the week.

The leading Allen theatre present "Mother o' Mine" film, and the comedy, "Edgar's Little Saw," supplemented by the well-known Allen orchestra and the Allen Quartet.

The Strand theatre presents "The Mystery Road" and "The Princess of New York" films.

## TROY, N. Y.

AMERICAN — D. W. Griffith's "Dream Street." All week.

STRAND — Mildred Harris in "Old Dad." All week.

PROCTOR'S GRISWOLD — "The Journey's End," first half; "The Bronze Bell" and "Remorseless Love," the second half.

After two months, Proctor's vaudeville theatre opened Monday with "The Four Horsemen," the first of a series of "super" films to be presented prior to the start of the regular variety season. An augmented orchestra furnishes the music. The prices range from twenty-five cents to a dollar in the afternoon and twenty-five to one fifty at night.

"Thunderclap," the Fox picture now at the Central, New York, was shown at the Palace, Saratoga, Sunday, Monday and Tuesday of this week. Being a racetrack melodrama, it drew well at the Spa. The picture will not be shown in any other city outside New York before 1923.

Mr. and Mrs. Chauncey Olcott were king and queen of a kirmess staged by the American Legion of Saratoga in Convention Hall, August 25-26. Mr. Olcott sang three songs, including his famous "Mother Machree." The kirmess was a big success.

Mabel Garrison, the Metropolitan soprano, opens Troy's musical season with a concert in Music Hall, Tuesday evening, Oct. 25th.

## WASHINGTON

By HARDE MEAKIN

Washington's 1921-22 season was officially opened last night at Poli's with "The Four Horsemen." The house was packed and local scribes praised the picturization of Baner's book, the direction of Rex Ingram and the work of the cast.

Thomas J. Gannon, who has been directing the orchestra at Loew's Palace theatre for the past three or four years, held the baton over the augmented orchestra and will direct the orchestra throughout the Washington engagement of the picture.

Greenwich Village Follies of 1922 is underlined as the next attraction at this house, but with no date appearing in the billing. Three weeks have been allotted the pictures should business hold up, and from all indications it will for that period.

Keith's has Daphne Pollard headlining, this being her first appearance in America in over six years.

The Strand is offering for its vaudeville bill the following: "The Rose of Spain," Arthur Lloyd, Boothby and Everdeen, McMahon and Adelaide, Murray and Lane, Feature film.

The Shubert-Garrick opens Labor Day with Morosco's new production "Wait Until We Are Married," by Hutchinson Boyd and Rudolph Banner, while the National opens that date also with Marc Klaw's new production, "Other Lives," the joint work of Theresa Helburn and Edward Goodman.

Loew's Columbia — Gloria Swanson in "The Great Moment"; second week and doing capacity.

Loew's Palace — George Arliss in "Disraeli."

Moore Rialto — Bebe Daniels in "One Wild Week."

Crandall's Metropolitan — "Salvation Nell."

The Capitol theatre, presenting American wheel burlesque, is set to open Labor Day with Max Spiegler's "Social Follies." This house is following out the orders of the wheel and declaring for open shop, as is the Gayety, which presents the Columbia wheel attractions. The Gayety has not as yet announced their opening date nor attraction.

Lory Lorenzi has been placed in the box office at Poli's, being sent here from the Poli house in Springfield, Mass.

DOROTHY ADOLF  
**BEATTIE and BLOME**  
in  
DANCE DIVERSIONS  
Second Season on the Loew Circuit  
Direction Al Grossman

Success to Loew Circuit  
**BOB WHITE**  
"The Whistling Doughboy"  
Booked Solid. Director LEW CANTOR Offices.

**CORRESPONDENCE**  
(Continued from page 50)  
will rehearse here until the 3rd, and reopen the Gayety theatre on the 5th.  
The 43rd year of Canada's National Exposition will no doubt create new records. Last year the attendance

for the two weeks was 1,152,000, and if the crowds on Saturday last are any indication then 1921 should eclipse 1920. Lord Byng, who commanded the Canadians at the great battle of Vimy Ridge, and who now is Canada's Governor-General, opened the fair and addressed the veterans of the war. Auto racing, motor-boat

JOHN W. GRIFFITH'S  
Theatrical Transfer and Storage  
342 WEST 38TH STREET  
New York City  
Get his rates after you get contract

## FEW THOUSAND DOLLARS TO INVEST!

Advertiser, an experienced house treasurer, seeks opening where services are acceptable under conditions where cash is the medium to guarantee efficiency and honesty in such a position or as investment with working interest.

Address "MECCA," Variety, 154 West 40th St., New York.

**"Thrilling, Humorous, Spectacular"**

*New York Herald*

**"A Picture Everybody will Enjoy"**

*New York Sun*

"Better on the screen than on the stage. Never drags — something doing all the time. Might be called a film version of 'perpetual motion.'"

*New York American*

"Good entertainment, with a copious supply of laughs mixed with a lot of red-blooded fighting."

*New York Mail*

"Will no doubt be as popular as the novel."

*New York Telegraph*



ADOLPH ZUKOR PRESENTS  
**THOMAS MEIGHAN**  
in  
**"CAPPY RICKS"**

Cast Includes Agnes Ayres

Directed by Tom Forman - - - Photoplay by Albert Shelby Le Vino  
From the Novel by Peter B. Kyne and the Play by Edward E. Rose

*A Paramount Picture*



(Three-Column Press Ad 3A Above—Mats of Electros)

**FIRST**

in interest

in showing the news

in diversity of subjects

**PATHE NEWS**

It was the

**FIRST**

It is the

**FIRST**

MR. LOEW AND ASSOCIATES

Wishing you every success and thanking you for many favors.

MR. AND MRS. FRANK W. STAFFORD

**LEE A. OCHS**  
PRESENTS

**BRYANT WASHBURN**  
**THE ROAD TO LONDON**

By DAVID SKAATS FOSTER

THE SENSATION OF THE DAY!

You heard about it for months. You heard that it was the newest thing in pictures. You heard that it was a veritable sensation. Right now in the biggest theatres it is making good on everything predicted for it. It is the fastest, snappiest comedy drama ever filmed and it is going over BIG. Are you in on it?



Distributed by  
Associated Exhibitors Inc.  
through Pathe Exchange Inc.





# What— — —

**makes a Showman Successful?**

*Ask Marcus Loew --  
and he will tell you that one  
of the big elements in his  
success has been*

## *Paramount Pictures*

**Mr. LOEW** is one of the most successful showmen in the world to-day. No one knows better than he what the public wants in the way of entertainment. Because he has given them what they want, he is owner of some of the most magnificent theatres in existence, scattered through the cities of the United States and Canada.

And Marcus Loew shows **ALL** the Paramount Pictures!

He has just made the largest booking ever made on a motion picture—**ONE HUNDRED AND EIGHTY DAYS** for Cecil B. DeMille's "The Affairs of Anatol".

All the other new Paramount Pictures he has booked for **ONE HUNDRED DAYS**.

So don't try to find out the secret of Mr. Loew's success. For one big element in it isn't a secret at all—

He Shows

## *Paramount Pictures*

*Paramount*

*Paramount*

*Paramount*

*Paramount*

Follow Marcus Loew's example and get in on Paramount Week. That's the way to start the season right—and keep it going!

*Pictures*

*Pictures*

*Pictures*

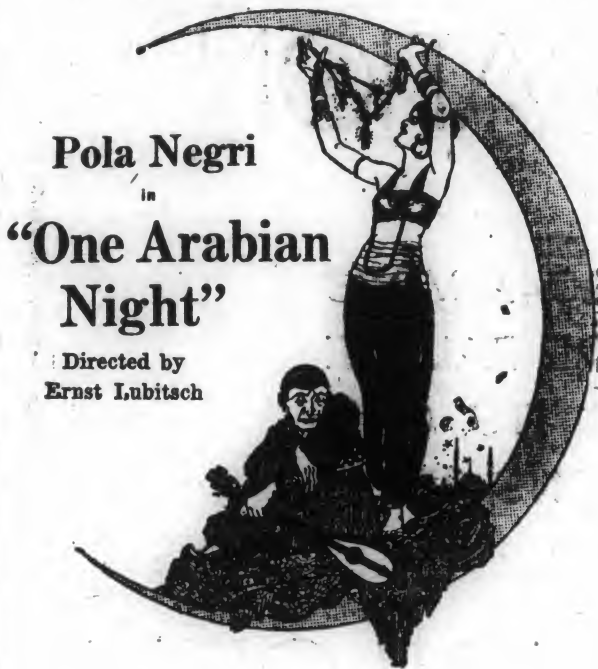
*Pictures*



## How About This?

The Supreme Court of the screen, the National Board of Review, says in its official report:

"This vivid, swift-moving picture is the peer of Oriental dramas on the screen. It has the true atmosphere of an Arabian Nights' tale and must rank as one of the exceptional photoplays of the year. It has both dramatic intensity and comic relief of an unusual order. The acting of Pola Negri may be said to be the finest and most convincing of her career before the American public, and the supporting cast is one of great ability."



Pola Negri

"One Arabian Night"

Directed by  
Ernst Lubitsch

A First National Attraction

A Photo marvel of the  
Super-dreadnaught Class!

## THE ORPHEUM CIRCUIT

MARTIN BECK,  
President.

MORT H. SINGER  
General Manager.

CHARLES E. BRAY  
General Western Representative

FRANK W. VINCENT, BENJ. B. KAHANE,  
GEORGE A. GOTTLIEB, Sec'y. Treas., and Counsel.  
Managers' Booking Dept. S. LAZ LANSBURGH,  
Associate Counsel

FLOYD B. SCOTT JOHN POLLOCK,  
Publicity and Promotion. Press Department

O. R. McMAHON,  
Manager Auditing Department.

GENERAL OFFICES,

PALACE THEATRE BUILDING, NEW YORK CITY

# Feiber & Shea

THEATRICAL ENTERPRISES

Booking Vaudeville Acts Now for the Coming Season

Suite 912-915—1542 Broadway, (Loew Bldg.)

NEW YORK

TELEPHONE BRYANT 5530

## BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO  
PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS, THEA. BLDG., CHICAGO

## It's a State Right Knockout!

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	White
Night Letter	N L

## WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	White
Night Letter	N L

RECEIVED AT 225 W 52 ST NEWYORK  
Y108 SF 7 EXTRA NL  
JOE BRANDT

1921 AUG 18 AM 2 06

SAN FRANCISCO CALIF 17

1600 BROADWAY NEWYORK NY

HEARTIEST CONGRATULATIONS HEART OF THE NORTH STOP BOUGHT THIS PICTURE FROM GEORGE DAVIS ON SATURDAY AND HAVE ALREADY PLACED SAME AT ISOBEL RENTALS IN TIVOLI SAN FRANCISCO OWNED BY TURNER DAHNKEN ALSO OAKLAND STOCKTON SANJOSE FRESNO AND EVERY KEY CITY AND DISTRICT STOP YOU HAVE KNOCKOUT AND IF INDEPENDENT PRODUCERS CONTINUE TO GIVE STATE RIGHT MARKET SUCH PRODUCTIONS SEE NOTHING BUT SUCCESS FOR BOTH OF US REGARDS  
LOUIS HYMAN GENERAL MANAGER ALL STAR FEATURES DIST INC.

## THE HEART OF THE NORTH

A HARRY REVIER PRODUCTION

featuring

ROY STEWART

Supported by LOUISE LOVELY

An awe-inspiring drama of the Great Northwest,  
where men die for the women they love

For information wire to

JOE BRANDT — or —

GEO. H. DAVIS

1600 Broadway, New York

526 Holbrook Bldg., San Francisco, Cal.

Theatres under direction of HUGO RIESENFELD

THE RIVOLI

Broadway  
at 49th St.

Pre-release motion pictures  
of the finest type

THE RIALTO

Times  
Square

Famous Rialto orchestra  
Rivoli Concert orchestra

THE CRITERION

Times  
Square

Vocal and instrumental  
soloists

Extend their hearty greetings to Mr. Marcus Loew's

NEW STATE THEATRE

a friendly competitor and neighbor

JAMES MADISON says

I am a democratic author and equally at home whether writing monologues, sidewalk acts, parodies, songs, sketches, musical comedies, burlesque shows, scenarios, movie titles, etc. 1493 Broadway, New York.  
Madison's New Budget, No. 19, \$1.

Phone LONGACRE 3533

Furnished Apartments  
AND ROOMS

Large Rooms, \$6.00 and Up.  
2, 2, 3-Room Apartments, \$10 to \$18.  
COMPLETE HOUSEKEEPING  
310 WEST 46th ST., N. Y. CITY

GOOD LUCK TO MARCUS LOEW

## State Theatre Barber Shop

Under the management of HENRI  
(Formerly of the Putnam Building)

160 WEST 46TH STREET (Near Broadway)

A high-class shop, up-to-date in its methods and appliances,

10 BARBERS

BOOTBLACK

3 MANICURISTS

# UNITED ARTISTS CORPORATION

WELCOMES BROADWAY'S  
NEWEST PICTURE PALACE  
AND EXTENDS ITS CON-  
GRATULATIONS TO


MR. MARCUS LOEW  
AND HIS ASSOCIATES

ON THE OPENING OF  
THE STATE THEATRE



MARY PICKFORD  
CHARLIE CHAPLIN  
DOUGLAS FAIRBANKS  
D. W. GRIFFITH  
HIRAM ABRAMS, PRESIDENT





EUGENE O'BRIEN

ELAINE HAMMERSTEIN

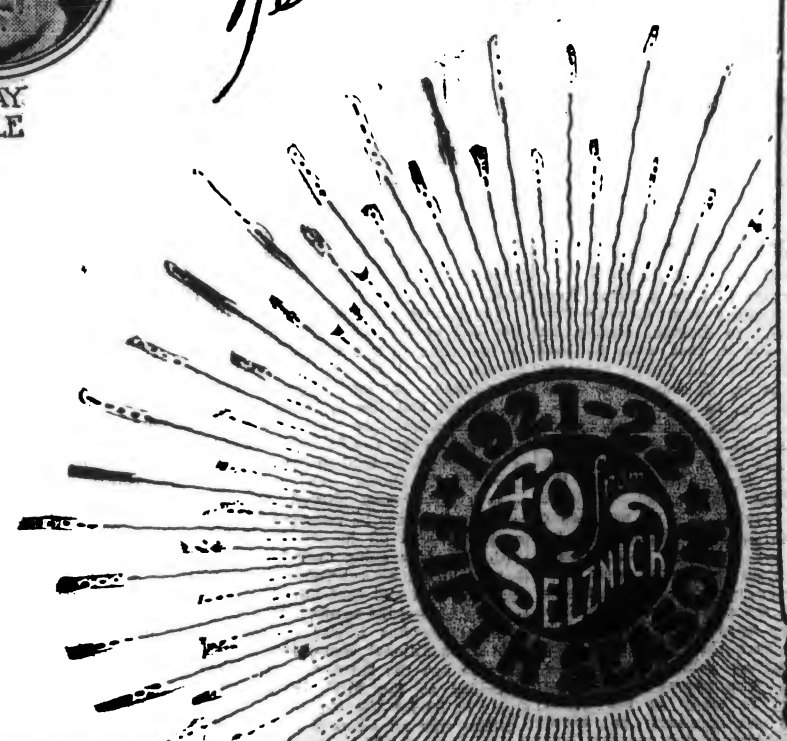
OWEN MOORE

WILLIAM FAVERSHAM

CONWAY TEARLE

Sincere Good Wishes  
from

*James Selznick*



# THE WHITMAN BENNETT STUDIOS

537 Riverdale Avenue - - YONKERS, N. Y.



W. O. HURST, Manager

Phone Kingsbridge 3270

Yonkers 207

# NEWS OF THE DAILIES

A. H. Woods has put "The Reckoning" by Marjorie Chase in rehearsal with a cast including George Gail, Felix Krembs, Dorothy Shoemaker, George Barnum and John Sharkey. Bertram Harrison is directing.

Alice Bloom, former chorus girl, sued George L. Trifon for \$125, and he settled for \$50, all because his pet dog chewed up Miss Bloom's wig while aboard his yacht and she had to go ashore with a shaven head.

Following a curtain speech by Frank Bacon at the closing of "Lightning" Augustus Thomas introduced Secretary Davis who read a congratulatory letter from President Harding.

Former President Wilson is now so well he can walk back and forth from his seat in the theatre. He attended Keith's, Washington, last week, occupying an orchestra chair.

Just to put his home town on the map, William Faversham will open in "The Silver Fox" at the Palace, Huntington, L. I.

Denying reports he had become deaf, John Philip Sousa declares he

can still hear the faintest tinkle of the dinner bell.

John W. Steel, the tenor, must pay his wife, Sidoni Espero, \$250 a week and \$1,250 counsel fees for their separation suit.

Because he came over third class, Henry Latimer, who acts the title role in "Chu Chin Chow," was held up at Ellis Island this week.

George Grossmith will play Walter Catlett's part in the London edition of "Sally."

Cecil Cunningham has bought George Gail's home, 37 Pierrepont street, Brooklyn Heights.

"The Demi Virgin" is the title of the new Avery Hopwood show.

Adolph Klauber has engaged Priestley Morrison to stage "Like a King."

Accusing him of having been too intimate with Elizabeth Nelson, Mrs. H. H. Frazee has sued the theatrical and baseball magnate for divorce.

## GOOD SHOWS

(Continued from page 12)

what purported to be a letter from Andrew Tombes with Cohan's "O'Brien Girl," in Boston, stating, as Gilmore read it, that while he held a contract with the Cohan play for the run of it, if ordered to walk out by Equity, he would.

As the meeting was about to adjourn, someone in the audience ventured to ask about the alteration in Clause 18, for which purpose the meeting had been called. Stewart answered saying it was newspaper misinformation, that Equity had no intention of changing their closed shop position and that only the change intended in the contract was to protect the actor in receiving two week's pay upon giving notice with actors to have their fare paid back to the starting point under certain conditions. The answer sounded like camouflage to many in the room, though no one appeared to know why the object of the meeting had been switched about. Outside later, it was said that the Equity had decided to remove that portion of Clause 18, making the contract with the manager subordinate to Equity, and in its place substitute matter, making it imperative with an Equity actor to give two week's notice to the management, if discovering that management had any interest in a show not 100 per cent. Equity, even though the show the member might then be engaged with was strictly Equity. It was for such an instance the payment for two weeks upon notice with return fare would be provided.

During the meeting it was claimed a prominent producer had said that while he did not relish the closed shop, he was not opposed to it. It required little guessing among those in front or on the platform to decide who the producer was, if the statement had actually been made.

Among those on the platform at the opening of the meeting were John Emerson, Frank Gilmore, Paul Dulzell, Grant Stewart, Frank Bacon, Hal Briggs, George Arliss, John Drew, Augustin Duncan, Jack Deveraux, Fritz Williams, Ethel Barrymore, Helen McKellar, Edith Wynne Matheson.

O'Brien, Malevinsky & Driscoll, attorneys for George M. Cohan, who previously rendered an opinion to the Producing Managers' Association with regards to the basic agreement of Sept. 6, 1919, had nothing to say on Judge Mack's decision and interpretation of Equity's tactics other than that in their opinion, Equity was not living up to it in true spirit. The attorneys did not profess to pit their opinion against that of a justice of the Federal Court excepting they think it remains for one actively affiliated with the profession to gather a true insight on Equity's tactics. The decision does not affect Mr. Cohan, Henry Miller or any other of the independent managers to any great extent, although Judge Mack's interpretation otherwise would have halted Equity's coercive methods in enlisting new members.

## HEAT WALLOPS

(Continued from page 13)

"The Hero" with Richard Bennett presented by Sam Harris at the Belmont; William Faversham in "The Silver Fox," Maxine Elliott; Lou Tellegen in "Don Juan," Garrick. On Thursday night Ina C'air in "Bluebeard's Eighth Wife" is due at the Ritz.

A line on general business may be

obtained from the fact that "The Poppy God" got less than \$200 on Tuesday night its second in New York.

The Barney Bernard show was the only one of the four early openings of the week to get a buy from the agents. Something like 250 a night were taken. The battle between Sam H. Harris and the McBride agency reach a point this week where it looks as though the McBride agency is to be cut from participating in further Harris shows. Originally 62 seats a night were allotted to the agency. Of these he returned 12 and stated 50 was all he could handle. With the show going over he asked that those 12 be returned be reassigned to him and that 38 additional seats be allotted his agency. The Sam Harris office was willing to let him have 50 additional seats, but would not give him the front rows that he demanded so the McBride buy remains at 50 for the show.

There was an advance buy before the opening of "The Greenwich Village Follies," which amounts to something over 400 seats a night.

The completed list now numbers 13 attractions, the buys being "The Detour" (Astor); "Tangerine" (Casino); "Two Blocks Away" (Cohan); "Dulcy" (Frazee); "Follies" (Globe); "Six Cylinder Love" (Harris); "The Scarlet Man" (Miller), closing this Saturday night; "White Scandals" (Liberty); "Sally" (New Amsterdam); "Mimic World" (Promenade); "Getting Gertie's Garter" (Republic); "Greenwich Village Follies" (Shubert) and "The Nightcap" (39th Street).

The cut rates were thriving because of the heat cutting down the box office demand. There were 15 attractions listed headed with "March Hares" (Bijou); "The Last Waltz" (Century); "The Triumph of X" (Comedy); "Sonny Boy" (Cort); "Sonny" (48th Street); "The Scarlet Man" (Miller's); "Nice People" (Klaw); "Nobody's Money" (Longacre); "Just Married" (Bayes); "Personality" (Playhouse) closing Saturday night; "Mimic World" (Promenade); "Getting Gertie's Garter" (Republic); "The Nightcap" (39th Street); "Honors Are Even" (Times Sq.); and "The Whirl of New York" (Winter Garden).

## BURLESQUE PEACE

(Continued from page 10)

before the burlesque field has been linked with vaudeville and pictures when the unions made their annual wage and working conditions contracts.

The non-union burlesque crews held contracts containing a two weeks' notice clause. The non-union men received their notices immediately following the settlement.

The following statement was issued by Fred McCloy, publicity director for the Columbia Circuit, with respect to the settlement:

### Columbia Statement

"Some of the International Officers of the Stage Hands and Musicians' Union have held conferences during the past two or three days with the heads of the Columbia and American Burlesque Circuits with the result that on Wednesday morning their differences were settled. It appears that if the International Officers had been in a position at the outset of the break to represent the various locals throughout the country the trouble never would have begun. But in the stress of conditions that have recently developed, such as the bombing of

the Columbia and Star and Garter Theatres in Chicago and the disturbances in Jersey City and Newark, the National Officers took the entire subject up with the various locals and an arrangement was made entirely satisfactory to both sides.

"Among other things, the much mooted 'yellow card' system has been eliminated and travelling companies may now organize their working crews without an electrician if they so desire. Here was no reduction in salaries, but it is known that upon this point there never has been any stand taken by the burlesque people. Their grievances it is said, concerned certain demands they considered oppressive and unfair and to a great extent these matters have been adjusted amicably and both circuits will resume the closed shop system at once.

"As matters now stand, there exists an agreement between the heads of the burlesque business and the officials of the union that takes this branch of the business out of any existing group and gives it a class by itself. Under the agreement there will never be any decision as to differences without a consultation. This will eliminate any possibility of strikes or lockouts.

"The papers in the matter were signed in the office of L. H. Herk, President of the American Burlesque Association, Leon Laski, general counsel of the Columbia Amusement Company, acted for the burlesque interests and the documents were signed by Jos. Weber for the musicians, James Lemke for the stage hands and Rud K. Hynicka and I. H. Herk for the burlesque interests."

## CHICAGO BLOWUP

(Continued from page 10)

The would affect the four local houses.

With the burlesque season due to open within a few days, the unions have been sniping ones, three and eight sheets about town stating the burlesque theatres have locked out all union employees; they are unfair to organized labor and asked whether people would patronize the theatres under such conditions. At the Star and Garter, Englewood and Haymarket the shows were already in. At the Columbia the "Sporting Widows," a Jacob & Jermon attraction, has not yet arrived.

All of these houses were to open Sunday (Sept. 4) matinee.

The managers held a conference last week with Chief of Police Fitzmorris and the latter promised them he would furnish all of the police protection necessary for the taking in and out of productions and guarding of the theatres.

It is understood, in addition to the police protection, the managers have made arrangements with a detective agency to handle the situation for them.

The union heads are reputed map-

ping out a plan of campaign which they are keeping under cover until the burlesque theatres open. Dick Green, of the stage hands; Joe Winkler, of the musicians; Frank Dare, of the Equity, and a representative of Equity's vaudeville branch are holding closed meetings daily in offices at the Dexter Building, but are reticent in divulging the results of these meetings. It is said they believe the public will respond to their appeal and refrain from patronizing the unfair theatres.

The baggage of "Town Scandals," which will open at the Star and Garter, arrived in town late last week. Considerable difficulty was encountered in getting this show out of New York; it is said, due to the fact that non-union teamsters were employed in handling the belongings of the company.

Newark, Aug. 31.

The second attempt to move Hurtig & Seamon's "Greenwich Village Revue" from a railroad car on a siding in Newark, N. J. to Miner's Empire, met with opposition when two trucks were attacked Aug. 24 near the Pennsylvania railroad station, Newark.

The drivers were beaten, one so badly he was removed to a hospital. The mob dragged the drivers from the trucks and were only dispersed by the arrival of the police.

Thursday, Aug. 25 Sheriff Wilson, acting upon protest from the burlesque people who had secured an injunction against the interference with trucks by the teamsters and stage hands unions, called a conference with Director of Public Safety Brennan and representatives of the Allied Theatrical Trades' Council.

Following the conference the union representatives agreed to permit the "Greenwich Village Revue" to move the scenery into the theatre, which was accomplished under convoy of the Jersey police.

Philadelphia, Aug. 31.

Four burlesque houses are opening here, two on Saturday, September 3, and two on Monday, September 5.

The former are People's which has Sim Williams' "Girls From Toyland," with Billy Gilbert, and Casino, the only Columbia Wheel house here now, which has Rose Sydel's "London Belles" with Joe Marks.

The Labor Day openings are the Trocadero, which has Rube Bernstein's "Broadway Scandals," with Clyde Bates and Dorothy Barnes, and the Bijou where Manager Howard announces Jimmy Cooper and his Beauty Review.

Buffalo, Aug. 31.

Up to Wednesday no decision had been arrived at in the stage hands, musicians and managers' controversy. Representatives of the three factions were in session Saturday and again Monday, but no settlement was reached. The present working contract expires on Thursday.

## NEWS OF THE MUSIC MEN

The music men ascribe the improvement in the industry to a general betterment of conditions nationally. They can see no other reason why people should be buying 25 per cent greater amounts of music than they have the past several months. Maybe the cooler weather (if it can be termed that as yet) or possibly the syndicate store idea of retailing at 25 cents the copy as against 30 to 40 cents has something to do with it, but just what is the cause the publishers don't care to conjecture. They are satisfied it is picking up although as one said, "It's got to improve 300 per cent to get back to what it was."

Publishers are now selling to the trade mainly at the 15 and 16 1-2 cent rate. The 18 and 20-cent wholesale price is now the exception rather than the rule. This is intended to bring about a retail reduction in price, although there still remains that practicing quota who persist hitting the buying public for the same old 30 cent upwards price per copy.

One jobber propounds another reason for this improvement in business. He states the dealers had stopped ordering stock for some months past in order to clear their counters for the new season and now with the beginning of the fall they are coming to life once again. Jobbers generally are very optimistic about this coming season's conditions.

The M. P. P. A. has secured an interpretation of the new amendment to the Canadian Customs and Internal Revenue Department laws as regards the music publishing business making it compulsory for American music firms to imprint "Printed in the U. S. A." on all their merchandise shipped into the Dominion of Canada after October 1. The penalty for laxity in this matter is ten per cent additional duty and impoundage until this duty is satisfied. The Canadian revenue officials will not interpret an American copyright no-

tion or an American address as proof of the fact the matter was printed in the United States. Of course, the new ruling applies to all printed matter, such as books, periodicals, etc., although its application to sheet music was in doubt until E. C. Mills of the M. P. P. A. received direct communication from the Canadian Government to that effect.

The estate of Col. A. H. Goetting, former owner of the Enterprise Music Supply Co., which is heavily indebted to many music publishers for merchandise delivered and not paid for, has proposed a plan to the M. P. P. A. to incorporate the estate and issue stock to the creditors in proportion to the amount of their claims. The stockholders are then to continue operating the real estate assets, equities and other properties of the late colonel's ownership and thus pay off the debts. No official appraisal on it has been taken by the association, however, as yet.

The local music publishers' claims against the estate of A. H. Goetting came to the fore once more this week when E. C. Mills of the M. P. P. A. went into the Surrogate's Court yesterday (Thursday) to secure an order directing the executors of the estate to settle for merchandise delivered to the Enterprise Music Co. subsequent to Col. Goetting's demise on Oct. 3 last. There are some 40 creditors included in Mr. Mills' list, and already has taken the matter into several courts, including Boston, Springfield, Mass., and here, but this newest effort is expected to bear fruit and enable the music men to recover some of their losses.

Eugene West has embarked in the music publishing business for himself with offices in the Tilmor building, on West 45th street. West's prime number is a self-authored fox trot ballad.

## LETTERS

When sending for mail to VARIETY address Mail Clerk.  
POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.  
LETTERS ADVERTISED IN ONE ISSUE ONLY.

Albert Orace  
Allen Tracy  
Anderson Richard-  
son  
Asbury Billie  
Atkinson Mr J  
Australian Danes  
Australian Delany

Ball Earnest  
Banks Edna  
Barclay Don  
Barry John  
Barry Mable  
Bentley Roy  
Berker Mable  
Bernard Jack  
Brown Mr D  
Bryant Edna  
Burke Joe  
Burton & Dwyer

Cain Vera  
Call Dorcas  
Carnell Jack  
Carter Dorothy  
Chase Collie  
Clark Keno  
Copy Sol  
Cowan Mr M  
Crawford Ann  
Crose Marty  
Crouse Mr H

Dale Mae  
DeAngelis Carlo  
DeCalve Sonia  
Delmore Geo  
DeMont Evelyn  
Demuth Ralph  
DeNoll M J  
Donaldson Mr J  
Doherty Francis  
Donovan James  
Doro Grace  
Duffin Rose  
Dunn Val

Eden Hope  
Edge Thos  
Elliott Fred  
Eising Neil  
Emerson Chas  
Esterbrook Mr M  
Gaines Charles  
Gallander John  
Gaulther Honore  
Gibbons Edythe  
Gibson J C  
Giffen Maye  
Gold Lary Miss  
Gordon Vera  
Gould VanMa  
Grammes Mr W  
Greene Mitchell  
Grill D  
Groover Blanche  
Guluck Miss M

Hale Miss M  
Halle Emma  
Harvey Zella  
Hawkins Jack  
Howard Mary

Howland Stanly  
Raye & Brandon  
Rekoff Helen  
Rickus Ralph  
Roberts Miss S  
Rollins Robert  
Sales Miss C  
Sheldon Roy  
Shellick Rose  
Slater T  
Stanton Ernie  
Stoneman Geo Mrs  
Stephens Harry  
Stephens Murray  
Stevens Pearl  
Stevens Harry  
Sticker Joe  
Subject Evelyn

Walker Miss B  
Walker Flo  
Waniura Herman  
Well Billy  
West Irene

## CHICAGO OFFICE

Amble Sam  
Atkins Jack  
Ambler Bros  
Adams Geo  
Austin Ed  
Allen Edna  
Armento Angelo  
Adams Trio  
Andrus Cecil  
Allanson  
Akin Van Mr

Blondy Paul  
Belmont Belle  
Barto James O  
Byron Bert  
Baldwin J  
Burnes Stuart  
Brown Art  
Barto Dewey  
Brown & Jackson  
Hanson Everett  
Bernard & Lloyd  
Burke Helen  
Bronson E Mr  
Barton Benny  
Bernard Mke  
Barry Dixey

Crampton Geo  
Cleveland &  
Dewey  
Chase Josephine  
Fox "Doc" Lee  
Crichton &  
Crichton  
Caswell Sydney  
Clinton Don  
Clasper Edith  
Carr James J  
Caine Rose V  
Conlee Ethel  
Cunningham Ray  
Chay Stanley L  
Cowles Roy  
Crowder Harry  
Cushman W C  
Calvert & Shayne

Daly Virginia  
Davis Edna  
De Vne Dottie  
Davis & McCloy  
Davenport Orrin  
Dickinson &  
Deagon  
Dyer Herbert  
De Voe Frank  
Dale Billy  
Edwards Jack

Foster May  
Faber Carl  
Flida Dolly  
Finlay Bob  
Francis Marie  
Kleurette Mile  
Ford Charles H

Great Felix  
Gannon Florence  
Gordon Roy Mrs  
Gray & Askin  
Goetz Coleman  
Gaulgione Clo  
Gaucuona Royal  
Gilbert Bobby

Hallett Ferris  
Heatt Ernest  
Hendler Herschel  
Howard Mary  
Howard Edna  
Wells  
Hagana Dancing  
Harris Abe  
Hale Sue  
Hans G M  
Harte Chas D  
Harvey Billy  
Harvey & Grace  
Huhn P L  
Henderson Norman

Jason & Haly  
Jensen Harry  
Joyce Jack

Keeley Jule  
Keo Emmy  
Keepler Otto  
Kennedy Miss B  
King Jack  
Kington Lorraine  
Lake Gertrude  
Lamore Mrs D  
La More Mrs H  
Leonard Selma  
Lewis Jack  
Lloyd Polly

Mallett Bell  
Mantell Dot  
Mark Mr J  
Max Leonard  
Mason Billie  
Mathews Gene  
Mayers Flying  
McCormack Lorne-  
ta  
McCoey Mr D  
McMurray Mrs V  
McNutt Louis  
Meranda  
Merriman Miss G  
Merriman Margaret  
Miller Girls  
Milton & Herbert  
Moretelli Helen  
Morris Will  
Moss & DeWinter  
Mueller Mr H

Nixon Carl  
Narder Vike  
Oase V  
Ogdon & Benson

Pickard H E  
Prince Al  
Renard & Jordan  
Russell E J Mrs  
Robertson A Rose  
Roy H A  
Romanos Anita  
Mile  
Russell Jack  
Russell Jack Mrs  
Russell Sylvester  
Richards L  
Rice "A" Mrs

Sperling Phillip  
Black Olga  
Stafford Edwin  
Shannon J K  
Shiplan Helen  
Stone Chas  
Scott John  
Shayne Bobbie  
Shickows Anna  
Shion Hildagard  
Smith Oliver Co  
Thornton Estella  
Turner Dolly  
Tracy H A  
Thornton M E Mrs  
Ulrich Caroline  
Vallie & Vallie  
Vox Valeriano  
Vance Vera  
Van Harold  
Valdya Rosa  
Virginia Mae  
Verobelle Mmie  
Van & Helle  
Vallaire H

Yonag George  
Walos Betty  
Wells Fern Mrs  
Wilbur Elsie  
Wells A A  
Wells Gilbert



# INSIDE STUFF

ON PICTURES

Several film people are seriously considering forming a corporation for the purpose of exploiting the original "The Golem" film as produced by the General Film Co. in 1915. It was staged by Ernst Lubitsch in Germany although controlled locally by the General. Paramount's current "Golem" picture, also a Lubitsch production, is really a sequel to the original film. The people back of this move to release the General Film Co.'s "Golem" have consulted legal advice and the consensus of opinion is that though they may have technical right to the use of the title by right of common law priority as well as copyrighted priority, it would be certain to entail Federal proceedings on charges of "unfair trade competition." The attorneys consulted by these film people frankly state they would rather be on Paramount's side if such action ever came to pass and so, the picture may not see reissue after all if legal advice is seriously taken.

Richard Walton Tully is in more or less of a quandary about his proposed filming of "The Masquerader," which James Young is to direct. He wants to star Guy Bates Post in the principal dual characters to reap the benefit accruing from Post's enactment of the roles in the legitimate for several seasons. But Post won't photograph just the way they would like.

The Dempsey-Carpentier fight picture were out of the 44th street this week and began to make their appearance elsewhere in the city. It is reported Times Square did not succumb to the 44th street. Tex Rickard and Fred C. Quimby, who are interested in the promotion, are said to have a high legal opinion to the effect that they can transport the film across state lines by paying the legal \$1,000 fine in each case and thereafter show the film or sell territorial rights without further prosecution.

Before that opinion had been secured the promoters had evolved another scheme, which they hoped would stand the test. The idea was to set up a projection machine close to a state line with a silver sheet across the boundary in the state to which it was proposed to transfer the film. A camera was to be set up across the line from the projection machine and as the film was thrown on the sheet it would be recorded anew by the camera. The second film in this way would be made in the state while the projected print could not be said to have been transported across a state line.

This freak proposition is said to have been put up to a legal authority who was studying it rather dizzily and had not yet expressed his opinion.

## OPERATORS TAKE OUT

Exhibitors Sign Up Individually—Chamber Aloud

The Motion Picture Operators' Local 306, having made a concession of a 5 per cent cut on the existing scale in the motion picture houses, is now signing up as individuals a number of members of the Theatre Owners' Chamber of Commerce. The Chamber stepped out of the situation after Wednesday of last week, when the committee held its last meeting with the delegation from the union.

At that time the operators refused to accept the 10 per cent cut that the theatre managers wanted. After that conference the Chamber released its members from doing business with Local 306 as a whole, and issued permission for the membership to do business as individuals with either Local 306, the unrecognized union of Brooklyn, or with non-union independents in the field.

It was reported at the Chamber's office on Wednesday that a number of the members had resigned with Local 306, but that the union organization had lost its hold on about 75 houses in the Chamber, where the members had either signed with the Brooklyn union or taken in independents.

## ROW OVER FIGHT FILM

Paris, Aug. 31.

Leon Volterra first showed the reel of the Dempsey-Carpentier match in France, putting on the film at the Theatre de Paris to replace the Rip Revue. He secured the rights from an English concern, the Western Import, but Van Goitsenhoven, a Brussels renting company with a branch in Paris, contended they held the exclusivity and applied to the local courts for an injunction. Counsel for Volterra, and in the name of the Western Import, showed the latter distributing concern had duly acquired the rights from Quimby, the petitioners likewise asserting they had bought the exclusive rights from the same party. It being proved Volterra had a proper contract the court declined to grant an injunction.

## AGAINST HAMON FILM

Los Angeles, Aug. 31.

Claude E. Halpell, of the Garrick, at 8th and Broadway, has booked the Clara Smith Hamon feature that has been made here beginning next week. Pressure is being brought to bear with a view to getting him to cancel the contract.

Halpell is not a member of any of the exhibitor organizations which voted solidly against showing the picture on their screens on the ground the feature would be injurious to the industry, because of the many censorship questions that are being raised at this time.

## ZIEDMAN OUT

Pickford-Fairbanks' Representative Leaves Mystery Aboard Departure

Los Angeles, Aug. 31.

Bennie Ziedman is no longer connected with the Pickford-Fairbanks combination. Somewhat of a mystery is connected with his release by the stars, who have looked after the youngster more as though he were a son rather than an employee.

Doug and Mary on starting East closed their plant and everyone on the payroll was laid off. According to one story, Ziedman was the only employee to remain on salary but that he refused because all of the others were being laid off. On the other hand it is stated that Bennie was given the gate by Doug.

Bennie has dug up some local backing and is going to head a company which is to produce. He already has a picture entitled "My Wandering Boy," which Jimmie Hagan directed as an independent. The First National is reported as being after it.

Benjamin Schulberg, who returned to New York from Los Angeles late last week, stated that he would have the placing of the "Wandering Boy" production. The picture is said to hold the heart interest along the lines of "Over The Hill" and "The Old Nest."

## STANLEY KARLTON OCT. 5

Philadelphia, Aug. 31.

The new Stanley house here, the Karlton, which has been building all summer on the site of the former Kugler's restaurant, which was burned last winter, will open October 3, according to an announcement just made here.

This house, which will be only one block away from the Arcadia, another Stanley house, will be much bigger than the latter and will have about the best location of any theatre in Philadelphia except perhaps the Garrick.

It will have an arcade entrance, with two exclusive shops on either side. The policy has not been announced, but there seems little chance of a vaudeville house in such a location. Exclusive pictures, with a possibility of the reserved seat idea spoken of for the Stanton, is the probable policy.

## CHAPLIN GOING ABROAD

Charles Chaplin sails tomorrow

(Saturday) on the Olympic, accompanied by his publicity representative, Caryl Robinson and Thos. Harrington, his secretary. The comedian will remain abroad for two months, returning here to go to the coast to complete the two-reel productions still due First National under his contract.

While abroad Chaplin will visit England, France, Spain, Germany, Italy and Turkey.

## RIVAL D'ARTAGNAN

### MAKES APPEARANCE

### Triangle's '3 Musketeers' Offered Against Fairbanks

All the Broadway ballyhoo over the opening of Douglas Fairbanks in "The Three Musketeers" is being taken advantage of by the Film Distributor League, Inc., which has the contract for the distribution of Triangle's reissues.

A search of the Triangle vaults brought to light the negative of "D'Artagnan" (named after the hero of the famous Dumas romance), in which Orrin Johnson played the same part as Fairbanks. In the cast are Dorothy Dalton and Louise Gluskin. It was released in 1918.

It was offered generally and a protest was sent by O'Brien, Malvin & Brimell, attorneys for United Artists, to the Distributing League. The answer of the latter company was to the effect that the Triangle anticipated any other film production from the Dumas source and an inspection would be made of the Fairbanks picture as its promise with a view to hearing if the new version was an infringement upon the Triangle, which, it was stated, was made under the working title of "The Three Musketeers."

Officials of the Distributing League tried to get into the Lyric Sunday night, but couldn't make it through the mob.

## CENSORS EDIT FILM

"Bad Boy" Shots Eliminated from Joe Brandt's Picture

The New York censors eliminated three short scenes from "The Heart of the North," a state right production, distributed by Joe Brandt and George H. Davis, and marketed as a "Merry Rival" feature.

The picture deals with twin boys, one of whom grows up to be an outlaw and the other a Northwestern mounted constable. One view objected to shows the bad boy impaling a beetle on a pin. Another is the view of a live fox caught in a steel spring trap and struggling to get free.

The third shows the outlaw (Roy Stewart) making violent love to the Hudson Bay trader's daughter (Betty Marvyn). The girl is mounted astride a horse, wearing low shoes, and her leg from ankle to knee in sight. The censors objected to the outlaw's interest in the exhibit. All eliminations were complied with without protest.

## MACDONALD CONTRACT

Los Angeles, Aug. 31.

The future Katherine MacDonnell productions that are to be made under the still existing First National contract are to be produced under a new arrangement with the star. Benjamin Schulberg, who is at the head of the MacDonald company, was here last week to impress on the star the necessity of a new contractual arrangement.

The First National has been handling the MacDonald picture on a basis of a guarantee of 90 per cent of the exhibition value to Schulberg, based on a gross of \$300,000. That arrangement with Schulberg has been withdrawn by the exhibitor organization and at present there is no guarantee to the MacDonald pictures. Miss MacDonald's contract called for the star to receive \$50,000 on each of her productions. Just where the new arrangement differs cannot be ascertained here.

## WITH CLARA HAMON

Kansas City, Aug. 31—Word comes from Ardmore, Okla., that the sentiment against Clara Hamon, who was recently married to John (Horman), her director, is changing and that where once there might have been the cold shoulder for the woman who was acquitted for the murder of Jake Hamon, there are now many who are backing her in her film venture.

A number of Ardmore women have subscribed for stock in the Clara Hamon picture enterprise and are "pulling" for her success in life and the films.

## 8th Ave. Tivoli Nearly Ready

The Tivoli, a new 2,500-seat theatre on the corner of 50th street and 8th avenue, is scheduled to open Sept. 3, with a straight picture policy.

## Cohen Building Two in Newburg

George Cohen is erecting two new theatres in Newburg, N. Y., which will be devoted to pictures. The houses will seat 1,000 and 1,400.

## THE 3 MUSKETEERS

D'Artagnan.....Douglas Fairbanks  
Athos.....Leon Barry  
Porthos.....George Seigman  
Aramis.....Eugene Pallette  
De Rochefort.....Boyd Irwin  
Buckingham.....Thomas Holding  
Boniface.....Sydney Franklin  
Planchet.....Charles Stevens  
De Treville.....Willis Robards  
Father Joseph.....Lon Fox  
Queen.....Mary MacLaren  
Constance.....Marguerite de La Motte  
Maidy.....Barbara La Marr  
Louis XIII.....Adolphe Menjou

Perhaps no other picture has been surrounded with the incidents that marked the opening of Douglas Fairbanks in "The Three Musketeers" at the Lyric Sunday evening Aug. 28. For an hour before the unwinding of the first reel a crowd lined the sidewalks on both sides and literally jammed 42nd street to Broadway. The magnet was the personal appearance of Fairbanks and of Mary Pickford, and quite unexpected Charlie Chaplin and Jack Dempsey. There were demonstrations outside and they continued inside the theatre and throughout the showing of the film, the four celebrities occupying a space box. Before the picture started Fairbanks was called for a speech, and again during intermission with a third requested at the conclusion of the performance. \$2 tickets for the initial showing sold as high as \$5.

The story of Dumas has been ideally approximated in the screen version, adapted by Edward Knoblock, directed by Fred Niblo and photographed by Arthur Edson. The premiere contained a prolog provided by Knoblock and spoken by Stephen Wright. Aiding was a stage setting by John Wenger, with silhouettes of musketeers its main components. The program gives credit to Lotta Wood, scenario editor; Doran Cox, assistant director; Edward Langley, art director; Frank England, technical director; Paul Burns, master of costumes; Harry Edwards master of properties; Bert Wayne, electrician, and Nellie Mason, film editor.

The picture was in two parts, and reached the full length of an evening's entertainment.

It historically and dramatically contains the elements that made the play so successful with essential film elaboration. There is a flare and sweep about the film, with the assembling, cutting and continuity seeming spotlessly correct.

In the first views of the palace of Louis XIII there might have been padding with the usual form followed. In this case there is just enough to implant atmosphere. The entrance of D'Artagnan picks up the action with the ultimate reached in the climactic moments. The boy from Gascony runs riot as befits the character reaching the heights of his ambition to become one of the king's musketeers, in natural sequence.

Fairbanks and D'Artagnan are a happy combination, the character providing the star with what will probably go down in film lore as his best effort, for Fairbanks is just a modern bit of the mold of the Dumas hero. He must have toned up his fencing considerably for he displays work with the sword that has not been approached. In the incident where, with his three companions, Athos, Porthos and Aramis, the crack guards of the Cardinal are humbled, there is a flash of steel that cannot help but move the most case-hardened. It is a baffling climax to the end of the first part and produced rounds of applause.

The concluding portion is worked up in that affair of Anne, where she seeks to recover the diamond buckle given her by the king and which she has given as a love token to Buckingham. It will be recalled that it was necessary for D'Artagnan to go to England and return in a short space of time with the jewel, to save the Queen's honor. It is accomplished here in an engrossing style with the romantic end never at any time cloying. One incident contains a leap from a boat that for sheer appeal is a treat.

Of the interpretations that of Nigel de Brulier as Richelieu developed a real creation, a magnificent delineation with the Cardinal. Excepting only the star he dominates the picture. Adolphe Menjou does excellent that the star he dominates the picture. Adolphe Menjou does excellent in a role not actor-proof by any manner of means. His Louis XIII evidences both sides of the king, gaining sympathetic response where in most instances the opposite is the case.

The companions of D'Artagnan, Athos, Porthos and Aramis found apt treatment by Leon Barry, George Seigman and Eugene Pallette. Marguerite de La Motte is a sweet and winsome Constance. Mary MacLaren did not invest the queen with the poise expected leaving only a mild impression. The locales seem veracious, the sets and screens bringing the atmosphere of the France of old as it is regarded, with the costume in keeping to the minutest detail.

"The Three Musketeers" is a splendid picture giving forth the Dumas story with a gusto and abandon. It is not marvellous though nor does it hold enough to be styled epoch-making, but as a super-production in the sense that term has come to be ac-

## STATE RIGHTERS FIX NEW TERRITORIES

### Delaware Removed From Old Block—Greater N. Y. Defined

Following a prolonged session of the newly formed Independent Producers and Distributors Association at a special meeting called to discuss the matter of proper territorial divisions in the matter of state right sales, the following changes have been announced as being approved by the Standardization Committee and the Board of Directors of the Association:

The territory known as Greater New York shall be south of and east of and include the counties of Westchester, Ulster, Sullivan, Dutchess and Orange. Northern New York shall be all of New York State north and west of but not inclusive of Greater New York, Westchester, Ulster, Sullivan, Dutchess and Orange Counties. The territory of Eastern Pennsylvania is divided so as to take in Eastern Pennsylvania east of but not including the counties of Potter, Clinton, Mifflin, Huntingdon and Fulton, while Southern New Jersey is to consist of that part of the state south of and including Burlington, Ocean Counties, the City of Trenton, in Mercer County, and also the State of Delaware. The territory known as Western Pennsylvania is designated as being west of and including the counties of Potter, Clinton, Mifflin, Huntingdon, Fulton.

Those states formerly comprising what is known as the Washington territory have been changed so as to exclude the State of Delaware which is now apportioned off with Eastern Pennsylvania and Southern New Jersey. Eastern Missouri has been indexed as follows: Eastern Missouri to consist of that part of Missouri including the counties of Scotland, Adair, Shelby, Randolph, Boone, Cole, Douglas, Miller, Pulaski, Lacade, Wright, and Ozark, while Southern Illinois is that part of Illinois south of but not including the counties of Hancock, Brown, Cass, Sangamon, Macon, Platt, Champion and Vermilion. Western Missouri and Kansas has been apportioned as follows: Western Missouri is defined as that part of Missouri west of but not including the counties of Scotland, Adair, Shelby, Randolph, Boone, Cole, Miller, Pulaski, Lacade, Wright, Douglas and Ozark.

## SHERIDAN SQ. SEPT. 10

The new Sheridan Square will open Sept. 10 under the management of Max Spiegel, official of the Mark Strand company.

George Arkes, in "Disraeli," will be the first attraction. The picture is said to have begun its second week at the New York Strand with a bigger box office than on the initial showing the Sunday before.

The preliminary advertising totalled \$10,000 (not \$1,000 as reported in a printer's error). Mr. Arkes will begin on a new film with a modern story for Distinctive Films, Inc., immediately.

## GOLDWYN COMING BACK

Samuel Goldwyn is returning from the coast next week. The head of the Goldwyn organization expected to spend at least another month in Los Angeles, but organization matters and the practical cessation of production in the west cut short his stay there.

He did, however, effect a practical reorganization of the producing units and the scenario department of the Goldwyn Culver City plant and the cutting of salaries followed all along the line after his arrival west.

## Geo. Walsh's Personal Appearances

George Walsh is trying to arrange a country-wide tour of personal appearances. He has given Frank Dufey the management of his affairs for the tour.

No picture will be shown with the star and the house managers can secure the star on the basis of a flat salary for appearing.

## East New York's New One

The Supreme, a new 1,500-seat house, at Lavonia and Williams avenues, East New York, will open with vaudeville in October. It is owned by Herman Rockmore, who controls the Sheffield, a picture house in the same section.

cepted, and with its star, it will strike universally, especially so in its appeal to younger folk, for the character of D'Artagnan is of youth and his enthusiasm.



## CHICAGO CONFERENCE PLANS CLOSING BIG SIX EXCHANGES

Lichtman, Price and First National Franchise Holders  
in Chicago Closing Deal—Ince and Sennett Get  
Preference Advances.

Chicago, Aug. 31.

Al Lichtman, Oscar A. Price and several franchise holders and executives of the First National are still here, working out the details of a deal whereby Associated Producers will close up its distribution exchanges and release through the First National exchanges.

There now seems small likelihood of a slip-up. Under the proposed agreement Ince and Sennett will be given certain advances against delivery of negatives with the remaining producers of the A. P. to be taken on by First National on the open-market basis—their pictures distributed by First National with no material advances made on the product.

Lichtman, according to arrangements, is to be retained as general manager of A. P. sales, with Price continuing as a finder of finances for the A. P. producers. The Associated Producers concern is to retain, to a considerable degree, its individuality, merely utilizing the First National distributing machinery instead of maintaining its own exchanges.

In some quarters it is understood some of the parent franchise holders of First National are opposed to the deal, but as the majority favor it the agreement is reasonably certain to be consummated.

### FILM THIEF CAUGHT

Gustave F. Lanzke Taken in San Francisco

San Francisco, Aug. 31.

Through the arrest here of Gustave F. Lanzke and the recovery of two films sent from New York for shipment to the Orient, San Francisco police believe they have broken up a ring of film thieves. Six reels of "The Kid" and five reels of "Suds" constituted the recovered loot.

Sam Y. Edwards, San Francisco manager for First National, was mainly responsible for the apprehension of the alleged thief.

The case is being handled in New York.

### ENJOINING UNION

Downtown New York Theatre Charges Loss Through Picketing

The Emser Amusement Co., operators of the Clinton, a downtown picture house, has brought injunction proceedings in the New York Supreme Court against the Motion Picture Theatres Attendants' Union No. 10920, charging the union breached its contract with the Motion Picture Exhibitors' Association, Inc., when it called the strike Aug. 11, last. Under the terms of the agreement between the union and the exhibitors' association, all employers were entitled to due notice of any grievance, but the plaintiff charges "that said strike was called in violation of said contract without any preliminary demand or any statement of grievance and without cause or justification."

As a result, the plaintiff continues, it had to close down its theatre for two days to its estimated damage of \$1,000, and by cause of the picketing in front of the theatre doors, it is losing patronage and box office receipts to the extent of \$500 per day.

### APPEL'S PRODUCING

Oscar Apfel, the director, has informed the Oscar Apfel Productions, Inc., for the making of four or five features a year. The corporation has leased a studio in College Point and will commence work immediately on its picture tentatively called "Jerry." He has made no plans as yet for releasing the output.

### HODKINSON'S EXCHANGE

W. W. Hodkinson announced this week that after Nov. 1 he would cease distributing his pictures through the Pathe Exchanges. He is establishing a chain of 20 exchanges of his own. He has been releasing through the Pathe offices for the past three years under a percentage arrangement. The Hodkinson service will release two features a month.

## WHY EASTMAN CO. "PROTECTS" ITSELF

Laboratory Project Move  
to Stabilize Credit on  
Cash Basis

Something further came out in trade gossip this week to shed light on the invasion of the Eastman Kodak Co., into the laboratory branch of the industry. Some of the picture producers approve the venture as promising a smoother running of the printing business. The principal motive for the deal is an effort to stabilize trade credits. Eastman has been a firm enforcer of the policy of 10 days cash in all transactions.

It is recorded that even in the days of the Patents Co., the parent company's eight licensees all paid practically cash for their purchases of raw stock, and that policy has been in effect ever since. Eastman would not give credit to any laboratory men, while the independent raw stock manufacturers were willing to give liberal terms in the matter of settlements at four and even six months.

The result has been, so it is alleged, that some of the smaller laboratory men favored independents, and where prints were ordered on Eastman stock, mixed in one foot of Eastman to two of an independent maker. Even where straight Eastman stock was used there have been frequent disputes. The producer would object that his prints were unsatisfactory. The laboratory man would blame the raw stock. The claim would go to the Eastman Company, which would reply that the stock was delivered in perfect condition. The battle would go on indefinitely between laboratory men and Eastman and the producer would be held up.

Eastman claims prompt action can be had on all such disputes where the whole operation is in the Eastman Company's hands. The independent laboratory man's grievance is that the big company is gobbling the independents.

They have always complained of the strict cash terms of Eastman, pointing out that they did business with many speculative producers who took a considerable time to get back their producing investment, and it was up to the laboratory man to carry the whole financial burden of the industry. They (laboratory men) had to wait for their money, while they were compelled to pay their raw stock for cash and the burden of financing a volume of business was tremendous.

Eastman's invasion of their field, they say bitterly, is a move to put the screws on and drive a hard bargain.

### "BOHEMIAN GIRL"

Harley Knoles Will Make It  
Abroad

London, Aug. 31.

Harley Knoles, managing director of the Alliance Film Corp., has started production on his next big picture feature, to follow up his success with "Carnival." It is to be a film version of Bulle's opera, "The Bohemian Girl."

After that Knoles will offer to the trade "The Menace," a picture not made by the Alliance but which will be released by that company. "The Bohemian Girl" production will be followed by "The Little Brother" and "The Broad Highway."

### ITALIAN HOUSE'S PLAN

A wealthy Italian corporation headed by Anthony Rossetti, erecting at West Houston and Bleeker streets a 2,500-seat picture house to cater chiefly to the Italians in the neighborhood, will give high-class program layouts patterned after the Rialto, Rivoli and Strand lines, boasting popular priced admission scale. The land purchase consideration was \$200,000.

Incidentally the sale of the land incurred a lawsuit which for a time held up the actual erection of the theatre but which was settled last week. When Rossetti acquired the property from the estate of N. Lowe, both these principals were named defendants in proceedings by Vincenzo Macagnano and Carmine Deszaro, who refused to be dispossessed from their stores and tenements on the site of the purchased tract. This suit was adjourned satisfactorily out of court last week, with Dittenhofer & Fishel and Ingraham, Hatch & Sheehan as associate counsel for the defense.

## AUSTRALIAN FILM IMPORTERS PROTEST AGAINST TAXATION

Government Adding 100% on Film Imported From  
Any Country But England—Exhibitors Say They  
Cannot Stand It.

### ROWLAND LEAVING METRO ON RETURN

Sailing Sept. 22—Marcus  
Loew May Succeed as  
Metro's President

For some time past rumors have been persistent in declaring that Richard A. Rowland, President of Metro, would withdraw from the organization, turning over the operation of the company to Marcus Loew, who financed the concern for something like \$4,000,000.

It is understood he will head a separate company and handle Metro distribution.

Mr. Rowland sails Sept. 22 on the Berengaria for an extended stay abroad, to arrange for the placing of "The Four Horsemen" in the foreign countries. Report has it that immediately on his return he will tender his resignation.

Visited in his office this week and asked about the report, Rowland was non-committal.

### SEEKS GHOST PROFITS

Schneider Asks Court to Award Earnings of Films Never Made.

When is a law suit not a law suit? When service of the complaint is made on the wrong person. According to papers on file in the Supreme Court, Albert A. Schneider, as assignee of the American Bioscope Film Co., is suing the Victor-Kremer Film Features, Inc., for \$26,000, service having been made on Jacob Shenfield, who is alleged to be secretary of the defendant corporation. Louis Weinberger, counsel for Victor-Kremer, however, states that Shenfield is no longer connected with the corporation, and as a matter of fact is suing them.

The papers in the County Clerk's office set forth that Kremer agreed to produce a series of 26 two-reel comedies for the American Bioscope, of Tampa, Fla., production to start on ten days' notice from them. Kremer was to receive \$5,000 a picture after three were completed and turn them over to the Bioscope Company, which was guaranteed to realize a \$1,000 marketing value. Although ready and willing to fulfill the agreement, Kremer is alleged to have breached it, and Schneider claims the \$26,000 profit they might have realized.

### OPPRESSIVE BOND

Picture Managers of Houston Ask  
\$1,000 Bonds be Canceled

Houston, Tex., Aug. 31.

Picture managers of the city have united in petitioning the Mayor to cancel their bonds of \$1,000 each, required to insure they will operate their houses in good manner, including clean shows.

The matter of cancellation will go before the Common Council.

### "FATE" NEEDS CAPITAL

Oklahoma City, Okla., Aug. 31. With "Fate," Clara Smith Hammon's first picture, due to be released in about 60 days, the organization of a stock company with \$100,000 capital is being pushed by a Fort Worth firm of brokers.

The making of the picture was financed by private capital, the exhibitors say, and the cost of marketing will require additional capital, and it is proposed to organize a company to handle the business end with capital only large enough to cover the actual expense of marketing.

### HATTONS WRITE FILM

Frederic and Fanny Hatton, the legitimate playwrights, have completed a new five-reeler, in which Mae Murray will be starred, and which carries the title of "Put and Take."

The film is the second of the series of features starring Miss Murray to be produced by Tiffany Productions. Robert Z. Leonard will direct.

Sydney, Aug. 3.

A general meeting of the English, American and Continental film importers, Australian film producers, and a full executive of the Federated Picture Showmen's Association of Australia has made emphatic protest against the 100 per cent increase of duty imposed by the Government of films made in countries other than Great Britain. Present film importers are paying 1d (2 cents) per foot on subjects made in England and 1½d (3 cents) per foot on subjects made in other countries, the highest duty paid in any part of the world.

The Government has increased the already heavy rate of duty by 100 per cent, making a total of 3d (6 cents) per lineal foot.

This places the majority of the importers in the serious position of considering the closing down of their business in Australia unless the tax is passed onto the public.

It is known in the trade that for a long time past some importers have been having a hard time to break even. This has been caused by high cost of production. The executive of the showmen's association maintains it is practically impossible to pass the tax on to the public, owing to their already being burdened with the federal amusement tax, and the fact that the prices of admission have had to be increased from time to time to meet the heavy increases of wages and expenses.

The majority of the exhibitors maintain they cannot shoulder the increase themselves, owing to the small margin of profit under which they are working.

After a long discussion it was decided to take the matter up with all possible energy with members of the Government and place before them facts and figures proving that the duty would not in any way increase local manufacture.

Present at the meeting were representatives of Paramount Australian Films, Mason's Films, First National, Fox, Universal, Carrolls, Selznick, Beaumont Smith, J. C. Williamson, Williams Bros.

### "YOU MAY WIN" BID

Washington, Aug. 31.

Mutual Productions, Inc., Washington's own producing firm headed by L. Monty Bell, George Marshall and T. Arthur Smith, Jr., are presenting in their attractive circular, which is headed "Invest \$10.00. You may lose it—You may win a thousand," a letter from David Belasco to Mr. Bell. Mr. Belasco tells Mr. Bell that he thinks his plan an excellent one, and that he will be interested to see the outcome of it.

The circular also sets forth a long list of well-known players, and plays presented by the men behind the new organization while directing the destinies of the Shubert-Garrick stock company in this city two summers ago.

### \$11,000 JUDGMENT

Leah Baird, One of Judgment Debtors in Default

A default judgment for \$11,402.83 was entered last week by Louis Burston, film producer, against the Gibraltar Operating Co., Inc., Arctco Productions, Inc., and Leah Baird, film actress. The action revolves about a series of 23 \$500 notes dated from July 28, 1920, and each maturing at weekly periods. The Gibraltar made the notes out to Arctco, which endorsed them in turn to Miss Baird. Burston discounted them for Miss Baird, but when matured they were not paid.

The transaction back of this series of notes is a film deal with the Hodkinson company aggregating \$16,000, of which \$5,000 was paid, leaving the balance due sued for. Hodkinson for some reason had refused to satisfy the balance in the defendants' favor, and thus held up Burston's end of it. Burston was successfully represented in this action by Harry G. Kosch.

## AFRICAN TRUST RECAPITALIZES

Dividends of 25 Per Cent.  
Per Annum Look  
Probable

The African Theatres Trust, Ltd., of South Africa, which recently had a refloating of its stock into the African Theatres, Ltd., and controlled a subsidiary company under the title African Films Trust, Ltd., now announces a refloating of its film exhibition ally under the name of African Films, Ltd.

The new company is to have a capital of 200,000 pounds and will take over the assets and film distributing business of African Films Trust, Ltd. The consideration is 200,000 pounds, of which 100,000 pounds goes to the vendors, the remainder of the shares, all underwritten, being offered to the public, preference in allotment to be given to existing shareholders in African Theatres, Ltd., and to exhibitors.

The original capital of the vending company in 1913 was 45,000 pounds. The new company will devote the entire 100,000 pounds underwritten to the further extension of the business. The officers confidently expect to pay dividends at the rate of 25 per cent per annum.

The South African Trust is practically without opposition in its territory through the establishment of a chain of circuits that extends from the Cape to Rhodesia and from the South-West Protectorate to Kenya Colony. It has spread abroad to Madagascar, Mauritius, the Seychelles Islands, Blantyre, India, the Straits Settlements, Java and the Far East. It maintains offices in London and New York.

### "ARABIAN NIGHT" TALK

First National Believes It Will Beat  
"Passion"

Charles Chaplin's latest picture, "The Idle Class," is scheduled for release by the First National Oct. 1. The picture will, as usual, have its first New York presentation at the Strand. The first of the Buster Keaton pictures to be released by the same organization will be marketed Sept. 19, at the same time that "One Arabian Night" will be released.

The original German version of "Sumurun" was in 12 reels. This was cut to about 6,500 feet before the general idea of the American version was arrived at. Then it was discovered that the entire picture would have to be re-edited for the American market. Leslie Mason has had the retitling in charge, and will be given screen credit for the same.

When the picture is finally shown here it will contain about 7,800 feet with titles.

A factor in the editing for this country was the viewing of the National Board of Review of the production and the suggestions that they made to the First National for the placing of the picture in American theatres.

The feeling in the First National organization is that the production will top everything that "Passion" did. "One Arabian Night" is to be a tinted production throughout, with special art titles in colors. The exploitation campaign that has been laid out for the picture involves a greater investment than has ever heretofore been undertaken by the distributors.

### OPERA AND FILMS

San Francisco, Aug. 31.

Harry Siebert Smith, general manager of the Sonora Grand Opera Company, is in San Francisco at the head of five of the principals from the company who have been booked at leading picture theatres in Northern California. The stars open at the California next week with an elaborate operatic prologue to a feature picture.

Friday, September 2, 1921

# Famous Selling Profitless Theatres as Commission Brings Sherman Law Charge

The Famous Players-Lasky Organization is unloading its theatres in whatever territory it can manage to rid itself of the houses. The corporation has something like 400 theatres devoted to the exhibition of motion pictures.

Generally, it is the belief that Adolph Zukor was holding the fact that the corporation was anxious to rid itself of the houses in the dark until such time that he could unload and at the same time make it appear that the corporation was extending a tremendous favor to the M. P. Theatre Owners of America and generally placate that faction which has been harassing the interests, and gracefully retire from the exhibiting field.

The issuance of a complaint by the Federal Trade Commission in Washington against the Famous Players-Lasky Corporation, charging them with violation of the Sherman Anti-Trust Law and other offenses, it is believed was one of the reasons that the corporation was willing to forego continuance in the exhibiting field. From another source, however, it was learned that over a period of one month 200 of the houses that the company controls showed a profit of only \$18,000, or something like \$90 a house. Included in the averaging were several of the biggest houses that the organization controls and which are known to be money-makers of no minor degree. With that in mind it can be readily figured that a great number of the houses in the list must have been operated at a loss.

A digest of the charges brought against Famous Players by the Federal Trade Commission is given below. There are eleven other respondents.

Unfair competition in violation of Section 5 of the Federal Trade Commission Act and the purchase of stock in competing concerns, in violation of Section 7 of the Clayton Act are the charges contained in the formal complaint.

## Others Named

The respondents are given 30 days to answer the specific allegations in the complaint, after which date will be set for trial of the charges.

The respondents named with the Famous Players-Lasky Corporation are the Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Incorporated, Southern Enterprises, Incorporated, Saenger Amusement Company, Adolph Zukor, James L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.

The complaint alleges that "as a result of the conspiracies and combinations herein set out and the acquisitions and affiliations made in pursuance of said conspiracies and combinations, the respondent, the Famous Players-Lasky Corp., is now the largest concern in the motion picture industry and is the biggest theatre owner in the world, owning more than 400 theatres in the United States and Canada, and has numerous others affiliated with it. It has formed producing companies in Great Britain, France, Belgium, Spain, Scandinavian countries, Poland, Czech-Slovakia, and a \$3,000,000 corporation for the production and distribution of motion pictures in India. It has branch offices in 28 of the principal cities of the United States and in Canada, in London, in Sydney, Wellington, Mexico City, Paris, Copenhagen, Barcelona, Buenos Aires, Rio de Janeiro, Santiago, Havana, Tokio, Shanghai and Manila, and it has 140 subsidiary corporations engaged in either producing, distributing or exhibiting motion pictures."

The charges of the complaint served on the Famous Players-Lasky Corporation, its subsidiaries and officers, are contained in 15 paragraphs. Paragraphs one and two allege the distribution of more than 30,000 films every week by the respondent through the United States and foreign countries.

It is stated in paragraph 3 that in the calendar year 1920 there were approximately 18,000 theatres exhibiting motion pictures in the United States; that about 20,000,000 people every day spent approximately \$4,000,000 in cash to see exhibitions of motion pictures.

Paragraph 15 alleges that in 1920 about 6,000 American theatres showed Paramount and Paramount Arctcraft pictures exclusively, and that about 67 cents of every dollar that was paid to enter motion picture theatres was paid to enter theatres showing Paramount and Paramount Arctcraft pictures exclusively.

## Average House on Paramount String Shows Intake of Only \$90 Over Cost

### Famous Wanted to Get Credit For Sale With Cohen and M. P. T. O. of A.—Commission Names Eleven Other Respondents, Including Black and Lynch—Given Thirty Days to File Reply,

tail how motion picture films are distributed through exchanges which are the agencies or offices which directly negotiate and place the motion picture films with exhibitors, who own, control or direct the theatre in which the pictures are displayed. It is further explained that the "booking" of a picture is the making of a contract between the producer or distributor and the exhibitor. This explanation goes on to show that first showings of a film are released in "key cities," there being 33 such key cities in the United States. These cities are named in paragraph 4.

## In 1916

Paragraph 5 sets out that in 1916 the motion picture industry was composed of three units, producers, distributors and exhibitors, none of which were affiliated with the others. It sets out, also, that the three leading concerns in the industry were Bosworth, Incorporated, with a capital stock of \$10,000; Jesse Lasky Feature & Play Company, Incorporated, capitalized at \$300,000, and Famous Players Film Company, Incorporated at \$2,500,000. These three corporations at that time produced respectively per year 12, 36 and 48 feature photo plays. They were in competition with each other, and they had among their artists the most prominent and most popular motion picture actors and actresses and the most efficient and skilled directors then known in the industry. Adolph Zukor was the owner of the Famous Players Film Company.

Paragraph 6 of the complaint declares that the Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky combined and conspired to secure control and monopolize the motion picture industry and to restrain, restrict and suppress competition in interstate commerce in motion picture films. In pursuance of this conspiracy and combination the complaint charges that the respondents acquired in 1916 Bosworth, Inc., Jesse L. Lasky Feature & Play Co., Inc., and Famous Players Film Co., and that since the time of such acquisition the Famous Players-Lasky Corp. has, and still owns, the whole of the stock of the firms mentioned, and that the effect of such acquisition has eliminated competition between such corporations and tends to create a monopoly in such commerce in the motion picture industry.

## Closed Booking

Paragraph 7 sets out that prior to incorporation of the Famous Players-Lasky Corp. in July, 1916, the three concerns mentioned released and distributed all of their picture films through Paramount Pictures Corp. of New York. The Paramount concern at that time was distributing 104 motion picture films annually, and being at that time the only distributing agency having facilities for nationwide distribution, its trade-mark name of "Paramount Pictures" became well known among exhibitors and the public. In distributing these films for first runs and exhibitions the Paramount concern pursued a plan known as "closed booking," whereby these pictures were leased to exhibitors on the condition that they would lease the entire 104 pictures and would not lease or exhibit pictures of any competitor. Under this plan an exhibitor could lease a single first run, but as to the second and third runs, a different policy was pursued, exhibitors not under contract with the Paramount Pictures Corp. being able to contract for any picture they desired, and while there was no competition among Bosworth, Inc., Jesse L. Lasky Feature & Play Co., Inc., and Famous Players Film Co. for the leasing of films for first runs, there was free and open competition for the second and third runs, or repeats.

## About Arctcraft

It is charged in paragraph 8 that the respondent, Famous Players-Lasky Corp., in furtherance of the conspiracy and combination charged, through its president, Adolph Zukor, sought to acquire the Paramount Picture Corp. Failing to do so and to evade former contracts, Zukor incorporated the Arctcraft Pictures Corp. in July, 1916, which corporation engaged in competition with the Paramount corporation in leasing and distributing motion picture films. At

the respondent, the Famous Players-Lasky Corp., employed many popular film stars, and as the contracts with certain of these stars expired they were not re-engaged by the respondent; instead, the respondent and Adolph Zukor organized certain new corporations and induced these stars to make service contracts with these newly formed corporations, which corporations the respondent and Zukor caused to contract with the Arctcraft Pictures Corp., whereby all films depicting these stars were exclusively leased and distributed through the Arctcraft Pictures Corp. Instead of through the Paramount Pictures Corp. Shortly thereafter Paramount owners, because of the threatened impairment of the value of their holdings through the loss of pictures depicting these stars, became desirous of disposing of their holdings, and in 1916 the Famous Players-Lasky Corp. acquired the whole of the stock and shares of the capital of the Paramount, the concern which had been in competition with the Arctcraft Pictures Corp. The complaint declares that the effect of this acquisition of the Paramount corporation by the Famous Players-Lasky Corp. has been and is to eliminate competition in interstate commerce, and that it tends to create a monopoly, and that after the acquisition mentioned both the Paramount corporation and the Arctcraft Pictures Corp. ceased to function and were dissolved, and that thereafter the Famous Players-Lasky Corp., in addition to producing films, entered the business of leasing and distributing such films directly to distributors without employing the medium of any distributing agency, and advertised to the trade and public such films as Paramount Arctcraft pictures and Paramount pictures.

## Old Stuff

In paragraph 9 it is set out that after the respondent had acquired the concerns mentioned, and pursuing the conspiracy and combination to control the motion picture industry, it inaugurated a policy of affiliating with certain independent producers whose productions were of such quality and popularity that they were in great demand. It further declares that such independent producers by contract leased and distributed their films through the respondent corporation,

and in the same manner as the respondent's films, and that these independent productions are advertised and displayed as Paramount-Arctcraft pictures and Paramount pictures. These independents are: Thos. H. Ince, Mack Sennett, The Cosmopolitan Productions, Mayflower Productions, Lois Webber Productions, Vin. D. Taylor's Productions, George Milford's Productions, William A. Brady's Productions.

## Realart

Paragraph 10 charges that in May, 1919, in accordance with the conspiracy already described, the respondents, Famous Players-Lasky Corp., Adolph Zukor and Jesse L. Lasky, incorporated the Realart Picture Corp., which corporation is engaged in producing, leasing and distributing films in commerce throughout the United States. The respondents named caused the Realart Pictures Corp. to maintain offices, exchanges and a selling organization separate from that of the Famous Players-Lasky Corp. and concealed the respondent's ownership of the Realart Pictures Corp., holding the latter out to the trade and public to be wholly independent and not affiliated or connected in any way with the respondents, and that many exhibitors who did not desire to lease Famous Players-Lasky films did lease Realart Pictures Corp. films in the belief that they were not made or produced by the Famous Players-Lasky Corp.

## Key Cities

Acquisition of motion picture theatres through coercion and intimidation of owners into selling their theatres after threats of erecting competing houses and of interfering with their film service as a furtherance of the conspiracy alleged is charged in paragraph 12. It is declared that in 1919 the respondents entered into a comprehensive plan of extending the corporation's activities by the acquisition of theatres, particularly in the key cities. In pursuance of this program, the respondents conspired, the complaint alleges, with the Black New England Theatres, Inc., of which Alfred S. Black is president, to secure control of the distribution and exhibition of motion pictures in Maine, New Hampshire, Vermont and Massachusetts, and that by acquisition of 50 per cent of the stock of the Black New England Theatres, Inc., the respondent controls more than 60 theatres in the states mentioned. This, it is alleged, either entirely excluded independent producers from that territory or caused independent producers to lease their films at a loss or upon undesirable conditions.

The complaint declares that further pursuing this program the respondents conspired with the Stanley Co. of America, which owned or controlled more than 57 theatres in Pennsylvania, western New Jersey and Delaware, and with the Stanley Booking Corp., owned by the Stanley Co. of America, to secure control of the motion picture industry in this territory, and that as a result of this conspiracy the Paramount pictures and Paramount-Arctcraft pictures are either shown exclusively or are given a preference over others in this territory, and that well-known independent producers are either entirely excluded or are only able to lease their films at a loss or under undesirable conditions. It is declared that in acquiring this control theatre owners have been coerced and intimidated into selling their theatres or into giving the respondents the exclusive rights to booking motion pictures for their theatres.

## Lynch Deal

The same program was followed, the complaint charges, as regards the Stephen A. Lynch Enterprises Corp., which own and operate theatres in the Atlantic and Gulf States, from North Carolina to Texas, and in Tennessee, Arkansas and Oklahoma. The same program was carried out, the complaint alleges, in the acquisition of control of the Saenger Amusement Co. to control and dominate distribution and exhibitions of motion pictures in the Southern States; and in furtherance of this conspiracy the Famous Players-Lasky Corp. created a subsidiary corporation with a capitalization of \$5,000,000, which corporation now owns, operates and controls

pal cities of North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Arkansas, Louisiana, Texas and Oklahoma, and likewise owns 40 per cent of the capital stock of the Saenger Amusement Co., of which Ernest V. Richards, Jr., is vice-president and general manager, and which owns and controls more than 26 theatres and has the exclusive right to book pictures for more than 68 theatres.

The complaint declares that acquisition of many of these theatres was accompanied by coercion and intimidation of theatre owners into selling their theatres or into giving respondents exclusive rights to book pictures for their theatres by threats of erecting competing houses or by interfering with film service and causing cancellation of contracts and by other means.

Paragraph 13 of the complaint declares that in furtherance of the conspiracy charged, the Famous Players-Lasky Corp. acquired the New York Theatre building, containing the Criterion, the New York Theatre and the New York Roof, at a cost of \$3,200,000; that respondents acquired the Rivoli and Rialto in the same district of New York, as well as the property on which the Putnam building is located, where it proposed in the near future to erect a 32-story building to cost \$8,000,000, and to contain a motion picture theatre.

"The Famous Players-Lasky Corp.," this paragraph states, "also acquired the stock of Charles Frohman, Inc., which leases the Empire theatre and has an interest in the Lyceum theatre; it has recently completed the construction of theatres in Canada to cost \$3,000,000; it leases the Majestic theatre in Detroit, and owns part of the stock of the Star Amusement Co., which holds a 99-year lease on the English Hotel building at Indianapolis, upon which site the Famous Players-Lasky Corp. proposes in the near future to erect an office building and theatre; the respondent recently purchased 17 theatres in Missouri, known as the Kopler Circuit, and has acquired theatres in Los Angeles and San Francisco, and has recently incorporated the Famous Players California Corp., with a capitalization of \$12,000,000, to take over the Imperial Partale theatres in San Francisco and to acquire theatres throughout California. It has also acquired or controls theatres in Colorado, Massachusetts, New Hampshire and an interest in Loew's Ohio Theatres, a corporation owning and operating six theatres in Cleveland and theatres in other cities throughout Ohio."

Paragraph 14 sets out that the policy pursued by respondents in acquiring and affiliating with its producers, distributors and exhibitors has been adhered to with the effect that pictures of independent producers are kept out of a showing in theatres in many big cities of the country, and the continuation of this policy will result in the elimination of all independent producers on account of their inability to secure theatres in which to exhibit their pictures.

Paragraph 14 continues: "Thus, as the theatres owned, controlled or operated by Famous Players-Lasky Corp. are permanently closed to all competitors, the producers of many prominent artists who are not affiliated with Famous Players-Lasky Corp. are denied a showing of their pictures in the first-run downtown theatres in New York City, where three of the five first-run theatres are owned by the Famous Players-Lasky Corp. and show Paramount pictures and Paramount-Arctcraft pictures exclusively, and the remaining theatres are either entirely controlled by competing producers, who likewise exhibit their own productions exclusively. In Philadelphia, the producers of many prominent artists have been denied a showing of any of their pictures in first-run theatres on account of Famous Players-Lasky Corp.'s interest in the Stanley Co. of America, which owns and operates every first-run theatre in Philadelphia. Similarly, in the 11 Atlantic and Gulf States of the South, including Arkansas and Oklahoma, the pictures of independent producers are either denied a showing, or if exhibited at all are booked upon terms and conditions dictated by Southern Enterprises, Inc., whose entire stock is owned by Famous Players-Lasky Corp. or by Saenger Amusement Co. 10 per cent of which stock is owned by Southern Enterprises, Inc., and these corporations own or control more than 200 motion picture theatres in the principal cities and towns of this territory, and a similar situation exists in New England and other

## POLITICS SEEN IN PICTURE TRADE

### Senator Myers Wants Prospective "Threat" Investigated

Senator Myers has introduced a resolution to investigate the "political activities" of the motion picture industry.

Inside reports have it that the Motion Picture Theatre Owners Association of America is planning the establishment of a bureau in Washington similar to the one maintained by the Prohibition party prior to the passage of the Volstead act, for the purpose of card-indexing all public officials and keeping tabs on their views in regards to the picture industry. The picture people are out primarily to repeal the film footage tax laws, the Sunday closing, the music royalty tax, the heavy tariff on foreign films, censorship and the amusement "war" tax. Active reprisal is threatened via the screen on any and all public officials who are known to oppose the industry's wishes and they are fully aware of the Congressmen's dislike to public caricaturing through the medium of the motion picture screen.

Senator Myers' plan is that should any Congressman or other official from any particular state or district attempt any such tactics it would bring a focused attack from the picture people directly to the state or section he is best known—and that is his native heath where the concentrated damage would hurt



ARTHUR J.

# HORWITZ

*(All By Myself)*

TAKES THIS MEANS OF WISHING

**MR. MARCUS LOEW**

**MR. J. H. LUBIN**

AND THEIR ENTIRE STAFF CONTINUED SUCCESS

*Upon the Opening of*

**LOEW'S STATE THEATRE**

AND FUTURE DEVELOPMENT OF THE

***GREATEST VAUDEVILLE CIRCUIT***

**IN THE WORLD**

Harry Shafter  
**NEW YORK**

160 W. 46th St.  
Bryant 557-558

Sam Roberts  
**CHICAGO**

177 N. State St.  
Central 5318

Louie Lavine  
**BOSTON**

232 Tremont St.  
Beach 2503

Frank Wolf, Jr.  
**PHILADELPHIA**

Colonial Trust Bldg., 13th & Market Sts.  
Spruce 7956



# VARIETY

Published Weekly at 164 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents.  
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXIV. NO. 3

NEW YORK CITY, FRIDAY, SEPTEMBER 9, 1921

48 PAGES

## CHAPLIN AT HOME

### STAGE HANDS TAKE LESS FROM VAUDEVILLE, MORE FROM LEGIT

**First Agreement Brings Five Per Cent. Reduction  
Approximately—List of Increases For Others—  
Agreements Till September, 1922.**

The New York and Brooklyn stage hands, through their locals Theatrical Protective Union No. 1 and the Brooklyn stage hands union have signed a new agreement with the vaudeville managers, dating from Sept. 1, 1921 to Sept. 1, 1922, and calling for approximately a five per cent wage reduction. Stage carpenters in vaudeville houses such as the Palace New York, Bushwick, Brooklyn and including the small time houses, like the Loew and Fox houses, receiving \$55 weekly heretofore, will receive under the new agreement \$52. Electricians in the same houses, both big and small time, receiving \$50 will receive \$47.50, property men, receiving \$50 will receive \$47.50, flymen receiving \$48 will receive \$45, and grips receiving \$45 will receive \$42 weekly.

Theatrical Protective Union No. 1 ratified the new scale at a meeting held Sunday. The Brooklyn local took up the matter of ratification at a meeting held Wednesday.

The legitimate managers represented by the new International Theatrical Managers Association and Theatrical Protective No. 1, (New York local stage hands) arranged a new agreement, last week, as regards wage scales and conditions, which is (Continued on page 2)

#### DETROIT CHANGE

**Famous Players Let Go of Majestic, Detroit.**

The Majestic, one of the group of three houses in the downtown section controlled by Famous Players, will be taken over by Coutts & Tenny for musical comedy stock.

The house has been playing straight pictures. The change of policy is due to the large number of picture houses in the vicinity, it is claimed.

### BOSTON'S CENSOR OUT FOR "MECCA"

**The Terribly Clean Casey  
Making 'Em Dress Up—  
Watching Hub Greeting**

Boston, Sept. 7.

City Censor John Casey, who compiled the now famous code of "Boston morals for theatre managers," which has been adopted by more than a dozen other cities, is preparing for a drastic dry-cleansing for "Mecca" when it opens at the huge Boston opera house next Monday for an indefinite run.

Chester Rice, here, ahead of "Mecca," is trying to figure whether Casey's rulings, already laid down in black and white to the Shuberts, will bring out the expectant mob or whether it will kill the spectacle after opening night, which now seems assured of capacity.

Casey has ruled that the Court-Comstock production must play minus bare calves or thighs or other unnecessary display of feminine figure, unless it be the case of a "recognized soloist of acknowledged merit."

Casey started a rumpus last year when he would not let Ann Pennington show her bare knees but allowed a minor soloist dancer to wear a little less than something because her garb was "true art." "Mecca," with (Continued on page 43)

#### Yonkers Gets Sousa After 12 Years

Yonkers, N. Y., Sept. 7.

For the first time in 12 years John Philip Sousa and band will play Yonkers, N. Y. Sousa will give his concert at the Armory Friday night, Sept. 30. A local syndicate headed by John McGrath has guaranteed the March King \$2,000 for the appearance.

### ARMY CALLED OUT IN HIS HONOR

**Protection Necessary—  
Never Such a Furore  
Before Except Over Vis-  
iting Monarch—Col-  
umns in Press—Threat-  
en Winik**

#### ROW DUE TO "KID"

London, Sept. 7.

England has gone literally insane regarding the coming visit here of Charlie Chaplin, the British-born American film star. Not since the return of the Prince of Wales have (Continued on page 43)

### AL JOLSON WILL BE VAUDEVILLE STAR

**Agrees to Appear For Few  
Weeks For Shuberts—  
To Have New Play**

The Shuberts will present Al Jolson in vaudeville for a few weeks, prior to the star's appearance at the head of the new production he will open with at the Winter Garden, New York.

It is not unlikely Jolson will be the headline for the opening of Shuberts' Imperial, New York, slated to start Sept. 26. The other New York Shubert vaudeville house is the 44th Street, opening Sept. 19 and which also may have Jolson. Another Shubert big feature turn, Nora Bayes, will open the Shubert vaudeville house, Apollo, in Chicago it is said. Miss Bayes will not play New York vaudeville until considerably later in the season.

### THE SHUBERTS AND LOEW MAY CALL EACH OTHER "OPPOSITION"

**Shubert Office Notifies Acts Not to Play Loew's State  
Or American—Loew Booking Office Inclined to  
Retaliate—"Area" Clause Permits Cancellation.**

### WOMEN SMOKING IN THEATRE LOBBIES

**New Mode Growing Fa-  
miliar at Broadway's  
First Nights**

Women smoking in the lobbies of Broadway theatres and on the sidewalks during intermissions is growing to be a familiar sight at first nights of the new plays.

At the Lyceum Tuesday evening, on the premiere of the revived Belasco's "Easiest Way," several women of the audience contentedly puffed at their cigarettes during the interludes, some strolling up and down with their escorts, who were also smoking.

The habit was formerly confined to the ladies' room in the theatres, but appears to have received its open-air impetus through the wife of a New York daily dramatic reviewer, who, early in this new season, had her smoke on the sidewalk.

#### EARLY CLOSINGS

**Three Passing Out This Week On  
Broadway.**

The early season closings are coming along. At least three of the new productions on Broadway pass out tomorrow night. They are "Sonny Boy" and "The Poppy God," which the Selwyns have been presenting at the Cort and Hudson theatres, and "Nobody's Money," which has been holding forth at the Longacre.

In Chicago another Selwyn production, "The Love Chef," with Leo Carrillo as the star will be withdrawn.

The Shuberts this week created a furore in vaudeville circles by practically declaring Loew's American and State theatres "oppositions" to the Shuberts' 44th Street, and Imperial (58th street and 7th avenue).

Clayton and Leman at Loew's American the first half were notified by Arthur K'ea, head booker, for the Shuberts, that the Shubert vaudeville route which the act held would be cancelled in the event they filled their American bookings.

The Loew office retaliated by informing the act they would be held to the date. The act appeared as scheduled.

Orth and Cody, another act holding a Shubert vaudeville route, were "penciled" into the State books but refused to sign contracts, after receiving notice from the Shuberts they would forfeit their Shubert routes by showing.

Klein in response to questions about his attitude said in substance that acts which had been given Shubert contracts for the 44th Street and Imperial would be forbidden to play the State and American on account of the difference in the subscription scales prevailing at the Loew houses (Continued on page 2)

#### REHEARSALS IN CHURCH

**Community Rooms of Union Church  
Used by Players.**

The Union Church on West 46th street, New York, which came into prominence with the installation of a large electric sign facing Broadway to advertise its services, is renting the church hall for theatrical rehearsals.

The church, with its central location, has been getting a big play from producers with its rehearsal facilities, several productions as well as vaudeville turns breaking in there.

# MME. BERNHARDT'S COMING OVER FOR AMERICAN FAREWELL TOUR

Agreed on Terms With Shuberts—Vaudeville and Road Tour, Then Broadway—Cables Sullivan—She Never Was "Ill, My Dear."

Sarah Bernhardt has agreed to make another farewell tour of America. This time it will be a Shubert vaudeville appearance followed by a run in a New York house, with a possible road trip thereafter. The dramatic engagement was an essential part of the contract, as it has long been the ambition of the divine one to reappear on Broadway in a full play. Her vitality is said to be amazingly sound at this time despite her age and disabilities.

Mme. Bernhardt cabled E. J. Sullivan, manager of the local Orpheum, who was her American manager under Dillingham and later under Martin Beck, as follows:

"I have never been ill, my dear. I have offers with attraction, Shubert. If I have good answer I ask you come with me. Best regards to wife and you."

At the Shubert office it was stated that, although contracts had not yet been signed, the terms had been agreed upon.

## ANOTHER REVIVAL

Paris, Sept. 7.

Trebort & Brignon reopen the Theatre Michael with "La Danseuse Eperdue," by Rene Fauchois, which was created last year at the Mathurins, next door. Albert Brasseur holds the lead in the three acts, which will not have a long run.

"L'Ingenue," from the book of Voltaire, has resumed its run at the Capucines.

"Un Fil a la Patte," by Georges Feydeau, has been put on at the Scala, after not having been seen here for 15 years. It was one of the best Palais Royal farces of the old days.

## "PEG" IN PARIS

Paris, Sept. 7.

"Peg O' My Heart," in its French version retitled "Peg" was given here at the Vaudeville Sept. 2 and went over nicely. The adaptation is by Yves Mirande and Maurice Vaucaire.

## L. DE FREECE DIES

London, Sept. 7.

Lauri DeFreece, well known comedian, died in Trouville, Aug. 25, of peritonitis, following an operation. He was 45 years old and married to Fay Compton, widow of Pellissier.

## "TIMOTHY SLY"

London, Sept. 7.

"Timothy Sly" at the New Aug. 31 was accorded a brilliant reception. It is a one man show built around a medieval popular joke ending in a tragedy.

Matheson Lang in a character role scored as the drunken poet tramp who made believe he was a nobleman.

## SHOT HIMSELF

Paris, Sept. 7.

Another love tragedy saw the light this week when Rene Rocher, 30, member of the Comedie Francaise, attempted suicide because Mlle. Marken, actress did not love him. He shot himself in the shoulder before her home after her parents refused him admittance. The wound is not serious.

## COMING OVER

London, Sept. 7.

Hattie King will come here Sept. 10 on the Ball to open with Shubert vaudeville Sept. 23.

Hattie King will come here Sept. 10 on the Ball to open with Shubert vaudeville Sept. 23.

## CELESTE SOUNDS BECOMING

London, Sept. 7.

The George S. and the Patricia Sept. 22 and an evening success. The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

The George S. and the Patricia Sept. 22 and an evening success.

## COCHRAN'S OFFER

Wants All-Colored Show From New York, on Guarantee.

London, Sept. 7.

The all-colored show, "Shuffle Along," now playing in New York, has received an offer of C. B. Cochran of \$5,000 weekly to move intact to London and appear here in a theatre as a regular show. Cochran offered fares both ways for the entire troupe, including the chorus.

It is said over here that John Cort, who has the show in New York, replied he would not consider London for less than \$8,000 weekly for the "Shuffle" show, and that he expected it to run in New York until New Year's at the earliest.

## "EAST" BIG

Griffith's Film Opens in London—Tremendous Reception.

London, Sept. 7.

"Way Down East" opened Sept. 5 at the Empire and was accorded a tremendous reception. It is booked at that house for an indefinite run at regular theatre prices.

D. W. Griffith sent over half a dozen people to participate in the handling of the film presentation here.

## "HULLOA, CANADA"

De Courville Rehearsing Show for Canada in England

London, Sept. 7.

De Courville is rehearsing "Hulloa, Canada," here. The company sails Sept. 30, numbering between 60 and 70, including Shirley Kellogg and Harry Tate.

The opening is Oct. 10 in Quebec.

## QUEER ATHLETE

London, Aug. 31.

"The Game," produced at the King's, Hammersmith, Aug. 29, is a bad play, showing the author's inadequate knowledge of football. He makes the hero an impossible character, quoting poetry and doing everything a professional player would not. The actions of all the characters are unreal.

## SUBBING FOR DU MAURIER

London, Sept. 7.

E. A. Matthews is playing in "Bulldog Drummond" at Wyndham's during Gerald du Maurier's absence on a holiday.

Matthews sails shortly for New York to play under Dillingham's management.

## RAYMOND AT APOLLO

Paris, Sept. 7.

Raymond, the illusionist, is taking a theatre here for two months to present a show. Possibly the house will be the Apollo announced to reopen Sept. 9 with vaudeville.

## VOLTERRA'S MUSIC HALL

Paris, Sept. 7.

Leon Volterra's new music hall will probably be called Eden and is expected to open at the end of September.

## "Threads" Ordinary

London, Sept. 7.

"Threads" produced at St. James's, Aug. 23, proved to be a very ordinary play.

A man returns from prison after 17 years, proved innocent, finds his family in a much better position and has to make up his mind. The play rings.

## SAILINGS

Sept. 10 (London to New York), Harry Tezer (Baltic).

Sept. 10 (London to New York), Hattie King (Baltic).

Sept. 10 (London to New York), Hattie King (Baltic).

Sept. 10 (London to New York), Hattie King (Baltic).

Sept. 10 (London to New York), Hattie King (Baltic).

Sept. 10 (London to New York), Hattie King (Baltic).

Sept. 10 (London to New York), Hattie King (Baltic).

Sept. 10 (London to New York), Hattie King (Baltic).

## BUTT & VEDRENNE COMBINE FOR LEGIT

No Stars—First Production Will Be on Oct. 6

London, Sept. 7.

Sir Alfred Butt and J. B. Vedrenne have joined forces and will produce legitimate plays in the West End opening at the Queen's Oct. 6 with an adaptation of a French comedy.

With this new firm the star system will give way to all around team work. Many first class people have already been engaged. Vedrenne will look after the production end and Butt after business matters. Oscar Barrett will act as their general manager.

## WROTHER IN VAUDEVILLE

Starring Tour Off for Season—Will Do "The Janitor."

Ed Lee Wrothe, leading comedian with Hurlst & Seamon for several seasons, and before that a member of the old variety combination of Bickel, Watson and Wrothe, is to enter vaudeville with his comedy skit, "The Janitor," playing the Keith time. The act has a cast of five.

M. S. Bentham is handling Wrothe for vaudeville. The deal whereby Wrothe was to have starred in the legit this season is off, arrangements having been made for a starring tour for Wrothe next season under the management of Mr. Bentham.

## "RING UP" BAD

Show at Royalty, London, Thoroughly Boosed.

London, Sept. 7.

"Ring Up," at the Royalty Sept. 3, was very disappointing. Described as a revue, it is really a collection of vaudeville turns and an unsuccessful attempt to imitate "The Optimists" without that offering's intimacy or talented performers. It was thoroughly boosed and will probably fail.

## POLLOCK CHEERED

American Author and His Play Splendidly Received in London.

London, Sept. 7.

"The Sign on the Door," at the Playhouse Sept. 1, got a very fine reception.

Gladys Cooper had a big personal success.

Channing Pollock, its American author, was greeted with cheers.

## AUTHORESS "BOOED"

London, Sept. 7.

Baroness Orczy's "Legion of Honor," which opened at the Aldwych, Aug. 24, is poor melodrama with conventional situations and characters, high-flown language, some bad acting. The authoress was "booed" at the fall of the curtain.

## ROSIE DOLLY HURT

London, Sept. 7.

Rosie Dolly injured her back during the show Sept. 5 while doing the mechanical doll act with Lupino. She was taken to a nursing home, where it was announced the injury was not serious. She will be able to reappear in a few days.

## "PUSS PUSS" NEAR END

London, Sept. 7.

"Puss Puss," at the Vaudeville, finishes its run Sept. 10 and will be followed by an extravaganza by Hastings Turner, with George Graves as the star.

## BALLETS AND SKETCHES

London, Sept. 7.

Plans are in preparation for a season of ballet and one act plays at the Kingsway.

## DEATHS IN ENGLAND

Lydia Yavorski, Princess Bariatin-sky, died at Brighton, England, Sept. 3, of an illness contracted from privations endured during the war. She was married last year to John Pollock, journalist and dramatist, and made her last professional appearance at the Coliseum, London, in 1920.

Henry Dana, general manager for Marie Lohr and for 20 years general manager for the late Sir Herbert Beerbonn Tree, died suddenly in England Sept. 5.

# FAMOUS PLAYERS UNSHAKEN BY GOV'T INVESTIGATION

Leading Amusement Comes Through Holiday With Price Firm—Obstacles Passed and Traders Look For Betterment—Orpheum Recovers.

Famous Players stock came through the three-day gap in business over the holidays with prices unchanged around 57 and trading sentiment in reference to the issue took on a more optimistic tone than at any time since early summer. The general view was that the company would emerge victorious from any inquiry by the Federal Trade Commission into charges of restraint of trade and this development was regarded as having been thoroughly discounted.

The other amusement securities prospered during the week, both Loew and Orpheum moving into new high ground, Loew at 12 and Orpheum at 21 in New York and 2 1/2 in Chicago.

The improvement in all three issues was in part due to the general advance of the whole list, although as usual individual circumstances played some part. In the case of Famous Players, it appeared from the greatly curtailed volume of business that professional market operators were leaving the stock free to find its own level. From a daily turnover of 15,000 to 30,000 shares the average dropped to 6,500 a day, presumably representing the normal give and take of buy and selling of the investing and speculating groups without any big campaign of manipulation.

## Shorts Lay Off

Professional shorts had gone as far as they could with the stock and had retired defeated. Company insiders, who had been hard pressed to sustain prices during the long period up to the dividend action and thereafter while the propaganda inspired by the Trade Commission action was on, and apparently they were glad of a chance to rest and take account of their position. There was nothing to indicate that the supporting pool in Famous Players was overloaded and disposed to retire. The steadiness of prices seemed to reflect a strong position in that quarter.

With volume of sales normal it was plain that the short side was not disposed to renew its pressure, at least during the current upturn. The bears have been pretty well beaten all along the line in the last two weeks and for the time being bearish sentiment has switched to the bull side. How long the rally will last is another matter. Opinion differs as to its probable duration, but pretty much all views are that it will not last more than a week more.

The majority of traders was astonished at the firm showing at the opening Tuesday. For a year now the Monday opening following a week of advancing prices has been characterized by a reaction and the market looks for a dip, especially as trading had been suspended for two sessions. Nevertheless, U. S. Steel got above 77 Tuesday; Studebaker was better than 75, 10 points better than the low and Baldwin crossed 81 and Mexican Petroleum was a sensational performer at 112 from its recent bottom of 84 or thereabouts.

## Reduction Due

In spite of these impressive advances there are few market observers who look for a continued climb. They believe that the bulge is due to inside manipulation and is not backed by fundamental improvement in the business structure of the country. A consensus of trading opinion of a top this week and then a broad would probably show the expectation of a top this week and then a broad reaction to somewhere around low levels already established ("a double bottom" as the market phrase has it), and then a long bull campaign depending for its duration and extent upon tax and tariff legislation in Washington or some other basic business improvements. When this will start and when it will culminate is subject to widely different belief ranging from six months to more than a year.

In spite of this inclination to regard momentary improvements as insignificant, there is an undercurrent

of belief that many lines of trade are brightening and this is especially true of the amusement business.

The brilliant opening of the new Loew State on Broadway and its splendid prospects as reflected from its very beginning are easily discernable in the fortunes of the company stock. In the case of Orpheum, resumption of business at the box office and the announcement mailed Sept. 1 to stockholders of the declaration of the regular dividend of 50 cents on the common and \$2 on the preferred for the Oct. 1 quarter, were sufficient to stop cautious bear selling and encourage new buying.

The Curb developed nothing new. Trading was at a minimum.

The summary of transactions Sept. 1 to 7 inclusive is as follows:

STOCK EXCHANGE				
Thursday—Sales High Low Last Chg.				
Fam. Pl.-L. 7300 57 1/2 55 56 1/2 + 1/2				
Loew, Inc. 1100 11 1/2 11 11 1/2 + 1/2				
Orpheum 200 20 1/2 19 1/2 20 1/2 + 1/2				
Boston sold 180 Orpheum at 19 1/2				
THE CURB				
Thursday—Sales High Low Last Chg.				
Goldwyn 300 3 1/2 3 1/2 3 1/2 + 1/2				

## STAGE HANDS

(Continued from page 1)

to run from Sept. 1921, to Sept. 4, 1922. The stage hands under the terms of the new agreement received the following increases: carpenters, electricians and property men receiving heretofore \$45 weekly are to receive \$55. Grips or extra men receiving \$3.25 a performance are to receive \$3.75 a show. The heads of departments: carpenters, property men and electricians had asked for \$60 a week, and the grips \$400 a performance. The scale is for eight performances weekly, with a provision calling for a minimum of \$80 weekly. The committee representing the managers association in the conference that resulted in the signing of the agreement included Sam H. Harris, Lee Shubert, George Broadhurst, Henry W. Savage, Winthrop Ames and Abraham Levy. Harry Abbott, president of the N. Y. local of the stage hands Edward Gately and Gately and Joseph L. Magnolia represented the stage hands. The agreement was ratified at a meeting of the Theatrical Protective Union held last Sunday.

## SHUBERTS AND LOEW

(Continued from page 1)

and the proposed Shubert stands. The Shubert pay or play contract contains an area clause which makes the cancellation possible. At the Loew headquarters it was intimated similar tactics would be adopted as regards Shubert acts if the present attitude was continued.

Another angle is the possibility that Loew may declare the 44th Street and Imperial "opposition," which would automatically suspend relations between Loew agents and the Shubert booking staff. As most of the independent agents are affiliated with Loew, the Shuberts would be forced to secure their acts by booking or enfranchising a group of new agents.

Lee Shubert is reported as one of the largest individual stock holders in the Loew Circuit. When the Loew stock hit 10 during the recent slump, Shubert was said to have accumulated an additional 10,000 shares at that figure.

PEGGY O'NEIL

SAVOY THEATRE,  
LONDON  
2nd YEAR

## SAM A. SCRIBNER REPORTED SELLING COLUMBIA STOCK

**Holdings Valued at \$100,000, With \$300,000 Quoted  
As Selling Figure—Friction Among Columbia  
Officers, With Scribner Standing Alone.**

The stock held by Sam A. Scribner of the Columbia Amusement Co. and its subsidiary corporations is on market for sale, it was reported this week, with Max Spiegel said to have had a price of \$300,000 placed on the Scribner holdings if he cared to buy. The par value of Scribner's Columbia stocks is said to be \$100,000.

With the story of the Scribner stock offer came the tale Scribner was preparing to leave burlesque. He is the general manager of the Columbia Amusement Co., and has been with the organization since its birth, stepping into the executive position when Lawrence Weber left. At the same time J. Herbert Mack became president of the Columbia, a position he retains. R. K. Hynicka of Cincinnati is treasurer.

Following the settlement of the open shop movement inaugurated by Scribner, with the unions apparently having their way at the finish after verbal protests had been made to Scribner by the influential men of the wheel against continuing the open shop policy to a finish, it is said the Columbia executives were split into two factions. Scribner stood alone as one of the factions while lined up against him, according to the story, were Mack, Hynicka and I. H. Herk, the latter the leader of the American Circuit.

The Columbia Amusement Co. is the controlling corporation of all the Columbia properties. Its capital stock is \$275,000 with Scribner said to hold but a tithe of this amount in the parent company, while Mack and Hynicka with the stock holdings of the Siegmund Estate are reported as in voting control. The Siegmund Estate is said to be the largest single stock holder in the Columbia Co.

To what length the breach would extend between the two sides in burlesque could not be forecast early in (Continued on page 11)

### 'OPEN SHOP' COST \$200,000

The recent "open shop" controversy between the burlesque interests and the stage hands and musicians, is reported to have cost the burlesque people in the neighborhood of \$200,000. The guards used by the burlesque people to protect the movements of the shows' requirements to their opening points during the two weeks prior to the settlement are said to have cost \$5,000. Publicity expenses incurred by the burlesque managers are reported at \$5,000. The cost of paying off the non-union house stage crews and musicians and traveling show crews, which were given two weeks' pay and dismissed, are reported at approximately \$150,000. Incidental expenses caused by the strike are said to have totaled \$15,000.

The Columbia producers were each assessed \$1,000. Neither the American Wheel nor any of the American producers contributed any money to the burlesque "open shop" war chest. This was agreed upon prior to the American entering the "open shop" fight, the Columbia people agreeing to stand the expense of the battle with the unions.

### HEAVY ON "1922"

**Two Shows in Toronto This Week  
Have It in Titles**

The Star, Toronto, playing stock this season, announces its current attraction as "How Do You Do, 1922." The Columbia wheel house, the Gaiety, has James E. Cooper's "Hello, 1922," as the week's attraction.

### COLORED VAUDEVILLE

The Regent, Baltimore, started colored vaudeville this week playing five colored acts on a split week. The house which is owned by C. E. Hornstein is securing its bills through the Jack Linder office.

## GEO. H. HICKMAN KILLED BY ROBBER

**Shot to Death in Office at  
Palace, Jacksonville,  
During Performance**

Jacksonville, Fla. Sept. 7.

George H. Hickman manager of the Palace here was shot and instantly killed by a robber Sunday night at 10 in the office of the theatre. Hickman and Elbert S. Harris, treasurer of the house, were counting up when the gunman appeared in the office and demanded the money, amounting to \$1,200.

A desperate battle followed between the three men in the small office, while 2000 people were watching the last performance of the vaudeville bill, unconscious that a tragedy was being enacted almost within sound of their voices.

Hickman reached for his gun in a desk drawer when the robber closed with him, catching his gun hand and shooting him in the left cheek near the nose. Death was instantaneous, the bullet ranging upward and coming out the back of the head. Harris meantime had his arms locked about the gunman's body but relinquished his hold when the murderer twisted loose and ordered him to hold up his hands or he would kill him. Backing into a corner the desperado scooped up \$800 from the desk and dashed out.

He was captured a few blocks distant and lodged in the county jail to prevent lynching by the infuriated citizens. He gave his name as Frank Rollins, 22, mechanic. A 32 calibre gun was found in his pocket in addition to the money. He admitted his guilt after cross-examination by the police.

The deceased manager has been employed by the Lynch Enterprises for several years and was one of their most highly regarded managers. He but recently regained his health after being incapacitated for a number of weeks by a stroke of paralysis.

The Palace is one of the Lynch string of vaudeville Southern houses booked through the Keith office by Jule Delmar. The house was dark Monday as a mark of respect for the dead manager. The body was removed to Richmond, to the Hickman residence, for burial.

### STAFFORD KILLED

**Daring Aeronaut Drops 1,200 Feet to  
Death at Hoosac Fair.**

Boston, Sept. 7.

Eugene N. Stafford, the most daring member of the entire Stafford family of aeronauts, was killed Labor Day by a 1,200-foot fall at the Hoosac Valley Fair Grounds at North Adams, Mass., when his parachutes failed him, one failing to open and the other failing to stand the strain of a late opening. He landed on rocks and every bone in his body was broken.

In 1912 his cousin, Lawrence Stafford, was killed in a parachute jump near Boston, and Camille Stafford, his aunt, was killed a few years ago by a fall from a balloon while preparing to make a fair ground jump. His brother is president of the Stafford Amusement Co. of Boston.

### HUSSEY-SHUBERT ACT

Jimmy Hussey will become a Shubert vaudeville act, continuing under the contract held by him for a Shubert production.

After leaving the Century roof show, Hussey applied to the Keith office for bookings and was given an opening date, it was said. The Shuberts objected, threatening Hussey with legal proceedings if he attempted to play elsewhere.

Hussey will do his boxing scene as an act.

**B.F. KEITH'S**  
THEATRE  
WEEK OF AUG. 29

**D.D.H.**

Decidedly  
Different  
Headliner

## BIG PANTAGES OFFER MADE FOR "SINGLES"

**Instructions to Pan Offices  
To Engage "Single  
Women"**

Chicago, Sept. 7.

The Pantages Circuit of vaudeville theatres, maintaining its own booking offices and working thoroughly independent of any affiliation, mostly competing with the Orpheum Circuit in the west and Loew in the south, has issued instructions to its bookers to obtain all the headline single women of vaudeville who are available. It is understood Pantages has set the top salary for single women at \$1,500 weekly, although last season it was reported that in exceptional instances Pantages made larger offers.

The Pantages proposal is for the singles to do three shows daily. When it is felt the headliner has sufficient strength, she will be held over two weeks in a house. Nothing has been disclosed whether the customary policy of Pantages acts to play four or five shows on Saturdays and Sundays, in the northwest and on the coast, becomes a part of the special contract.

The first singles approached after the receipt of the orders here were Rae Samuels and Nan Halperin. The Samuels proffer developed into a contract that has become a matter of controversy with the Keith-Orpheum Circuits. Miss Halperin is with "The Midnight Rounders."

Pantages is understood to have made an effort to secure single picture stars as attractions over his time. The picture people are either to make a personal appearance or do an act. In the latter event they were to receive double the salary asked for a personal appearance.

### RUTH SIGNED

**Baseball's Attraction Reported Re-  
ceiving \$2,500 on Big Time**

The signature of Babe Ruth to a vaudeville agreement has been reported, with the Keith office, according to the report, having said it would play the star of baseball at the conclusion of the diamond season, giving him \$2,500 a week. An act is being prepared at present for the budding Babe. Last summer when Ruth's name was proposed to the big timers, it was rejected after a conference of the booking managers, with the salary asked said at the time to have been the cause. The same amount was then demanded.

Jimmy Dunedin acted as Ruth's agent in the present negotiations.

### PRIZES FOR GOLF

Chicago, Sept. 7.

The Milwaukee Journal offered gold medals to the winners of a theatrical golf tournament in which all performers playing in that city were eligible to compete.

The runners-up were Mike Coscia (Coscia and Verdi) Al Rauh (Briscoe and Rauh) and Al Wohlman.

## FIRST SHUBERT PROGRAM PLAYS KURTZ'S BETHLEHEM, PA.

**Opened Labor Day—Five Acts, Two Shows Daily—  
Scale 75 Cents Top—35 Cents Matinees—Man-  
agement Pleased With Show.**

## TWO LOEW AGENTS LOSE PRIVILEGE

**Duffus and Michaels in  
"Jam"—Booked Acts  
Into Keeney's**

Two agents holding Loew franchises were barred from the booking privileges of Loew office this week for booking acts holding Loew contracts into Keeney's Brooklyn, a house in close proximity to Loew's Metropolitan, Brooklyn.

The agents were Bruce Duffus and Joe Michaels. Duffus placed two turns, the Artcraft Revue and Ruby Ray, in the disputed territory after J. N. Dubin had verbally agreed to take the acts for Loew. The Loew people take the stand that Duffus took advantage of the technicality allowed by the verbal arrangement to book the acts in the competing house.

Michaels became "jammed" when he placed "The Six Whirlwinds" in the same house. The act had been routed by the Loew office under another name. When the "hide away" was brought to the attention of the Loew office, they cancelled the time held by the turn and revoked Michaels' franchise.

Bethlehem, Pa., Sept. 7.

The first regular Shubert vaudeville program opened here Labor Day at the Kurtz theatre, W. H. Heiberger, manager. The show plays two performances daily but the house is not considered as a part of the regular Shubert circuit. It is used more by the Shuberts as a break-in theatre and is the only Shubert-booked vaudeville with a split-week policy.

The running order of the first half program was Jolly Johnny Jones, Harper and Blanks, Frances Renault, Three Chums, Ziegler Twins. The management expressed itself as well satisfied with the show. It plays for 75 cents top at night and 35 cents at matinees.

Mr. Heiberger said he had sent a wire to the Shubert booking office congratulating it on the first bill sent in before the regular circuit opened.

The last half bill this week has so far James Thornton, Althoff Sisters, The Riels, Libby and Sparrow. The Kurtz seats 1,300.

Arthur Klein, the Shuberts' vaudeville booking manager, when asked this week if his office intended supplying outside theatres with bills, said that while the Shuberts had received a large number of applications, none would be given attention until after Shubert's own circuit had thoroughly started.



**EDWARD MILLER**

Late Feature of "Passing Show of 1919"  
IN A SONG CYCLE

Artistic Direction LOU SILVERS, Business Direction LEO FITZGERALD

### BOOKING MIX-UP

**Pantages and Keith Offices Claim  
Rae Samuels**

A three-sided controversy between Rae Samuels, Pantages Circuit and the Keith office was brought before the managers' association this week for arbitration.

According to the principals, Pantages' local representative made a verbal arrangement with Miss Samuels for a Pan route. Marty Forkins, an agent and Miss Samuels' husband, meanwhile had secured a Keith and Orpheum route said to have been \$1,350 a week.

Pan accepted the tentative terms by wire and the contracts were mailed to Miss Samuels by the Pan Circuit. Miss Samuels thereupon notified the local Pan office she had signed with the Keith and Orpheum people.

Pantages countered with a complaint to the association, contending a prior verbal agreement and asking that Miss Samuels be held to it. "Up to Wednesday the association had not rendered a decision. All parties concerned seemed reticent to discuss the mix up, with Forkins contending that

the matter was simply a case of an offer made and rejected.

Asked about a report that Forkins or Miss Samuels had delivered billing and photographs to the local Pan office, Walter Keefe said they had not.

In response to further questions Keefe intimated the matter laid before the association was to settle whether Forkins had the authority to negotiate for Miss Samuels outside of the Keith office.

### ETHEL LEVEY AT \$3,000

Ethel Levey will not open her forthcoming American tour in the middle west, as previously reported, but will start at Keith's, Washington, Nov. 8. Miss Levey's return bookings on the Keith time embrace 20 weeks. She is reported receiving \$3,000 weekly. M. S. Bentham arranged the engagements.

### 'FLORADORA' IN VAUDE

The Shuberts placed a road company of "Floradora" in rehearsal Tuesday. In addition to the regular company the Shuberts are preparing a tabloid version of the piece for vaudeville.



## WELFARE LEAGUE OF SING SING APPRECIATIVE OF VOLUNTEERS

Requests Variety to Express Gratitude Through Temporary Suspension of "Sing Sing Bulletin"—Regular Friday Night Performances.

Ossining, N. Y., Sept. 7. Through the temporary suspension of the "Sing Sing Bulletin," the official publication of the local institution, the Mutual Welfare League has requested Variety to pending the resumption of the prison's paper, it will publish acknowledgments to the artists who voluntarily appear here each Friday night, for the amusement of the prisoners.

Variety agreed to print the appreciative comment and Edward T. Lynch, director of entertainment for the League here, submits the following on the performance of last Friday evening:

**Vod-V-Vil at Sing Sing Prison**  
The Entertainment Department of the Mutual Welfare League of Sing Sing Prison wishes to express its lasting gratitude to the members of the theatrical profession for their kindness in the past. We sincerely hope and trust that they will continue their performances as they have heretofore.

No one factor has been greater than the stage and the silver sheet, in bringing a ray of sunshine into the lives of the "men in gray behind the walls."

Through the generosity of Messrs. Briggs & O'Neil of the Victoria theatre, as well as the artists, we again had another pleasant evening on Friday, Sept. 2d.

The first act was Hart and Francis, novelty jugglers. Both men performed exceptionally well in their juggling of straw hats and aeroplane hoops.

The second act was Dorothy Dahl in "Artistic Nonsense." Miss Dahl has a very pleasing voice. She sang a number of original songs and gave an imitation of a "flapper" at a movie show.

Both acts played to a capacity house of 1,100 and were exceptionally well received.

We finished the evening's program with Priscilla Dean in "Reputation," a very good Universal feature. A Rolin Comedy and the International News.



**JACK NORTON**

"BUBBLES"

Late Star of "Flo-Flo," Sept. 5, St. Louis; Sept. 12, Memphis; Sept. 19, New Orleans.

**ACT BOOKED 4 YRS.;  
\$750,000 INVOLVED**

**Casey Agency Closes Record Deal for Singer's Midgets**

The booking of the Singer Midgets for a four years tour of the Keith and Orpheum Circuits by the Pat Casey Agency, represents the largest individual vaudeville contract ever negotiated in America. The Singer act opened at Keith's Indianapolis this week, with bookings to follow on the Keith and Orpheum time that will keep them busy until 1925.

The gross amount of money that the Singer act will receive under the contract approximates \$750,000. A contract of these proportions appears significant in the light of an announcement by British vaudeville managers recently that they would make no engagements for a period exceeding one year.

**ACTOR CHARGED  
WITH KILLING**

**Harry Bachelder, Club Entertainer of Phila., Arrested**

Camden, N. J., Sept. 7.

Harry Bachelder, well known in Philadelphia as a blackface comedian and club entertainer, was arrested in Tuckahoe near Atlantic City Aug. 30, charged with the mortal shooting of Constable William F. Cramer of Camden.

Cramer went to Tuckahoe, where Bachelder runs a bathing beach to serve a writ of replevin and to seize an automobile owned by Bachelder, in satisfaction of a judgment for \$20 and \$20 court costs.

It is alleged that Bachelder warned Cramer not to come near him and when the officer advanced shot him three times. The constable died in an Atlantic City hospital the next morning. Bachelder gave himself up after going to the home of a friend in Audubon. The police say he admitted the shooting, but declared he fired in self defense, Cramer having drawn a pistol.

Showmen in Philadelphia speak well of Bachelder's reputation. He is considered wealthy.

**LIGHTS' LAST SHOW**

The last show of the season was held at the Lights Club, Freeport, L. I. Saturday night. The bill was supplied by the Keith office. Leo Morrison handled the stage.

Those to appear were Sharkey, Roth and Witt, Leipziger, Lidell and Christie and the McCarthy Sisters.

**"Hope to Die" for Miss Goodrich**  
Edna Goodrich will return to vaudeville for the coming season. Miss Goodrich will do a two-people sketch entitled "I Hope to Die," which was recently tried out by Jane and Irwin Connolly.

**Steiner and Rose Dissolve**

The partnership between Doc Steiner and Max Rose, was dissolved this week. They had joined in April with offices in the Romax Building.

## FOREIGN ACT ARRIVING HERE TO ESTABLISH ORIGINALITY

**P. T. Selbit Claims 'Sawing Through Woman'—Alleges Goldin Doing "Copy Act"—Chesterfield Renders Odd Decision—Keith and Shubert Clash.**

This week will see P. T. Selbit in New York, coming here from England to establish, as he says, his creative right to the act known as "Sawing Through a Woman." Selbit alleges that Horace Goldin, who is doing a similar turn called "Sawing a Woman in Half" is using a "copy" of his origination.

Selbit held a contract for Shubert vaudeville with his magical novelty. Upon Goldin producing a similar act the Shuberts cancelled upon the ground Selbit had agreed to furnish a new act, whereas he would have to follow Goldin who was then appearing on the Keith time. Goldin is said to have received Keith bookings after it became known Selbit had been engaged by the Shuberts. Upon Selbit being informed in London of the cancellation, he replied he would bring his novelty over here anyway and at the same time make good his

assertion he had created the "Sawing Woman" illusion. Some years ago Selbit was the originator of "Spirit Paintings" and presented the turn at Hammerstein's Victoria, New York.

Selbit, who says he is a member of the National Vaudeville Artists in New York, of which society Goldin is also a member, filed a complaint with the N. V. A. against Goldin, claiming a copy act infringement. Henry Chesterfield, secretary of the society, says the matter was threshed out and Goldin awarded priority rights to the illusion on the ground Goldin was the first to perform it in this country. Asked what investigation was made as to Selbit's claim of origination, Chesterfield replied that phase of the dispute had not been gone into.

It is possible that shortly after Selbit reaches New York he will give a private demonstration of the "Sawing" trick.

## SPORTS

George Page (Variety) now playing centre field for Greenville, S. C., in the South Atlantic League is burning the league up hitting, 318 and fielding sensationally. In a recent game between Greenville and Charlotte, Page climbed a tea-room sign on the centre field fence and balancing himself with his right hand, speared a terrific drive with his left. It was voted the most remarkable catch ever seen in the history of the South Atlantic and probably in baseball. Page is a graduate of the New York sand lots and was the semi-pro Babe Ruth with Jeff Tesrau's Bears where he hit 15 home runs early this season before reporting to Lew Wendell's club in the south. It's a pipe that this sensational youngster will be in a big league uniform in 1922. He's the best prospect since Rube Oldring flashed around the local lots with the Murray Hills and Ontarios.

With an opening that was anything but encouraging, the Saratoga Racing Association closed its mid-summer race meeting at the Spa last week in a blaze of glory. The attendance at the Spa the first two weeks was not up to expectations, but the crowds increased the latter half of the season and pleased the racing officials. The meeting was successful in all ways. President R. T. Wilson declared. The efficient policing of the Pinkerton agency was commended on all hands by turf patrons, Captain Dubane coming in for a large share of the praise. Early in the season the Pinkertons made a drive on suspicious characters and drove 50 pickpockets out of town. But two arrests were made at the track, "dips" being nabbed on both occasions before they had a chance to "operate." Morvich was crowned the champion of the year when he handily won the rich Hopeful stake from a big field, the value to the winner being \$34,900. The champion, which has won nine straight races, is owned by Benjamin Block and is the first horse he has ever owned. Block, a generous sportsman, is reported to have given half of the purse away. Johnson, who rode Morvich, was given \$3,000 and Trainer Burwell received \$10,000 from Mr. Block. It is said. Maxie Hirsch, the trainer, drew down a commission of \$3,000 on Morvich's victory. Much of the success of the Spa meeting was due to the efforts of Chris Fitzgerald, who handled the publicity. Fitz instituted an innovation in the press stand this season by writing a story on the results of the day's big races, together with the list of the celebrities in attendance, and passing the "copy" to the turf writers before the last race was run. This "copy" greatly aided the writers, especially the paragraphers. Fitz is also handling the publicity for the Belmont meet.

According to Jess Willard, the delay in setting a definite date for a match between him and Jack Dempsey is due to the latter's hesitation in signing a contract. While in Toledo

ka the ex-champion stated that he was already training for the prospective fight and will see his present weight, 265 pounds, down to 238, his weight when he lost the championship to Dempsey in Toledo in 1919. He said, "I am doing about three miles of road work daily and besides this some gym work. I have been doing a lot of outdoor work on the farm this summer and am in pretty good shape right now. I am trimming off about a pound a day." He also said that he was in constant communication with Tex Rickard and Ray Archer, Willard's former manager, and denied that the delay in fixing a date for the fight was due to any doubt Rickard might have as to Willard's condition. "Rickard knows that I am in pretty good shape right now, and that I can be fully prepared for a fight within a few months," he declared. "The delay is due to getting Dempsey to sign on the dotted line. Once Jack comes across with a contract business will pick up."

Boxing received another setback in Albany Tuesday night when Referee Claude Tibbits declared a "no contest" in the seventh round of the bout scheduled for 12 between Barney Adair and Mickey Donley at the Chadwick baseball park. Donley refused to fight and the fiasco sickened the Albany fans, many of whom left the park before the referee halted the affair. To Adair's credit it must be said that he was willing to fight, but Donley was content to stall through the mill. At the termination of the sixth round, Referee Tibbits warned both men that if they did not show more fight in the next session he would stop the bout. The fighters failed to heed the official's warning, and he sent them to their corners before the seventh round was a minute old. The fans filed out of the park disgusted. In a slashing semi-final of ten rounds, Red Mack received the judge's award over Lefty Pierce for the lightweight championship of Albany.

Christy Matthewson went into Saranac village for a haircut last week—the first time "Big Six" had been there since he was taken north as a sufferer from tuberculosis. The famous pitcher looked "all to the merriness" from a physical point of view. He strolled around a little and was even allowed to watch a few innings of an amateur ball game. His delight at that can well be imagined. Matty has his heart set on a fishing trip, which is almost as near and dear to him as a battle on the diamond. If his condition continues to improve his wish will probably be fulfilled.

"When Dreams Come True," the speed boat owned by John Connts, won the annual five-mile race held by the Lake Hopatcong Yacht Club last Saturday. "Paddy," owned by Bert Baker, was also one of the entries but did not finish in the money.

Mille Gade, Danish champion, started to swim from Albany to New York this week.



**TECK  
MURDOCK and KENNEDY**

LATE FEATURES FROM MUSICAL COMEDY  
Now Playing the Pantages Circuit

The Minneapolis "TRIBUNE" said: "MURDOCK AND KENNEDY, late stars of musical comedy, prove the biggest hit of the entire bill. Both of these entertainers are favored with immensely pleasing personalities and they romp through several songs and dances in big time style." Vaudeville tour direction EDDIE RILEY.



**"AUDIENCE ACTS"  
MEMBERS CLINCH**

**Stan Stanley Tries to Punch Charley Granese**

The controversy between "audience" acts broke out afresh Monday afternoon at Keith's Alhambra when Stan Stanley waited in the first entrance after the completion of the Jean Granese act and took a punch at Charley Granese, one of the male members of his sister's turn who makes an "audience" entrance.

The Granese act had been added to the bill at the last moment to replace Rone and Gaut who were ill. Stanley was on the program in fourth position was next to closing and did exceptionally well at the matinee.

Monday night the turns remained in the same positions with no further differences reported.

**HART'S BIG TWO**

Presenting George Walsh and Charlotte Walker in Sketches.

Joseph Hart has placed George Walsh, the picture star, and Charlotte Walker under contract and will present them in vaudeville in sketches.

The Walker vehicle is to be entitled "His Affinity" and will have four people, while the Walsh act is to be "The Killer," also with a four-people cast. Albert Cowles is the author of both playlets.

The same author has also written

a sketch in which Mitchell Lewis is to appear. The Shuberts have been negotiating with Mr. Lewis to present his playlet on their circuit.

**PAUL MORTON IN REVUE**

Paul Morton (Morton and Naomi Glass) will head a new tabloid musical comedy called "The Love Hunter" written by Alan Brooks and produced by George Choos. Sam Hearn wrote the music.

The cast includes four men and three women. Miss Glass will not appear in the turn.

**FOR ROSE COGHAN**

Rose Coghlan will re-enter vaudeville for the coming season. Lewis & Gordon have secured a sketch in which she will start rehearsals shortly.

**MARRIAGES**

Virginia Lee, Village Follies, to Carl Stedman Wheeler, non-professional, Boston, Aug. 31.

Genevieve Provost to Joseph Bradley, Sept. 1, in Youngstown, Ohio. Both are members of the Santos and Hayes Revue. Adele Ritchie to Saul Marshall, with the act, were married at the same time.

Madeline Richers, former "Floradora" girl (the revival) to Hana Stengel, the cartoonist. They are living in Woodstock, N. Y.

Alan Brooks, by the Shuberts, to be starred in a new play entitled "The Dangerous Man," by A. Washington Pezet.

Gladys Caldwell, prima donna, with the new Al. Johnson show.

Fred Hiebrand, to be featured in "The Rose Girl" (Shuberts), Louis Simon and Shep Camp also re-engaged.

Warner Gault replaces Warren Jackson in "The Broadway Whirl" at the Illinois, Chicago.

# SHUBERTS OPENING FIVE HOUSES WITH VAUDEVILLE ON SEPT. 19

**Five More Each Week After Until Circuit Is Fully  
Opened—Names of Engaged Acts Withheld—  
Managers For Vaudeville Appointed—Shows Are  
Carrying Own Musical Director.**

Shubert vaudeville is scheduled to get under way beginning Monday, Sept. 19 when a unit of five houses on the circuit will throw open their doors with Shubert Select Vaudeville. The houses marked as the first are the 44th Street, New York; the Shubert-Crescent, Brooklyn; the Majestic, Boston; the Euclid Ave. O. H., Cleveland, and the Academy of Music, Baltimore.

The present plan of Lee and J. J. Shubert is to open five houses on each succeeding Monday until the entire circuit is in operation. Of the theatres that are to open Sept. 26 there is but one selected at present, the new Imperial at 59th street and Seventh avenue, New York. The houses listed are the Forest, Philadelphia; Chestnut St. O. H., in the same city; Woods' Apollo, Chicago. Sam S. Shubert, Pittsburgh; Academy of Music, Baltimore; Shubert-Belasco, Washington; Rialto, Newark; Capitol, Springfield, Mass.; Strand, Louisville, and also, according to a statement made in the Shubert offices, houses which the firm controls in St. Louis, Kansas City, Buffalo, Rochester, Syracuse, Indianapolis,

Shubert-Belasco, Washington; William Masaud, Strand, Louisville; Albert Walle, Capitol, Springfield, Mass., and C. J. Gross the Liberty, Dayton, O. The Imperial, New York and the Apollo, Chicago managers are yet to be named.

All told there are 15 houses listed as those that are to form the opening stands of the first three weeks.

The Shubert producing departments are engaged in readying the attractions that are to form the big features of the entertainment. The plan is to have a dramatic punch at the conclusion of the first part of each of the bills and a tabloid version of one of the musical comedy successes as the concluding feature of each of the shows which are to travel the circuit intact. Each one of the organizations is to carry a musical director which may obviate the necessity of the players appearing for the usual Monday morning rehearsal. The director will rehearse the orchestras in each of the new houses played.

Standard vaudeville acts are to complete the balance of the bills. To date it is said that upward of 200 vaudeville turns have been placed under contract to start at various points

## BEN BERNIE NOW

Will Succeed Frank Fay as Major Domo at Reisenweber's.

Ben Bernie, the vaudeville violinist monologist will succeed Frank Fay as major domo at Reisenweber's Paradise Room. Fay's contract expires Sept. 18. The following night Bernie will inaugurate his "Midnight Club" which will hold forth from 11 p. m. until 5 a. m.

Bernie will install a 10 piece band which he will lead and also do his "wise cracking" specialty at intervals. Several other "names" are being angled for with Sally Fields, P. L. Baker and Aunt, Jemima mentioned as possibilities.

More prominent Friars have reserved tables for the opening. Bernie intends playing vaudeville later with the band as an added attraction.

## KEENEY PAYS BONUS

Takes Lease of New Bay Ridge From Fox Sept. 19.

Frank Keeney takes over the former Fox Bay Ridge, Third Ave. and 72nd St., Brooklyn, Sept. 19. Keeney will install a seven-act and feature picture pop vaudeville policy, similar to that played at Keeney's, Brooklyn. The new Keeney acquisition, although in Brooklyn, is approximately six miles from Keeney's Livingston street house.

Fox had the Bay Ridge until June, 1922, with Keeney having leased the house, following the expiration of the Fox lease. Keeney, however, arranged for immediate tenancy by paying Fox a bonus and taking over the Fox lease up to next June. The Amalgamated Booking Office, with Louis Pincus taking care of the booking, will supply the new Keeney theatre.

## BROOKLYN HOUSES

The Majestic and Academy, Brooklyn, open their Keith Sunday concerts this week Sunday, Sept. 11. John McNally of the Keith office will handle the books as usual with the policy of eight acts at the Majestic and six at the Academy remaining the same as last season.

## NEW HEIGHTS HOUSE

Max J. Kramer heads a new corporation called the Broadway-Hamilton Place Co. that will erect a new 2,200-seat theatre on the square block running from Broadway to Hamilton Place and 138th to 139th street, New York.

The Montifore Hospital formerly occupied the site. The policy of the theatre has not been announced, but it will probably be straight pictures.

## CANTOR'S LAND DEAL

Eddie Cantor is now a real estate man on a large scale, having recently purchased a 400-acre tract on Lake Lucerne in the Adirondacks.

Cantor, according to report, will make the Lucerne purchase the nucleus of a new theatrical summer colony, with the building of bungalows in time for occupancy next summer.

## NELLIE DALY RETURNS

Nellie Daly, of the variety team of Gover and Daly, a standard team for many years will break in a new single turn, shortly, consisting of character bits, eccentric dancing and special comedy song numbers, written by William R. Meyers.

## JIMMY DUFFY'S ACT

Jimmy Duffy and his vaudeville act of four girls "The Horrors of 1921" went into the "Greenwich Village Folies" Tuesday night.

Duffy will do his vaudeville act intact but will not appear elsewhere in the performance.

## SIX-YEAR-OLD PRODIGY

Miss Mikee Graham, a six-year-old piano prodigy, having from Minneapolis has arranged to make a series of music recitals for the DeLuxe Reproducing Roll Co.

## R. S. MOSS' FRANKLIN OPENS IN THE BRONX

**New Pop Vaudeville Theatre Seats 3,000—Festivities at Opening**

The Franklin, the new R. S. Moss' vaudeville and picture house opened Monday night with the usual flur and festivities. The new house is a 3,000 seater at 161st street and Prospect avenue, (Bronx) in a densely populated neighborhood. It is booked through the Keith office.

In addition to the regular bill of six acts the following appeared during the evening: Patricola, Sam Ash, Ford Sisters and Band and Van and Schenck. The regular program consisted of The Royal Gascognes; Wells, Virginia and West; DeVolf Girls; Handis and Millis; Jimmy Lucas and Dave Harris and Band.

The house is a beautiful example of modern theatre construction with a front of light brick and architectural terra cotta. The vestibule is 20 feet square.

## "OPPOSITION"

Colonial Preparing to Combat the Imperial.

Keith's Colonial at Broadway and 62nd street, which opens Sept. 19, will have Shubert opposition at the Imperial at Seventh avenue and 58th street. The Imperial is scheduled to open Sept. 26.

The Colonial will receive special attention from the newly created Keith booking committee and will start off with an "all comedy" nine-act bill.

According to officials in the Keith office it is planned to make the Colonial the "banner" house of the circuit, in so far as strong bills are concerned.

The house will be booked by Leo Morrison under the personal supervision of I. R. Samuels.

## MRS. CARROLL APPEALS

Estelle Carroll, wife of Harry Carroll, the songwriter, has retained Kendall & Goldstein to contest the confirmation of the referee's opinion recommending the reduction of Carroll's alimony from \$200 to \$50 a week.

Referee Leighton Lobdell on turning in his findings to Justice Vernon M. Davis stated that Carroll's income prohibited the \$200 alimony and \$1,000 counsel fee decree under an order signed by Justice Nathan Bijur, following Carroll's appeal from the court order.

House, Grossman & Vorhaus appeared for the appellant.

## GOLDIN'S PRESS STUNT

Two Hundred Film Trailer as Prologue to Magic Act

Horace Goldin is using an innovation for a vaudeville act, in infringing patrons of the different Keith houses of his future engagements, in the form of a moving picture trailer of approximately 200 feet in length, which shows Goldin doing some preliminary stunts, which cut off just as he is about to start his "Sawing a Woman in Half Trick." Carroll Pierce, of the Keith publicity staff, worked out the publicity idea for Goldin.

## CONEY'S MARDI GRAS

The Coney Island Mardi Gras begins Monday night (Sept. 12) and continues until Sept. 18. There will be parades the first five nights, with floats, etc. A concentrated show will be made at the "Blue Laves" by most of the floats and tableaux. Saturday afternoon (Sept. 17) there will be a baby carriage parade with prizes for the best looking youngsters. No parade Saturday night.

Henderson's Coney Island will run midnight shows during the Mardi Gras week, showing pictures for the late stayers.

## ENGAGEMENTS

William Dunforth, leading comedy role in "How and Time" (Shubert O.). Janet Adair, Al Johnson show.



## MISS FLO SHERLOCK of the SHERLOCK SISTERS AND CLINTON

International Favorites in "Songs, Style and Syncopation"

After returning from a most successful European tour we have been playing 50 consecutive weeks of Loew time; pleasant surroundings, cordial treatment and good theatres. Best wishes to Mr. Marcus Loew.

State Theatre, New York, Now (8-11) Direction—MARK LEVY, America, and HARRY BURNS, Europe

## AN ENGLISH OPINION ON AMERICAN ACTS

**90% Dressing and Scenery—Salaries Keep Best Americans at Home**

An English theatrical publication, in a lengthy article headed "A Few Thoughts on Modern American Acts," makes the following comment on present-day American vaudeville importations:

There is quite a large importation of American acts into this country going on again just now. From what we see of the majority of them, they will not be able to teach our performers much, except, perhaps, sometimes in the way of stage dressing and scenery. In fact, some of these American acts appear to be compounded of 90 per cent scenery and dressing, which does not leave much of a percentage for real talent. In the past we have had American acts over here which have stood out and created sensations. They only had to appear to make a genuine success. Sometimes, now-a-days, things of this kind will still occur and when they do they are exceedingly welcome.

On the whole, however, the real big acts in America do not seem to come over here. Possibly we do not pay the money they get on the other side, although it is a matter of regret in many quarters that foreign acts can, apparently, always command more money in this country than can British acts of equal or even superior merit.

According to accounts we receive from America, the vogue of the act which is practically all dressing and scenery is very great and, as a result, real talent is not being stimulated, it is said, out there to the extent that it formerly was. It is difficult to say conscientiously that the present American performers are, on the whole, half as good as were their predecessors. Over here, of course, we stand more for talent and less for dressing up, although, as a matter of fact, there are many British acts that can be improved by a little more attention to scenery and stage costumes.

## ILL AND INJURED

Illness resulted in Bernice Cameron of the Jarvis "Wheel of Mirth" on the Pantages circuit, being confined to the hospital for a week during her stay in San Francisco. She was out of the act last week also, recuperating from her ailment.

Daniel J. Harrington, agent, broken arm, now recovering.

Marie Day, with Parley's "Wheel of Mirth," has had to give up her work due to a serious operation in Spokane. She is now on her way to her home in Wayne, Kan.

John Philip Sousa, thrown from a horse at Noble, Pa., suffered a gash in the head and other serious injuries.



## HUSTON RAY

"AMERICA'S YOUTHFUL CONCERT PIANIST"

Re-engaged a second week at the Strand, New York as concert soloist. Next week (Sept. 12) B. F. KEITH'S PALACE, NEW YORK.

Management HARRY WEBER. Steinway Piano exclusively.

Toledo, Providence, Toronto and Montreal.

The managers of the houses first to open will be Sam Tauber at the 44th Street, Frank L. Girard at the Shubert-Crescent, Brooklyn; Chas. McClintock, at the Baltimore Academy, Henry Taylor for the Majestic, Boston, and Robert J. McLaughlin at the Euclid Avenue, Cleveland.

Mr. McLaughlin, in addition to being the manager of the Cleveland house which is to play Shubert vaudeville, is also interested in the new Ohio, the Erlanger legitimate stand there and holds the franchise direct from A. L. Erlanger. McLaughlin had the Euclid under lease for the last year taking it over in May, 1920, for a stock summer season and then retaining it to play the legit attractions until the new house was completed.

Other managers placed for Shubert vaudeville are Whitaker Ray at the Chestnut, Philadelphia; Louis Altmann for the Sam S. Shubert, Pittsburgh; Chris O. Brown, Detroit O. H.; Detroit; Frank L. Smith, Rialto, Newark; Ira J. LaMotte,

along the Shubert circuit as the houses open up. Many of these acts are now playing other circuits and a number are with fairs and other outdoor amusement places with their contracts not to start until October.

The opening bills at all of the houses are being kept secret by the Shubert organization. Although an advance newspaper advertising campaign is to be started this Sunday none of the names of the acts will be given. The newspaper announcements are to be but a formal notification that the houses opening on Sept. 19 are going to present a change of policy. The week following the names of the acts are to be made public.

## FOREIGN ACTS ARRIVE

The Empress of India, which arrived here Sunday, brought over the Novelty Clatons and the Johannys, who will play the Keith Circuit, and Griff, booked by the Shuberts.

Torino had also engaged passage but failed to put in an appearance in time for sailing.



## SAN FRANCISCO SHOWS

### THE WILL KING CO.

San Francisco, Sept. 7. — The Will King Co. recently opened the Ye Liberty, reopened with King's original company as the attraction. Business all day Sunday and at night was overflowing. Monday found a full downstairs and three-fourths balcony to greet King's return to Oakland. Although there wasn't a writing line for the second show Monday night is looks as though the house will pack them in after a week or two when the Oaklanders realize what a show they are receiving for their money. Price of admission is 60 cents including war tax. Besides the King show there is a feature picture and film news.

"Hello Oakland" was the title of King's initial Oakland production. The settings were beautiful. One of a garden site with grass circles standing straight up in the air some 10 or 12 feet was especially good for applause, despite King used this at the Casino here last season. A chorus of 30 pretty girls rivaling his San Francisco line adds great strength to King's Oakland company which has quite a lead in itself by King's presence in the cast.

The offering for the week although devoid of anything connecting it with the name was a suitable one for ushering in the season. It was a typical King production and had material good for continued laughter. King and Lew Dunbar as the old lark Leschinsky and Mike Dooley, respectively, did the delivering in the pinches and earned strong approval. King's entrance on the stage after the opening number by the girls brought a little speech from the comedian as a token of thanks to Oaklanders for turning out and was taken so well the applause lasted for fully two minutes. All of the principals came in for applause as they made their debut on the Century stage.

Reece Gardner continues as the straight man and has his old personality to win him an Oakland welcome always. With Jackie Bruner the new ingenue he lead a musical number. Miss Bruner has a classy appearance for her new part but the absence of Clair Starr will no doubt be felt. She seemed to win with a specialty song.

Will Hayer remains as character man and for the first time in months he appeared as plain Will Kayers working in straight as one of the lovers in the play. Incidentally, leading one of the numbers Hayer displayed a fine voice more of a light bass yet somewhat false. Singing "Moonlight" he scored a well earned hit and now that the ice is broken will probably do some singing right along.

Garret Price who joined the San Francisco company a week before as juvenile was switched to Oakland and displayed a nice voice. Bessie Hill as the soubrette and Honora Hamilton doing characters look as good as they did last season and held up with some fine work.

As in his San Francisco appearance Diero carried away the applause bit of the evening. He went over tremendously with a few selections on his piano accompaniment. The Golden Gate Four, King's nifty quartet, still know how to harmonize well and aided greatly in several of the numbers. Dorothy Neville easily ran off with the singing honors of the evening displaying an excellent voice for light opera numbers both in English and Italian. Little Grace Astor and Alma Holloway look good in a specialty dance as does Alma Astor singing "I'm Nobody's Baby" her type of a song. Nell Harding is in charge of the numbers.

Class is written all over the show. It is really something entirely new for Oakland. Former musical shows in that city have always been of the mediocre type and have never before been staged so elaborately as King is doing. As soon as the people discover that the house is there to stay and when advertising announcing the opening of the Century its increased business is a certainty to climb. The music is excellent. Herman King in charge of the orchestra is working fine. At the piano he gives a decided favorable taste.

The house has been renovated mostly where the old boxes formerly were and on the stage. The boxes have been replaced by glass railings.

We Cater to the Profession

**Pradford**  
CLOTHES SHOP

The House With a Conscience  
111 Powell 265 Washington  
San Francisco Portland, Ore.

**A. C. BLUMENTHAL & CO., Inc.**

REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

forms for the girls to dance on and have been arranged so neatly that it is difficult to detect their purpose until a number reveals their use. The idea has been carried out to make the house as close to the Casino in San Francisco as possible. Lew Newcomb, formerly with the Casino, commenced as manager of the house along with the first King show.

### ORPHEUM, FRISCO

San Francisco, Sept. 7. The Orpheum bill this week ran through in capital style. It held a couple of sketches, serious and farcical, and good specialty turns.

Sarah Padden and Co. had headline space and was the big thing of the show. Miss Padden appears to better advantage than ever in this dramatic playlet which held rapt attention and was vigorously applauded at the close.

Holdovers occupied the early section. The Marion Morgan Dancers opened, a position below their deserts. George Ford and Flo Cunningham, second, landed in good shape. William Gibson and Regina Conneli in "The Honeymoon," always good for big laughs, registered in third position.

Edith Clifford with Roy Ingraham at the piano, following, was the first of the new arrivals to garner a hit. Her routine of good lyrical numbers was enthusiastically received and her her exquisite ermine wraps and her gowns won admiration. Miss Clifford announced she was the proud mother of a little girl who sings surprisingly well from an upper box during a costume change.

Frank Farren was received with much warmth in fifth spot putting over batches of stories, mostly ancient, in clever style. His sussed saledady gags at the finish landed solidly for a hit.

Artie Mehlinger and George W. Meyer furnished the bright spot in the bill next to last, while Clairmont Brothers, with clever ladder work, had enough daring to hold in the audience closing.

Josephs.

### HIPP, FRISCO

San Francisco, Sept. 7. The first half bill here had nothing big to offer, but made up a pleasing small time entertainment.

Appler and Appler, a mixed couple with bench and beach drop, offered songs with a sprinkling of kidding along familiar lines and some dancing. They opened quite well.

Lita Shirley has a sweet appearance, neatly delivered comedy numbers and changed gowns in view of the audience, shining particularly with a jazz dancing number at the finish. She was liked hugely and is a comer.

Burke and Burke offered a messenger boy talking skit to good results, getting away big with a dandy finish. Frank Shepard, billed alone, gets excellent comedy returns from an assistant whose silly expressions had the house howling with laughter. A kid plant in the audience for card and magic stunts also figures in the results.

The Royal Trio, males with balancing and strong feats on somewhat different apparatus, closed well.

Josephs.

### HIPP, FRISCO

San Francisco, Sept. 2. The second half bill at the Hipp is far from even pleasing. For the first time since the Hippodrome's opening several years ago when it was known as the Gaiety, the theatre appears ready for a general overhauling. During the past months the house has gradually become a topic for discussion concerning the ragged condition of the wall trimmings and the seats, some of which have "mountain peaks" protruding.

The Stutz Brothers, hard working gymnasts, opened the vaudeville with some new and highly entertaining balancing stunts. They show a few difficult strength-testing feats but lack woefully in showmanship. Ada Williams "plugged" two songs in second spot and was followed by George P. Randall Co., a comedy sketch entitled "Mr. Wise" which has a few good lines for laughs furnished by Randall himself. Two other members of the company, Rose Marston and Keleey Conboy fail to show up well. Miss Marston displayed a wardrobe which had plenty room for improvement. Randall carries the act faultlessly despite the inefficiency of his support.

George Reed and Alice Lucy, daisy appearing couple, the woman working on the piano and the male member singing familiar songs. They

## STOPS BUILDING THEATRE IN FRISCO

### Proposed Loew Union Sq. May Not Materialize

—New State Theatre

San Francisco, Sept. 7. — Construction work on Loew's Union Square theatre, Post and Powell streets, diagonally opposite the St. Francis hotel, will not continue when the builders' strike is settled here, according to a report about town. Despite that ground was broken several months ago for the erection of a theatre and office building on the site and that plans were exhibited in several parts of the city it is understood Ackerman-Harris (Loew's western representatives) are having new plans drawn up for an exclusive office building.

Everything was in readiness for the second new Loew theatre. Another, the State, is half through on Market and Taylor streets. The fact that the Hippodrome runs vaudeville and pictures and that the new State will have a similar policy besides the Casino's vaudeville and musical comedy policy are taken as the reason for the stopping of work on another and alleged unnecessary Loew house here.

### George Allen in the Valley

San Francisco, Sept. 7. George Allen, formerly assistant manager of the Oakland Orpheum and later manager of the Salt Lake City Orpheum, who was scheduled to succeed Manager Harry Cornell in Oakland, has been appointed manager for the Orpheum Valley shows at Fresno and Sacramento.

failed to make an impression mainly because they have no material worthy of consideration. The woman has beauty and a pretty gown while her partner looks fresh and clean and gives the impression that he could work to good advantage with new goods. They close with uncalled for get-away dance and nut song that takes the class away.

Two women, both the possessors of a pleasing voice, a man with a good clear baritone voice and a third woman who dances exquisitely, are Madame Verobell and Co., fifth on the bill. The man should be allowed to do at least one solo; he shares a duet with one of the women. His voice calls for more than this. The dancing girl billed as Virginia looks like a million dollars in an Egyptian number and goes better yet with a special number kicking over her head either forward or backward.

The two final acts were the class. Frank Rogers colored is a ventriloquist of merit. In next to closing he registered a solid hit with a colored dummy and a white one on his knees and brought some hearty laughs in arousing an argument between them. To close he gives an imitation of a circus announcer some hundred feet away.

Artos Dep, male bar comiques attired as clowns have appearance, personality, showmanship and difficult stunts for a successful showing. They closed the show with a strong bit of applause for their comedy and straight efforts of the bars. Neither talk but their smiles make up for the stillness.

"Al Souls Eve" and a comedy picture complete the bill.

### PANTAGES, FRISCO

San Francisco, Sept. 7. The Pantages bill gave good satisfaction this week despite the presence in the show of only a couple of the fair sex.

Carlton Emmy and His Mad Wags, programmed next to closing, closed the second show Sunday, the Italian Quartette not appearing at this show owing to the length of the bill. Emmy's clever chatter and manner of putting the dogs through a speedy routine landed solidly, creating interest and laughs surpassing the usual dog act.

Shelton Brooks, with corking material was an easy hit, but the melody of his own songs could be announced more emphatically.

Scamp and Scamp opened exceedingly well, the clown injecting some regular comedy for big laughs. Santucci was compelled to play numerous encores, stopping the show completely.

Gus Blumore and Esther in second spot, with Gus's wildman foolishness, got many laughs. The girl is cute and renders valuable assistance in the routine including songs.

"The Bandit" proved an interesting sketch with Edward Brown giving an excellent account of himself as the Mexican robber. It scored strongly.

Josephs.

## FRISCO ITEMS

San Francisco, Sept. 7. William Kellner has been manager of the Stockton Hippodrome from last Sunday, when the musical comedy company sponsored by Max Dill opens for a season of stock.

One Munson and members of her "Manly Revue" received gold police whistles appropriately engraved from the White Plains, N. Y., police department during their stay at the Local Orpheum as a token for their part in a recent benefit show held back east for the "cops."

Wilbur Muck, who has been vacationing out this way for several months, opens at the San Francisco Orpheum Sept. 11.

Bobby (Uke) Henshaw, the Denley Sisters, Loring Smith, Natalie Dugan and Ed Reese set a precedent during their engagement at the Seattle Pantages when they motored 85 miles up.

Pete Pinto of Pinto and Boyle visited here last week on his way from New York to Honolulu where he will spend a vacation.

Jack Cook, Oakland newspaperman, formerly press agent for the Orpheum, is the press agent for the new Century in Oakland. Wood Soanes is handling the Orpheum news.

Harry Hume who replaced Phil Furman with Berlin's local offices a few weeks ago has been the recipient of many favorable reports in a local musical magazine the past few weeks.

Ed Flannigan of Flannigan and Morrison lowered Lynn Cowan's score of 89 in the Orpheum-Spalding golf tournament when he hung up a new record of 88 for the round.

The Savoy theatre, which closed after three weeks of Irish musical comedy, reopened Sunday with "Quo Vadis," feature picture.

A \$30,000 fashion show will feature the Theatrical Mutual Association's 31st entertainment and ball to be staged at the Civic Auditorium Saturday evening, Sept. 3.

San Francisco, Sept. 7. Mark F. Morris late of the Chicago Fred Fisher music offices now heads Fisher's San Francisco headquarters. He arrived last week.

Chad Rosebrook replaced Sam Newman as leader of the Hippodrome orchestra last week.

Bill Kohler is assistant manager to Lew Newcomb at the Century, Oakland.

### SANG KILLED

Chinese Female Impersonator Slain By Unknown Assassins

San Francisco, Sept. 7. Leon Quie Sang, aged 40, Chinese theatrical idol known as the Julian Eltinge of San Francisco's Chinatown, was murdered last week at his apartment near the Chinese theatre. A fusillade of bullets ended his life. The slayers escaped.

Sang, a female impersonator, was a member of the Suez Don Society, one of the quietest of the local Chinese tongs, which as a whole have been warring during the last year. For this reason the police first thought he was a victim of some tong highbinder, but since his murder it has developed he was courting the wife of another man.

### WANTS HER FREEDOM

San Francisco, Sept. 7. Comparing her husband with Nat Goodwin as having a penchant for pretty wives, Mrs. Wilhelm Gesner, formerly known as Billy Desosa when a member of Muck Sennett's bathing girl revue, has filed suit for a divorce at Waikuku, Maui, from Harry M. Gesner, automobile dealer of the Hawaiian Islands.

Mrs. Gesner is Gesner's fourth wife, having married him in San Francisco in 1919 after a whirlwind courtship at a hotel. She said, "He simply vanquished me from the start."

### YIDDISH AT SAVOY

San Francisco, Sept. 7. Samuel Grossman, lessee of the Savoy, has taken over the Republic in the Fillmore district, where he plans to open with a sound Yiddish stock company.

Opened in "Inspiration" on Coast

San Francisco, Sept. 7. Jack Holden replaced Elmer Geddes with "Inspiration" on the Loew circuit last week. He opened at the Wigwam.

## FEATURE FILMS FILL 3 LEGIT HOUSES

### Curran, Columbia and Savoy Playing Feature Pictures

San Francisco, Sept. 7. The Curran reopened Saturday as the Century with Fox's "Queen of Sheba" film. The original plans for interior decorations were temporarily abandoned due to strike conditions and booking contracts. The first road attraction is scheduled for the latter part of October.

"Quo Vadis" picture, opened Monday at the Savoy, dark since the failure of the McCarr musical comedy company.

"A Connecticut Yankee" opened at the Columbia Sunday following "Over the Hill," which was eight weeks at the Geary street house.

With the three pictures now running San Francisco lacks a road attraction.

### Perry Managing State, Frisco

San Francisco, Sept. 7. Eugene L. Perry, manager of the Loew State in Oakland, is slated to become manager of Loew's State, San Francisco, now under construction. The new theatre will be Loew's largest western house.

Paul Ash and his orchestra may accompany Perry to the new house.

### Levey Vaudeville in Reno

San Francisco, Sept. 7. The Rialto, Reno, Nevada, will commence with a Bert Levey vaudeville policy Sept. 23, using four acts two days weekly. The house is Levey's latest western acquisition.

### HIP GOING BACK

Reverts to Former Policy—May Be Again Week Stand

San Francisco, Sept. 7. Business at Loew's Casino having fallen short of expectations since its opening three weeks ago, Ackerman-Harris have decided to reverse the house back to its former policy of vaudeville, a comedy picture and Will King's musical comedy review. At present the house is using a feature picture—Will King review policy.

Next Sunday will find the old weekly program in vogue. It is expected that with this change the Hippodrome may soon be back to its original policy of full week vaudeville instead of the present split-week.

The doing away of the vaudeville at the reopening of the Casino was more or less of an experiment. Had Will King and his original company remained a different story might be told. With King and Lew Dunbar in Oakland, the new company did not prove the same magnet as the original one.

Sunday will bring another big change at the Casino. Lew Dunbar, King's opposite, who has been delighting local audiences with his Irish comedy dialect for several seasons, will return from Oakland and the original company to be featured at the head of the new company. He replaces Henry Shimmer. Jack Russell will remain to play opposite Dunbar. It is presumed Russell will work in Dutch while Dunbar will continue with the Irish character. Further it is announced that Dunbar will return from the Century at a salary double that of his present.

The change is quite a sacrifice on King's part. With Dunbar, King has made thousands of friends in the bay region. Both are well liked. King is of the belief that Dunbar will put the needed punch into his new company, and in this respect he is correct, as Lew's following numbers second to King alone.

### USE BOTTLE AS PLUG

San Francisco, Sept. 7. The manager of Loew's State at Oakland, Eugene L. Perry, caused to be distributed all over town last week blue medicine bottles carrying a label advising the people of Oakland to take the State Remedy, "twice weekly, every week, faithfully."

The "State Remedy" was described as a bi-weekly visit to the State theatre for "men, women and children who need a pleasant tonic."

Despite the opening of the Will King company at the Century, just across from the State, business at the latter house did not suffer.



# LOEW'S STATE CONTINUOUS WITH NEW WRINKLE IN SHOWS

Four Performances Daily With Extra Act in Last Show—House Doing Business All the Time—Keith Office Reported Keeping Close Tab.

There is a new wrinkle in the running of the vaudeville at Loew's State, New York, that opened last week. The State plays seven acts, giving four performances daily in the continuous showing, having five acts to a show. The final performance at night has six acts, in order that all of the turns shall appear three times. The acts do three shows each, making 21 turns on the day, while five acts to a performance would but equal 20 if the odd turn were not tacked on to the final performance.

With pictures filling in the interim, the State runs from 11 in the morning until midnight.

The Keith office is reported to have had three or four men daily visit the State since it opened to note the business. The State sells numbered tickets. The Keith people through purchasing a ticket early in the morning and another late at night would have a direct line on the business. It is said Marcus Loew had his attention attracted to this possibility, with the suggestion the strip tickets be changed about to confuse number getters. Loew, according to the story, replied there was no need to change tickets; if the house did business those outsiders interested might as well know the truth, and if it didn't do business, he said it would speak for itself. The strip ticket system remains unchanged.

The State has done business constantly since opening, even during the hot weather of last week, when nearly all other theatres along Broadway seemed to suffer.

The Loew people profess ignorance of whether the State is drawing on its show or through curiosity of amusement seekers over Broadway's newest house. Showmen, however, unbiased, say the State's scale of 50 cents at night and 30 cents in the afternoon is the theatre's drawing headliner.

No one has made any claims that the State had hurt the business of any other theatre, including Loew's New York, just across the street. It has been said, though, since the State opened with its 50 cents top, that eventually other picture houses in Times square might find it expedient to trim down their admission prices to successfully compete with the State and its split week policy of pop vaudeville.

## CHAS. HODKINS PUT IN CHARGE OF EAST Becomes Pantages Personal Representative This Side of K. C.

Chicago, Sept. 7.

The appointment has been made by Alexander Pantages, of Charles Hodkins, to be Pantages' personal representative east of Kansas City, including New York. The representation takes in Pantages' affiliated bookings, such as the Miles houses.

Hodkins will headquarter here but otherwise it will have no effect upon the local Pantages agency, of which Jimmie O'Neal is the booking manager, nor the New York Pan office, where Walter F. Keefe reigns.

In the general representation Hodkins will have authority to adjust controversies and misunderstandings of any nature arising on the Pantages time within his jurisdiction. He will also make inspection tours of the Pantages houses and offices within his territory.

Hodkins formerly was an independent booking agent of this city, supplying a string of southern vaudeville theatres that later became linked with the Pan circuit. Hodkins at the time of turning over his houses to Pan effected an understanding through which he remained with them.

## KEITH MANAGERS SWITCH

William Wright, last stationed at Moss' Coliseum has been switched to the Jefferson as house manager. Tom Connolly, formerly at the A. Marshall, has connected with the Shuberts.

## REPORTED FOX TIME WILL GO TO KEITH'S

### Fox Vaudeville Houses Said to Be Aimed For Keith Agency

From reports around this week it seemed as though the Fox vaudeville theatres will sooner or later, and most likely sooner, be booked through the Keith office. To support the reports a circumstantial story circulated that the members of the Fox staff in favor of Keith's were outweighing the inclination of William Fox himself to cast the bookings with the Shuberts.

Lee Shubert is said to have asked Mr. Fox for a conference early in the week to go over the matter again. It was also stated the subject of the Fox bookings would have been concluded last week with the Keith office the objective, had not E. F. Albee left the city for a few days.

## EMPRESS, ST. LOUIS, SOLD

Picture Men Purchasers Will Continue Pantages Vaudeville.

St. Louis, Sept. 7.

The Empress (only Pantages house in this city) has been leased to the Skouras Brothers' Enterprise, which now control two of the picture theatres here as well as a string of neighborhood houses.

Spyros Skouras, president of the Skouras Brothers' Enterprise, made the announcement of the lease by his firm, and stated that the Empress under the new management would continue to present Pantages vaudeville as in the past, but that there will be a feature picture on the program from now on. The Skouras brothers also own the Missouri franchise of First National.

Skouras' entrance into the vaudeville field was made, he stated, in order to protect his picture interests from strongly organized competition. The new management will take effect Sept. 11.

## KEENEY'S BAY RIDGE

Takes Time of Fox's Brooklyn House for This Season.

Fox's Bay Ridge goes under the immediate control of Frank A. Keeney, who will operate it as a split week vaudeville theatre, in conjunction with Keeney's Brooklyn. The addition gives the Keeney office a week and a half around New York, with the other Keeney theatre in Newark.

Some months ago Keeney bought the Bay Ridge property, subject to Fox's lease that had another year to run. In securing the Fox house, Keeney is said to have paid Fox a bonus and may have agreed to operate the Bay Ridge on sharing terms with Fox until the actual expiration of the Fox tenancy.

Keeney will take possession after a short run in the house of Fox's "Over the Hill" film.

## VAUDEVILLE AT AVON

Watertown, N. Y., Sept. 7.

The Avon, formerly the City opera house, reopened Monday with a vaudeville and picture policy to be followed daily save Sundays and Wednesday. The Sunday programs will be devoted exclusively to films. Legit attractions will be offered Wednesday when available. Should it be possible to secure permission from the city authorities, vaudeville will be added to the Sunday shows later. Cut prices are effective for the split picture shows. Adults will pay 25 cents and children will pay 11 cents, war tax included.

Edwin F. Russell of Boston will manage the house, under the supervision of H. C. Sessonsky of the Nova Operating Co., lessees.

"The Great Moment" was the initial film feature this week, the bill changing Thursday to "Experience."



## THIS IS LEO FLANDERS and GENEVE BUTLER

In a "Vaudeville Concert" Another superior act which enters in a class with the best. BURT CORTELYOU AGENCY booked this act for a full route over the W. V. M. A. and B. F. Keith Western Circuits.

(Watch this space)

## NON-UNION MANNED ORCHESTRAS FILLING

### Murat, Indianapolis Legit House, Signs Under Protest

Indianapolis, Sept. 7.

Burlesque and vaudeville orchestras gradually are being manned with non-union musicians, while the movie houses are getting along with pipe organs and pianos, following a walk-out of union orchestra members Sunday night. The old wage scale agreement ran out at that time. The union men refused to accept a twenty per cent lower wage agreement.

The Murat was running with its regular orchestra, having signed an agreement at the old scale under protest. This matter, it is understood, is to be threshed out in New York.

House owners and managers are charging that the musicians refused to abide by orders from their international headquarters in New York City that they continue work under protest and submit the argument to arbitration. The employers declare the strikers will not be taken back under any circumstances.

In order that the available supply of non-union musicians might do the most good the movie men agreed to let the burlesque and vaudeville houses reorganize their orchestras first.

The contracts of the stage hands' and operators' unions also expired last Sunday but both signed new agreements, carrying an average wage cut of 15 per cent.

The managers originally stood for 20 per cent, but made concessions in the end.

## GUARDING ORCHESTRAS

Fox's 14th St. Theatres in Strong Union Neighborhood.

The management of the two Fox houses on 14th street are taking still further precautions with the orchestras of their Academy and City theatres to counteract any move by union sympathizers. The lobby entrances are being guarded by three policemen and entrance is to be had only through one side of the box office. The other side is barred off by means of the closed gate. The City also has roped off the first three rows of the orchestra floor to keep patrons at a distance from the musicians' trench.

A "sandwich man" picket promenade the street in front of the theatre setting forth the usual plaint about unfairness to union labor. That particular downtown section is noted for its decided prohibitionism in any field of endeavor and these extra precautions have become imperative therefore.

## N. V. A. COMPLAINTS

The following complaints have been filed with the National Vaudeville Artists' Complaint Bureau:

Billy Glason against Mel Klee, Glason alleging Klee is infringing on the comedy line; "She's beautiful, but Oh, so dumb."

# NEW YORK FAIRS

Agricultural Fairs to Be Held in New York State During September, 1921.

New York State Fair, Syracuse; Dr. Dan Ackerman, Jr., Secy., Syracuse, N. Y.; Sept. 12-17 inc.

Albany County Fair, Altamont; Walter Severson, Secy., Altamont; Sept. 20-23.

Cuba Fair and Racing Association, Cuba, N. Y.; George H. Swift, Secy., Cuba, N. Y.; Sept. 13-16.

Binghamton Industrial Exposition, Binghamton, N. Y.; Henry S. Martin, Secy., Binghamton; Sept. 2-30.

Chautauque County Agricultural Corporation, Dunkirk, N. Y.; Arthur B. Maytum, Secy., Fredonia, N. Y.; Sept. 12-16.

Chemung County Agricultural Society, Elmira, N. Y.; M. B. Heller, Secy., Elmira, N. Y.; Oct. 4-7.

Afton Driving Park and Agricultural Association, Afton, N. Y.; Harry G. Horton, Secy., Afton, N. Y.; Sept. 13-16.

Clinton County Agricultural Society, Plattsburg, N. Y.; Stewart J. Frazier, Secy., Plattsburg, N. Y.; Sept. 12-16.

Delaware County Agricultural Society, Delhi, N. Y.; M. L. Fuller, Secy., Delhi, N. Y.; Sept. 12-15.

Dutchess County Agricultural Society, Rhinebeck, N. Y.; Benjamin Tremper, Secy., Rhinebeck, N. Y.; Sept. 7-10.

Franklin County Agricultural Society, Malone, N. Y.; S. M. Howard, Secy., Malone, N. Y.; Sept. 20-23.

Genesee County Agricultural Society, Batavia, N. Y.; Fred B. Parker, Secy., Batavia, N. Y.; Sept. 20-24.

Livingston County Fair, Avon, N. Y.; William H. Clark, Secy., Avon, N. Y.; Sept. 13-16.

Hemlock Lake Union Agricultural Society, Hemlock, N. Y.; Barnard Beach, Secy., Hemlock, N. Y.; Sept. 28-Oct. 1.

Vernon Agricultural Society, Vernon, N. Y.; A. D. Gordinear, Secy., Vernon, N. Y.; Sept. 21-24.

Ontario County Agricultural Society, Canandaigua, N. Y.; Floyd D. Butler, Secy., Canandaigua, N. Y.; Sept. 5-17.

Morris Fair Association, Morris, N. Y.; D. F. Wightman, Secy., Morris, N. Y.; Oct. 4-7.

Oneonta Union Agricultural Society, Oneonta, N. Y.; W. Earl Parish, Secy., Oneonta, N. Y.; Sept. 12-23.

The Agricultural Society of Queens, Nassau Counties, Mineola, N. Y.; Lott Van de Water, Jr., Secy., Hempstead; Sept. 27-Oct. 1.

Agricultural and Liberal Arts Society of Rensselaer County, Nassau, N. Y.; James A. Kelly, Secy., Nassau; Sept. 13-16.

Cobleskill Agricultural Society, Cobleskill, N. Y.; William H. Golding, Secy., Cobleskill, N. Y.; Sept. 26-30.

Schuyler County Agricultural Society, Watkins, N. Y.; J. Earl Beardsley, Secy., Odessa, N. Y.; Sept. 12-15.

Seneca County Agricultural Society, Waterloo, N. Y.; J. Willard Huff, Secy., Waterloo, N. Y.; Sept. 12-15.

Steuben County Agricultural Society, Bath, N. Y.; Robert J. McGill, Secy., Bath, N. Y.; Sept. 27-30.

Palmyra Union Agricultural Society, Palmyra, N. Y.; W. Ray Converse, Secy., Palmyra, N. Y.; Sept. 22-24.

Dundee Fair Association, Dundee, N. Y.; H. L. Woodruff, Secy., Dundee, N. Y.; Oct. 11-13.



## BETTY WASHINGTON

The Sweetheart of the Violin and Her Bow  
At Keith's Riverside, New York, Next Week (Sept. 12).  
BOOKING DIRECT

## ORLEANS VAUDEVILLE

Begins this week—must settle the Union Problem.

New Orleans, Sept. 7.

The regular vaudeville season begins here Monday, with the reopening of the Orpheum and Palace. Pantages will not get under way until October. Manager Leopold of Pantages is in New York and has not yet definitely decided as to what policy he would maintain for the coming year.

The managements of the local houses remain as formerly. Ben Piazza will have charge of the Orpheum, with Howard McCoy and Walter Kuttman taking care of the Palace and Loew's, respectively. Nothing has as yet been done here

in regard to the union situation. Some settlement will have to be arrived at this week if the theatres are to continue in the usual way.

## ASTORIA STORY

Report around is to the effect the Shuberts have been negotiating for the Astoria, Astoria, L. I., to either buy or book the house with vaudeville.

Ward & Glynn are the owners and operators. They have been playing vaudeville, booking independently, and using high-priced turns when available.

The Shuberts are said to want the Astoria house for vaudeville bookings, through its nearness to New York.

## OBITUARY

### ROBERT E. NEWCOMBE

Robert E. Newcombe, age 54, died Aug. 27 at Fordham Hospital, New York, of plural pneumonia after an illness of less than a week. He was buried by the Actor's Fund of America in Evergreen Cemetery. For a number of years he had been manager of the May Desmond Stock, Philadelphia. During his life he had appeared in a character role in "Way Down East," "Lila-Tina," "Cheating Cheaters," "Fool There Was," "The Argyle Case" and other productions. He had also been manager of "Fair and Warner" for several seasons. He is survived by a widow and son of whom no trace could be found by William Reinhold of the New York World, with whom he resided up to the time of his illness.

### EMILY SAMET

Emily Samet, better known in the cabaret world as "Babe" Emily, died in the apartment of Hazel Graham, at 226 West 50th street Aug. 31. Miss Samet, accompanied by Miss Graham, made a tour of various cabarets on Monday night and in an Italian restaurant in the lower part of the city indulged in some red wine, mixing it with other liquors that they had had at various other places.

Both became violently ill during the night and Miss Samet died before help could arrive. Dr. Btolsky, of Flower Hospital, worked over Miss Graham and managed to save her life. The Samet girl had recently finished a tour of the Canal Zone in the Marie Kelly cabaret.

### LILLIAN HALE

Lillian Hale, in private life Mrs. Ben S. Dean, died suddenly in Philadelphia Sept. 2, en route from California to New York. Lillian Hale was best known for her acting in "The Belle of Bond Street," in which Sam Bernard starred. She also appeared in several Kolb and Dill productions on the Coast.

She was a sister of Edwin T. Emery, producer of musical plays and short story writer, now managing director of the New Sheridan Square theatre in Greenwich Village, New York, which opened this week.

### EDWARD A. SOHLBERG

Edward A. Sohlberg, for 20 years stage manager and electrician of the Orpheum, Kansas City, was killed Monday morning in that city when his car was in collision with a street



## IN THE HEART OF THE BOHEMIAN QUARTERS BELLA NAPOLI

"Diamond" Joe Esposito ITALIAN RESTAURANT A. Volpe, Gen. Mgr.  
850 S. Halsted St., CHICAGO

Real Italian Cooking—Ravioli and Spaghetti Our Specialty  
High Class Music—Dancing and Entertainment  
Open All Night. Special Attention to the Profession.

"A NEW FEATURE EVERY WEEK"

## Fritzel's Friars Inn

Northeast Corner Wabash and Van Buren  
EXCELLENT CUISINE, SERVICE AND DANCING—PROFESSIONAL NIGHT  
EVERY WEDNESDAY

M. J. FRITZEL, PROP. Wabash 6815 CHICAGO

"ST. REGIS" HOTELS "MARION"  
516 N. Clark Street CHICAGO 505 W. Madison St.

### PROFESSIONAL WEEKLY RATES

CHANGE OF RATES  
Single, without bath... \$8.00 and \$9.00  
Double, without bath... \$10.50 and \$12.00  
Single, with bath... \$10.50 and \$12.00  
Double, with bath... \$14.00 and \$16.00  
Thoroughly modern.  
Newly furnished.  
Convenient to all theatres.  
Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

## HAZEL RENE

HATS—GOWNS—COSTUMES

806-308 State-Lake Building, Chicago Tel. Cent. 1899  
IRENE DUNOUE Formerly with  
HAZEL RANOU Edith Strickland

car. He leaves a wife and three-year-old daughter.  
In point of service and number of actor friends Sohlberg was a rival of Abe Jacobs, stage manager of the Majestic, Chicago. The two veterans were fast friends.

### CLINTON A. HYLAND

Clinton A. Hyland, former member of the quartet in the "Old Homestead" company of the late Deuman Thompson, committed suicide at Kansas City, Mo., Monday. He had been

In loving memory  
of our dear friend,

**WILLIE COLIN**

(Colin's Variety Dancers)

Who Passed Away August 31st,

1921.

**BOB CARNA and FAMILY**

despondent for some time over failing health. Hyland was with Thompson for several seasons, but left the stage 15 years ago. He was 53 years old.

Mrs. Thomas King, mother of Mollie, Nellie and Charles King, died Aug. 31 of heart complications at her home, Great Neck, Long Island.

The mother of Jessie Huston, aged 76, at her home, Braidwood, Ill., Aug. 18.

The mother of Albertina Rasch, in Baden, Austria, Aug. 8.

John Sutherland, retired Shakespearean actor, died Aug. 31, aged 76, at his daughter's home, 340 Ninth street, Brooklyn. He last played in "The Blue Bird," coming here from Scotland 50 years ago.

Frederic Starr, for the last six years in coast pictures, died in Los Angeles Aug. 20. He had been for 20 years on the stage. Mr. Starr leaves a wife, Blanche Rose Starr, and a son.

Frank P. Minnelli, for several years connected with Minnelli Brothers' Shows, committed suicide by shooting himself Sept. 1 in Delaware, Ohio. The deceased had been in ill health for some time.

The mother of Carl Hite (Hite and Redlow) and Sadie Hite, a New York newspaper woman, died Sept. 4 at Lake Hopatcong, N. J., after a heart attack while in bathing. The deceased was 50 years of age.

Emmy Gillette, sister of Olga Grey and Elsie Gillette, died Aug. 24 after a short illness. She was with several Broadway shows, but retired four years ago when she married Sam Golden, fight promoter.

## EVANSTON DAILY RAPS WOMAN SPEC

### Publishing Guide to Chicago Theatres — Says Evanston Patrons Subject to Hold-Up

Chicago, Sept. 7.

The Evanston News-Index started Monday to run a daily theatre guide in its paper, superintended by the dramatic editor. It will give the residents of that fashionable suburb a line on all Chicago attractions. The paper last week sent a letter to Chicago theatres asking if they were against the domination of theatre scales by Mrs. Couthols, the "Queen of the Specs" as per the stories published in Variety.

The News-Index prefaced its letter by reprinting Variety's story of the domination by Mrs. Couthols, heading it "Evanston patrons of Chicago Theatres Must Stand Hold-Up."

### TWO SHOWS FAIL

Chicago's Opening of Season Records First Failures

The theatrical season of 1921-1922 which has just gotten under way has already registered two failures. Leo Carrillo in "The Love Chef" at the Playhouse and "Three Live Ghosts" at the Shubert Central will respond to the final curtain on Saturday.

"The Love Chef" came in under a disadvantage as the second act was rather crude. All of the critics picked on it from that standpoint. Had this piece been kept out for a few weeks' seasoning and the second act put into shape it might have survived the hot spell here. The show will be taken to New York with no announcement being made as to where it will reopen.

Charles L. Gilpin, in "Emperor Jones" is scheduled to succeed "The Love Chef" Sept. 17.

"Three Live Ghosts" got off to a bad start as far as business and the daily reviews were concerned. With the heat of last week it was deemed advisable to withdraw it. The show will go on tour opening Monday at the Murat, Indianapolis for three days. Further than that point no route has been allotted the show.

Helen Hoerle who manager the attraction here left in advance and Herman Woods replaced her as manager. No show has been announced to replace "Three Live Ghosts" at the Central as yet.

### TREASURERS' SNAP ENDS

Singer Stops Sale of Program Space By Box Office Man

Chicago, Sept. 7.

Harry Singer, upon taking charge of the Orpheum Circuit houses here, today, issued an order taking away the privilege of the publishing and procuring of advertisements for the house programs in the Majestic and Palace theatres by the treasurers.

The treasurers in the past have had the program privileges in these theatres and made a good income. It is said that to keep in good stead with the space buyers in the programs the treasurers always placed at their disposal the choicest seats. A regular program concern is to be awarded this privilege.

### GREAT NORTHERN OPENS

Chicago, Sept. 7.

Shuberts' Great Northern, formerly the Great Northern Hippodrome, was claimed by the drama when Florence Reed opened her season there Sunday night in Edgar Selwyn's drama, "The Mirage." The house was renovated and overhauled in its entirety. A new steel and act curtains of artistic designs were installed, and the general decorations of the auditorium proper were in dull grey and old gold, making a magnificent appearance.

Those of the daily papers who reviewed the attraction predicted a prosperous future for the play despite the plot is conventional and based on the eternal triangle.

It is doubtful whether any more dramatic shows will be shown here, as the house is too large for straight

talk, with a second disadvantage of having the outside doors open directly into the theatre. The house has two lobby entrances, one on Jackson boulevard and the other on Quincy street.

### SOHLBERG DEAD

Stage Manager of Orpheum, Kansas City, Killed in Auto Crash

Kansas City, Sept. 7.

Edmund W. Sohlberg, stage manager of the Orpheum theatre, this city was instantly killed Monday morning while on his way to join the Labor Day parade. He was driving an Overland car and crashed into a street car. The auto buckled in the middle catching Sohlberg in the wreckage. His skull was crushed and his spine fractured. He died almost instantly.

With him was S. C. Bailey, formerly stage manager for the Orpheum, Denver. Bailey escaped with slight bruises.

The deceased was the oldest stage employee of the local Orpheum, having been one of the original crew when the house, the second of the great circuit, was started here 23 years ago.

### KNICKS ON WAITRESSES

Chicago, Sept. 7.

Pete Sotero, who operates the "13th Chair," a popular theatrical eating house, has clad his waitresses in knickerbockers in keeping with the fad which the Chicago Tribune is attempting to establish here. The Tribune played the fact up heavily with stories and pictures and the news weeklies also ran off a bit of footage on the stunt.

This is the first restaurant in the city where the waitresses have adopted this mode of attire.

### COAST'S BEST OFFER

San Francisco, Sept. 7.

An offer of \$2,000 per week for two seasons of 40 weeks each as a guarantee, with a possible five seasons' contract, was turned down by Kolb & Dill from Will King last week. The offer is by far the greatest ever made on the Pacific Coast for a three-a-day popular priced condensed musical comedy stock show.

It was the plan of King to use the Dutch comedians in the Casino with his new company.

### JOE HOWARD'S SHOW

Chicago, Sept. 7.

Joseph E. Howard (Howard and Clark) is working on a new musical comedy which he expects to produce shortly under the title of "Child Town." He anticipates having it produced under the direction of Gus Solke of London. Howard intends having the premiere of the piece in Chicago at the pre-war scale of \$1 top.

## HYATT'S BOOKING EXCHANGE

Booking Better Tabloids—36 Randolph St., CHICAGO

## We Don't Like to Boast,—But

PLEASE GLANCE AT THIS UNSOLICITED LETTER. YOU "ALL KNOW HARRY" AND "JOHNNIE'S NEW CAR"

## We can Satisfy You, Too

PLUSH  
VELVET  
SILK  
SATIN  
SATEEN

Fabric Studios,  
177 N. State St.,  
Chicago, Ill.

Milwaukee Wis.  
August 29th-31st.

Dear Sirs:  
I received the scenery for my new act story, and I want to thank you for the promptness you gave the matter in my behalf.

I also want to compliment you on the good work you did on my scenery, it is admirable from every stand point, and is entirely satisfactory to me, it is the best I have ever had.

Yours very truly,  
"Johnny's New Car," Harry Sawyer

S  
C  
E  
N  
E  
R  
Y

PLUSH  
VELVET  
SILK  
SATIN  
SATEEN

S  
C  
E  
N  
E  
R  
Y

THE FABRIC STUDIOS, Inc.

SUITE 201 177 NORTH STATE ST. CHICAGO

## UNIVERSAL

Ideas and plans submitted.  
Our prices and terms will interest you.

## SCENIC ARTIST

YOUR CREDIT IS GOOD

## STUDIOS

Call or write. 626 STATE-LAKE BUILDING, CHICAGO  
PHONE DEARBORN 1776



# CHICAGO VAUDEVILLE SHOWS

## MAJESTIC, CHICAGO

Chicago, Sept. 7.

Melody galore, as a matter of fact enough lyricization for a big musical comedy, and to offset this asset there was as brilliant a display of costumes as has been seen on any vaudeville bill, and it would do justice to any of the better class musical shows. The show in itself was one big flash, and even though there was a tornado of song there was enough comedy interspersed to make it a wholesome and likable entertainment, which was manifested by the holiday matinee throng.

Quite noticeable was the fact that every act with the exception of Boyce Coombs had women in it, and it appeared as though the women, beginning with Norton and Melnotte on in the troy spot, tried to outdo each other with respect to raiment. However, the honors in this regard must be awarded to the Santos and Hayes Revue, which seemed to reign supreme in that respect. Another very noticeable fact was that this audience, which is known to be rather chilly on a Monday afternoon especially, thawed out from the appearance of Coombs, unleashed their digits from their sides or side pockets, and gave an ovation to every turn on the conclusion of their offering. Probably the mild weather might have had something to do with this, but it is more than likely that the caliber and standard of the show was actually responsible for their interest and approbation.

The Santos and Hayes Revue after a 50-minute entertainment grasped the stellar honors of the bill, collectively and individually, and it seemed as though close to 5 o'clock that Joe Morris and Flo Campbell would have a hard task in holding them. But such was not the case, for Morris stepped out with his clowning right at the start, and had them in stitches throughout to the finish, running the former offering a very close second for the applause honors.

Les Kellers, man and woman.

## "ELI," The Jeweler

TO THE PROFESSION

Special Discount to Performers

WHEN IN CHICAGO

State-Lake Theatre Bldg. Ground Floor

## CITRO'S RESTAURANT

1014 SOUTH HALSTED STREET, CHICAGO  
Italian Table d'Hôte

NOTE:—There have been six murders and ten bombs within ten blocks of this place in six months—but don't let that interfere with your dinner. Dine in Bohemia with the Apaches of Chicago.

260 ROOMS

**HOTEL SAVOY**

3000 Michigan Ave., Chicago

A Home for Theatrical People  
at Theatrical Rates

Telephone: CALUMET 5652-5653-5654

15.50 Per Day; Weekly Rate \$7.00 and Up  
Cafe in Connection. Moderate Prices.

**NEW YORK COSTUME CO.**

COSTUMES LARGEST COSTUME MANUFACTURERS IN WEST GOWNS

137 N. WABASH AVE., CHICAGO Central 1801

**BLOOM**

190 N. STATE ST. Phone Randolph 3393

LARGEST AND BEST EQUIPPED  
POSING ROOMS IN THE COUNTRY

GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS  
ALL KINDS OF SCENERY AND SPOT LIGHT OPEN SUNDAYS

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 HEADLINERS ARE HERE LAST WEEK:—  
BOOSTERS FOR STEAKS

El Ross, Billy Frish, Berne Grossman, Will Donaldson, Billy Jones, Frank Madue, Murry Sibley, Leon Flatow, Hurston and Sexton, Harry Cooper, Freddie (Bones) Bachman and Al Wohlman.

were staged by Bert French, and they appear to be the acme of terpsichore. The costumes are of the period and the setting in two showing the exterior of the Washington square home is very artistic, with its flowery adornment and other embellishments.

The act in its entirety was one to the likening of this audience, and they evinced this fact by recalling the couple for numerous bows.

In the fourth position were George F. Moore and Mary Jayne. It was a real calling for this team. Moore with his comedy getting right down to the core of the laughter artery and keeping the audience in spasms throughout the turn. Mary Jayne is a pretty, winsome miss, and knows how to show clothes, too, and the audience liked this about her as well as her vocalization.

Coming on next it looked as though Mary Haynes, with her bag of exclusive character songs, would have had sleddin'. But such was not the case. Miss Haynes just drew the mob to her with the opening lyric and held them within her grasp up to the conclusion of her turn. It looked as though Mary would capture the applause honors up to this point of the bill, but when the Santos and Hayes Revue, a Moore and Megley offering, with an abundance of songs, dances, costumes and a gorgeous flash of scenery came along after her, they sort of treaded on Miss Haynes' toes and seemingly stole the show away from her. This act is made up of individual artists headed by Buster Santos and Jacques Hayes, and it appeared that every member of the act scored individual triumphs with their work. The act has been seen here before, but on account of its magnificent settings and talented cast appears to be a welcome repeater, so welcome was it that at the end of 50 minutes every member, including the two stars, got an individual ovation.

In the next to shut spot were Joe Morris and Flo Campbell, with their song and comedy skit. If there were any pessimists in the audience they certainly must have felt sorry for this couple in having to follow the Santos and Hayes act, especially at the late hour they were on. But sympathy was not necessary. Morris stepped right out from the start and simply "goaled" the mob in front. He kept working at top speed during the 18 minutes, and it appeared that there was not a single second he did not have his guests in spasms of laughter. The reception accorded them at the conclusion was almost as big as that given their predecessors on the bill.

The Rios, with a posing and equilibrium novelty were compelled to close the show to the passing throng who had had just a bit too much of entertainment. This act was a worthy one for the position, and those who walked on it missed a very entertaining novelty.

## PALACE, CHICAGO

Chicago, Sept. 7.

A whirlwind of a show is offered here this week and the holiday crowd certainly had their fill of entertainment in a rather long bill Monday night. It seemed as though the show was "studded" with show stoppers for seven out of the nine acts hit the border mark, with Clark and Bergman and Nat Nazzaro and Co., with Buck and Bubbles, running neck and neck for the stellar honors, with just a shade in favor of the former. The bill had an avalanche of song and dance and the old trusty grand piano being wheeled back and forth on the stage doing women service in five different acts.

The show got off to a lightning start with Frank and Milt Britton. The Britton boys have a tact of dispensing music in a most entrancing manner and their efforts on the piano, xylophone, cornet and trombone took the house by storm and the boys had all they could do to make way for Cliff Nazzaro and the Darling Sisters, who trailed them with the inimitable offering, "Juvenile Frolics." Nazzaro is a clever comedian who puts his songs and dances over with zest and ease and he is assisted by two pretty and accomplished girls who are valuable aids in the vocal line. Their repertoire of ballads and syncopated melodies started off the song carnival and again the show was on the border of being stopped. Wallace Bradley and Greta Ardine, coming on next, had a smooth passage with their character songs and dances. The terpsichorean efforts of this couple pleased immensely and they had the house with them at the finish. John Irving Fisher, who is at the piano for the couple, in his solo has a habit of working to the audience and showing his "Cecil De Mille" at every opportunity. Once or twice this pleased but he persisted. Fisher is an accomplished pianist and this by-play was uncalled for and unnecessary.

McGrath and Deeds injected the first comedy elements in the show with their songs and comedy. The boys are brimful of personality and have a routine of songs and comedy befitting any bill. They grind away from the start and kept going on "high" right to the finish. The comedy bits they do are well constructed and get over with a "whang." The smaller of the two is both a capital comedian and vocalist as he possesses

a remarkable lyric tenor voice, with the other chap being a very good baritone. Even though their predecessors on the bill had gone over as whirlwinds these boys went them one better and had the show all but "Tied-Up" at the finish of their act.

Then along came Gladys Clark and Henry Bergman in the "goaling" spot with their "Tunes of the Hour." They seem to be old favorites at this house for they received a big ovation on their entrance and justified this through subsequent work. They had scores of songs and everyone hit home. Bergman seems to have developed into a most capital comedian and his comedy efforts and mimicry were just to the taste of the house. He does a bit of dialog and song with Jack Landauer, who is planted in a box. Landauer is first used to "plug" a popular song, after which he sings it in character and then goes into a "Swedish" dialog repartee with Bergman that all but tore the house down. The talk here is fast and snappy. A new dancing team, the Dale Sisters, have been added instead of the Crisp Sisters and on first sight they look as though they will do. They are a pair of good looking girls, lithe of limb and do their dancing specialties in good taste and step. The costumes of Miss Clark and the Dale Sisters is very appropriate. After doing 28 minutes' work Clark and Bergman with their sides just tied the show up in a "knot" and left a very hard road to travel for Artur Stone and Marion Hayes, who followed. This couple present a comedy talking skit called a "Carnival Episode" and entitled "Green Goods."

Stone is a small town "boob" who comes to the circus lot and plays the part of the "wise-guy" but falls into the meshes of the wise side show woman who attempts to extort his money from him by having him play the various games of chance on the lot. The dialog is all of a crisp and wise nature, but the act was unfortunately placed following the Clark and Bergman turn and suffered accordingly. Had they been placed

a little earlier in the program they undoubtedly would have gained much better results with their offering.

Nat Nazzaro with Buck and Bubbles, in a Variety of Varieties, picked up the threads of the show here and set it in motion again. Nazzaro and Charlie open with their ground tumbling and head balancing feats and after three minutes work call for Buck and Bubbles, and when the "rusk-bued" Mutt and Jeff made their appearance the audience just howled to see these be-ragged colored urchins strutting with their hair liberally coated with brilliantine. The boys lost no time in getting to work for little Buck pounded the keys industrially while Bubbles cut loose with syncopated melodies and eccentric dances. Then Buck who gives promise of developing into an eccentric comedian cut loose with his comedy efforts giving imitations of Nazzaro and Charlie which seemed to be to the likening of those out front. The act furnished 30 minutes of entertainment and left the house gasping and applauding for more—but there was no more.

Next to closing Dolly Kay came along with more song. Dolly had her friends out front and they gave her a big reception on her entrance and this encouraged her greatly in what was apparently a disadvantageous spot. However, Miss Kay went right into her syncopated songs and came out a winner at the tape. Raso and Co., man and woman, after a long and exceptionally good show managed to hold the crowd in their juggling feats.

## RIALTO, CHICAGO

Chicago, Sept. 7.

Entertaining bill Labor Day. The new show came in on a Saturday and Sunday schedule, seven acts to a shift, six shifts a day, ten acts to a bill. The second shift contained much comedy, singing, and each act was well received.

Following the two-reel comedy and (Continued on page 35)

## YOU CAN'T GO WRONG BY PICKING ANY OF THE AGENCIES LISTED BELOW

They are authorized to book you exclusively over the best time in the Middle West  
W. V. M. A., B. F. Keith (Western) and all their Affiliated Circuits

**C. W. Nelson**

Agency

Suite 609

Woods Theatre Bldg.

**Charles Crowl**

Agency

Suite 301

Woods Theatre Bldg.

**Powell & Danforth**

Agency

Suite 302

Loop End Bldg.

**Eagle & Goldsmith**

Agency

Suite 504

Loop End Bldg.

**Tom Powell**

Agency

Suite 304

Woods Theatre Bldg.

**Earl & Perkins**

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 M. Goldberg**

Agency

Suite 305

Woods Theatre Bldg.

**Billy Jackson**

Agency

Suite 504

Loop End Bldg.

**Beehler & Jacobs**

Agency

Suite 307

Woods Theatre Bldg.

**John H. Billsbury**

Agency

Successor Helen Murphy

Agency

Suits 306

Woods Theatre Bldg.

**Burt Cortelyou**

Agency

1607-08

Masonic Temple

The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

YOUR NEW YORK AGENT CANNOT BOOK HERE DIRECT



# BURLESQUE REVIEWS

## COLUMBIA, NEW YORK

The burlesque season opened for 21-22 Monday. It is the latest official opening regular burlesque has had, since it became regular burlesque. The opening occurred after a series of events, leading from the declaration of an open shop, back stage and in the orchestra pit of all theatres in the Columbia wheels. The open shop announcement was made early in the summer. It was proclaimed by the Columbia Amusement Co., through a rapidly organized society of its producers, and without previous notice to or communication with any union.

There is so much inside stuff on the whole affair that some of it should be printed for the information of all burlesque people who are and have been interested in the stand made by the Columbia against the unions.

The net result of the lock out (for lock out it actually was) is that there has been no change in the wage scale of the stage hands and musicians, the "yellow ticket" rule by the stage hands union has been suspended for three months (pending a further conference to be held on that subject) shows are allowed to carry one less man in the crew (either a property man or electrician) which is a saving of \$62.50 for the attraction, and neither member of any crew is to receive pay while a show is laying off.

As it stands, it looks as though the unions had secured the best of it, for the musicians' scale is also unchanged. The real inside stuff is that the unions did not want to settle. They were angry, at the burlesque managers in general, and Charles Waldron in particular. Waldron was called from Boston by the Columbia to handle the strike situation as the operator. He managed the Gayety, Boston, Co., managed house. The unions allege that Waldron as manager of the Boston house held a contract with the stage hands union whereby and under which he paid his stage crew \$27.50 a man a week. The union sent representatives to see Waldron, they claim when his contract had yet a year to run but at a time when everything in living was at its height. The union asked Waldron to grant an increase to his stage crew. Waldron was said to have declined insisting the union men live up to their contract which the men did, working until the finish. The 25 per cent reduction asserted by the Columbia it would insist upon in the wage scale also took in Boston and the Gayety with its \$27.50 weekly stage employees which would have reduced the scale there to a little over \$20. Besides, the union headquarters in New York had the gross receipts for the last season of every house on the Columbia and American circuits with the net profits of several as well.

As this writing (Labor Day) the Columbia has three open weeks for the season through Youngstown, Akron, Utica and other cities being out. It was also reported to-day Youngstown an Akron will not be allowed to return to the Columbia Circuit, while the American will not take back Scranton.

The instigator of the open shop and the dictator of the open shop policy announced for burlesque was Sam A. Scribner. It was Scribner all the way and against everyone who opposed him. Scribner guided the burlesque people in the strike. A large majority of the burlesque managers were dead against the open shop measure. The producers as well, on both wheels. Some said so; others dared say nothing. Arguments grew warm toward the last. The Chicago bomb throwing, when two Columbia houses were struck, while the American wheel theatres in that city were left entirely alone, brought the lockout to a focus, with a meeting between the faction resulting, although a previous meeting before the trouble started to break had brought no peace terms, though peace could have been perfected then.

The Columbia producers were taxed for the expense of the strike and the Columbia expense was probably around \$100,000. The American producers would have been taxed had it not been for the protection given them by Izzy Herk, president of the American wheel. When the Columbia asked the American for its support, Herk, it was reported at the time, (and never denied) demanded the American wheel and producers be secured against loss. The Columbia Circuit agreed.

Herk had been reported as opposed to the open shop lock out. He is also said to have exerted his influence, which was considerable, with the unions to effect the settlement and it was through Herk's efforts, according to the story, the first conference was held.

While the burlesque lock out by itself might have been looked upon as a small matter by the unions for the number of people engaged, and so on it obtained national importance through the number of cities involved, 38 or 40 or more. The Columbia's open shop propaganda was sent to all those cities until the American Fed-

eration of Labor took notice, notified the I. A. T. S. E. to go as far as it liked and the stage hands' headquarters sent similar instructions to all of its locals.

The incidentals leading up to the settlement of the lock out, which only occurred last week no doubt interested a wide variety of burlesque people preparing for this season. Another thing it did was to cause the shows to open "cold" in whatever city the route called for. In consequence Variety's reviewers who may be assigned to catch burlesque shows and Variety's correspondents who are permitted to comment upon them will kindly bear this in mind for the first four weeks of the season.

The current and opening attraction at the Columbia, New York, is I. H. Herk's "Jingle Jingle," called the second edition on the program. It has held over Harry O'Neil, Stella Morrissey and Frank Hughes from last season. The remainder, with 18 choristers, are new. Harry Steppe is one of the two featured principals, with Mr. O'Neil the other, one of the few straight men, (O'Neil) in burlesque who is featured in the billing. Steppe is a Hebrew comedian, formerly of somewhat rough methods but he seems to have toned down and judging by his first performance Monday, Mr. Steppe will be a likable laughmaker along the Columbia line of travel.

At the initial showing the chorus made the best impression. They looked well especially the front line, were tastefully and nicely gowned but the impression was made through their well drilled work, which must have been accomplished by Fred Clark who did the staging in short time.

There are some special songs, with O'Neil the lyric writer and Jesse Greer the composer of the numbers. The "Love Dreams" number, used for the finale of the first part, is a good song, specially written, and works out a pretty production effect, made more so through lighting.

Among the specialists are Eddie Murray and Frank Hughes, singers, (one at the piano) and Evelyn Ramsey and Billie Purcella, singers and dancers. The latter get most with their dancing, leading one number for a tough dance that got several recalls. Marge Coates also does a single singing turn, ragging and jazzing.

Messrs. Steppe, Hughes and O'Neil got quite a good deal out of a three shell game scene in "one" and the trio, also Steppe and O'Neil, with the girls or without them, did team work that bespoke future promise after the show has been working for awhile.

A more detailed review of the performance will be given later in the season. George Collins is now leader of the Columbia orchestra of nine. Mr. Collins some years ago was at the Murray Hill, when J. Herbert Mack, who continues as the Columbia's manager (Mr. Mack is also president of the Columbia Amusement Co.) ran the Murray Hill. Collins succeeds Ed. Morebach, the Columbia house leader for several seasons, where he was noted for his overture orchestrations. Mr. Morebach could have returned but preferred to remain with the professional department of Shapiro, Bernstein & Co.

"Jingle Jingle" is programming its principals in this manner:

Harry Steppe.....Jewish Comedian  
Harry O'Neil.....Straightman  
Stella Morrissey.....Prima Donna  
Marge Coates.....Ingenua  
Evelyn Ramsey.....Soubrette  
Eddie Murray.....Juvenile  
Frank Hughes.....Character Man  
Billie Purcella.....Dancer

Sime.

## JAZZ BABIES

Spirit of Burlesque Miss Mildred Bradley  
Mephisto.....Murray Bernard  
O. B. Good.....Tom O'Brien  
Johnny Wise.....Andrew White  
Miss McGary.....Evelyn Price  
Earl Hudd.....Betty Palmer  
Iva Millon.....Emma Harris  
Hugo Houdgan.....Frank (Rags) Murphy  
Ignate Empt.....Matt Kolb

The Olympic got under way for the season Monday afternoon (Labor Day), with Peck and Jennings' "Jazz Babies." The show opened "cold" at the mat, unlike other seasons, not having had the advantage of a week or two of preliminary break-in playing, both Columbia and American wheels ending off the pre-season time this year because of the "open shop" situation, terminated last week by a peace agreement that brought the union stage hands and musicians back into the burlesque houses again. The elimination of the "break-in" tour was very noticeably reflected in the Monday showing of the "Jazz Babies." It ran for two hours and 55 minutes, some 25 minutes too long. Considering the lack of a previous audience try-out, the show went over very well, there being no hitches or waits, such dull spots as noted being due to the length of the bits and a number or two that meant nothing.

Matt Kolb put the show together and Frank "Rags" Murphy is featured in the billing. Kolb does an

eccentric putty nose type, lapsing occasionally into a mild "Dutch" dialect, but for the better part reading lines minus accent. Kolb has a likeable comedy method, going after laughs without straining for them, and getting plenty of laughs. A disagreeable feature of Mr. Kolb's work that should be thrown out immediately is a piece of business that has him blowing his nose and emitting a sound that is disgusting. Another is Mr. Kolb's habit of spitting - never a pleasant thing to look at - on or off the stage. With one or two minor exceptions Kolb is clean otherwise as far as his comedy is concerned.

Frank "Rags" Murphy, who shares the comedy honors with Kolb, does a tramp character that has a touch of individuality in makeup and mannerisms. Mr. Murphy also has a bad habit that should receive the attention of the pruning knife. This is a catchline, "What the he—" with the final sound, never spoken, but registering the same as if the word had been completely pronounced. Once or twice it's funny, but it's too frequently repeated to be effective. Murphy is a good dancer and a first-rate tumbler. Both Kolb and Murphy understand burlesque values thoroughly, work together well and get excellent results from everything they handle.

Betty Palmer, a little red-haired soubrette with a shapely figure and a nifty pair of dancing feet, lifts the show when she is leading numbers, and generally puts pep into the proceedings whenever she is in view. Miss Palmer has a rather naughty little wiggle, which she managed to keep fairly well in control Monday afternoon. Emma Harris, a good-looking brunette, is another of the soubrette type, and still another is Mildred Bradley, blonde, plump and possessed of a likeable presence. Evelyn Price, the prima, is a brunette, fair voice, but a pippin when it comes to wearing clothes.

Tom O'Brien and Andrew White handle the bits capably. White has a pleasant singing voice and O'Brien a sweet tenor, that is used effectively in a ballad or two, as well as a specialty with Mildred Bradley. Murray Bernard, the straight, knows his business from the ground up. His communication is a joy to listen to and his personality gets right over the foots.

The show is divided into the regulation two parts. The first act has six scenes and the second three. At the Olympic, because of the small stage, the show could not hang four or five of its drops for the fill-ins in one and two. The full stage sets are clean and good to look at, without standing out particularly. The opening is novel, Mildred Bradley appearing in one, and speaking a prologue, the show in that way getting away from the conventional choral opening, with the girls singing an ensemble. Sixteen choristers, eight mediums and eight show girls, all willing workers, and with a smile that wins, help the general effect.

There is no money changing, but there are several veteran hits, such as "Let me see you hit him again," and a travesty boxing bit, with the familiar "I've been trying to think of that word sufficient for 20 minutes." A very funny bit is that which has Murray Bernard and Evelyn Price in a quarrel scene in a restaurant, and winding up a wordy argument by breaking all the crockery in sight. A bit which brings Kolb into the auditorium with a hammer will undoubtedly work into a wow when the show gets set.

The "Jazz Babies" is an average American wheel frolic, as it stands. It should grow better as it goes along, as Kolb is a producer with ideas, who has the knowledge and ability to fill the present weak spots. The Olympic held slightly more than half a house Monday afternoon, the pleasant weather and the competition of the holiday outings and the beaches cutting a heavy crimp in the attendance.

Bell.

## AL REEVES' SHOW

Syracuse, N. Y., Sept. 7.

"Give me credit, boys," again chants Al Reeves, sole owner and prop. of the "Big Beauty Show," which made its debut of the new Columbia Wheel season at the Bantable here Monday.

And "your old pal, Al," deserves it as he perhaps has never done before. For the Reeves Show is simply pure "clean."

With the emphasis upon legitimate comedy, song and dance, and with the suggestiveness of other seasons erased to the extent that not even a whiff remains, Al's new combination comes under the wire as a sure-fire winner. And this in spite of the fact that the threatened labor difficulties made rehearsal slow and far between and put the jinx sign on some of the production necessities.

The second performance Monday night saw the show with mighty few rough spots. It saw, moreover, the vindication of Reeves' decision to wipe off the slate and give himself a new

setting for his personal return with the old banjo. There was liberal applause for the clean comedy and new melodies. And the clever principals that Reeves now offers had little difficulty in stopping the show almost at will. Give Reeves two weeks' time at the most, and his musical melange will be hitting a pace that few Columbia Wheel attractions can hope to attain.

The new Reeves vehicle is split into two musical compounds, with liberal doses of comedy woven in by Harry (Heine) Cooper, aided and abetted by Frank Pickett and Charles La Vine, both contributing several characters. There's not much plot to either "His Mayorship," the first burlesque, or "Home Brew," which forms the second act. But there's plenty of fun, plenty of melody, plenty of dancing, and "heap much good looking women," a sure indication that the eye of Al has not lost its cunning anymore than has his banjo hands.

Cooper, a graduate of other Columbia shows, evidences decided improvement. His comedy methods are smoother and more effective. His familiar "recitation" bit and his souse bid fair to become burlesque classics. There is a decided change for the better in the drunk scene. It is realistic, yet free from offensiveness. The card game bit has the appearance of newness even if it may not be. And the house liked it immensely. Among the other old friends recognized were the vamp scene, the "I don't know" patter, the use of the mirror to aid in putting over a song number and a devil monologue by Pickett that reminds of "Experience." Cooper does not make his appearance until the show is some 17 minutes old, but he scores from start to the finish.

Reeves has been especially fortunate in his selection of all principals. Mae Janese is a well formed, lively soubrette, and has a voice. The same tribute goes to Marcia Compton, the attractive ingenue. Flo Bogard is a pleasing prima donna, and Hubby Jim is a fine straight. Pickett is one of the best character men in burlesque, and his work is ably seconded by La Vine. Then there are Peggy Dean and Evelyn Reade, two recruits with musical ability that takes them far. Cooper, Miss Janese, Miss Compton and the Dean-Reade duo all stopped the show Monday night.

There are musical and dancing numbers galore. "Jealous Moon" is one of the former that is going to be hummed hereabouts for weeks. "Strut Miss Lizzie," "Looking for a Boy," "In Wrong With the Right Girl," the Bogards' Moon Song, "Sweet Hortense" and "It Takes a Good Man to Do That" are others that size up as sure fire.

Reeves has not stinted on production. There's a chorus of 20 and most of 'em are under 20. Two pony pages afford a novelty. There's a costly splash with costumes and with scenic effects. The orange and gold color scheme for the first act's finale, "In Bubbleland," is especially dainty. The eight settings are done on a scale above burlesque's average.

Bahn.

## TOWN SCANDALS

Chicago, Sept. 7.

Pettit Bebe.....Helen Hudson  
Blushing Rose.....Ola Hudson  
Jack Love.....Jack Burley  
Mile. Nightingale.....Corinne Wilson  
Miss Simical.....Ethel Stuart  
Pasty Pete.....Charles Fagan  
Hezikah Sap.....Joe Van  
Dick Dead-Eye.....Norman Hanley

Irons & Clamage are again this season sponsoring "Town Scandals" on the Columbia Circuit, but from first sight it is hardly likely that the attraction will "Scandalize" the patrons of the circuit to the extent of making it one of the leaders on the wheel and being up among the big money getters of this season.

There are a good many reasons for this. First of all, the show is the same in its entirety as it was last season and through the demise of George Clark, who was its principal comedian, is devoid of humor, as none of the three tramp comedians is up to the first-wheel standard. Then, there is no book and the bits and "gags" can well be said to have a score and more of stripes about them. Two of the comedians, Norman Hanley and Charles Fagan, were with the attraction last season and Joe Van, the added starter, is hardly qualified to follow in the footsteps of Clark.

The major portion of the work falls upon Ethel Shutta, who is featured. She works in a hard and conscientious manner and does everything possible to put over songs, dances and dialog. Miss Shutta is relied upon a good deal to work with the comedians and does her utmost in attempting to "feed" them along for wholesome laughs, but to no avail as the men do not seem to respond to her entreaties and efforts. The Hudson Sisters, especially Helen, a buxom little soubrette and Miss Wilson,

also contribute largely in supplying the entertainment in a vocal and picturesque manner and they with Miss Shutta make the attraction a "top heavy" woman show.

This to some extent may be qualified as an asset, but hardly from a box-office standpoint, for even though patrons come to see a burlesque show to gaze at the "girls," they expect a little more, too, and when Irons & Clamage get them and supply them with good and substantial material they might round the show out as a joke.

From a production standpoint, even though the scenic investments in of last season's vintage, "Town Scandals" can stand well up to the fore among the best. The costuming, which is plentiful, is also of the previous season but has been freshened up and will look good for its early trials, but eventually will have to be replaced for newer raiment.

The chorus does not seem to be up to the standard in appearance and endeavor. The girls have passed the early stage of chorodrom in seasons gone by and most of them have acquired weight with age. Their work shows lack of rehearsal, as far as the ensembles and dance steps are concerned, as none seem to work or care to work in unison.

Two of the scenes seem to be well chosen, one is quite reminiscent of the "Extra Dry" vaudeville act, which had a vamp number introducing the vamps of yesterday and today. This scene is an exact replica, both as to costumes and dialog. The other scene is "In Hades," which recalls Tom Teriss' vaudeville offering "The Devil." The only difference is the injection of rough and low comedy which is hardly acceptable to refined burlesque audiences.

The show is in two acts and eight scenes, billed as a fantasy and produced under the personal direction of Arthur Clamage. On its initial performance it ran almost three hours and will have to stand a lot of pruning. This can easily be accomplished as a number of the bits and gags are stretched out a bit too much. One scene, "Street in Chinatown," can be eliminated altogether without impairing the progress of the show.

It is more than likely that the producers, who are seasoned showmen and realize the value of a good comedy show, will probably recast the offering, expurge a lot of unwholesome and unrelatable business and whip it into a satisfying vehicle. Really one "tramp" in a show is a plenty, but when you have three, the road is tough, long and weary.

## STROLLING PLAYERS

Ben Zee.....Jack Callahan  
Prop. Hop.....Eddie Shubert  
Henri.....Matty White  
Johnny Jones.....Sid Gold  
Alphonso.....Julius Howard  
George.....Otto Guhl  
Lupin.....Ed Gold  
Judge Blue.....Bob Jackson  
Panchette.....Julia Gifford  
La Belle Marie.....Ann Myers  
May Cash.....Hazel Hargis

Jacobs & Jermon have an unusually well dressed show in "The Strolling Players." Its numbers are lively and its equipment in costumes and settings are scaled on a generous measure. Likewise its payroll must represent a considerable sum for a Wheel organization. In its present state of development, however, it falls down lamentably in the comedy department.

Of course, it is early in the season to pass judgment upon a burlesque outfit, but Jack Callahan and Eddie Shubert seem to have so little of a basis upon which to build as they go along that the prospect for sufficient betterment is not promising. Callahan plays a sort of genteel bobo, made up with blue chin and a suggestion of red nose and running to gaudy clothes.

Shubert does an Ed Wynn, horn spectacles and the appropriate gestures. The latter character has no burlesque tradition behind it and the characterization misses fire. Wheel audiences take it as a sort of "nance" and that type never did play anything but a subordinate "feeding" part in a burlesque show. For a principal comedian he has no command over the situation. Burlesque fans are a conservative lot. They get accustomed to an accepted line of comic types and they resent innovations.

There isn't a dialect character in "The Strolling Players" and its laugh percentage suffers in consequence. It's harder to make straight English funny than when the language is strained through eccentricities of speech. There seems to be something innately humorous about best pronunciations.

The situation, then, gets down to this: The comedy being weak, the straight singing men, the women principals and the ensembles take command. This makes Sid Gold, a singing straight man with rather too energetic a method of forcing himself upon the audience, the feature of the proceedings. He is everywhere and holds the center with record frequency for his type of player. As a straight man there isn't a thing the matter with Gold. He can get his stuff over and he does. His number, "Mr. Boozie," was perhaps the applause hit of the evening. A Hurtig & Seamon's this week. Only there is rather too much of him. He goes after his audience hammer and

(Continued on page 35)

# COLUMBIA WHEEL DECLARES SHARING TERMS INCREASE OFF

**Reason Given as Abandonment of Open Shop Plan—  
Producers Invested More Through Expected Increase of Their Share This Season.**

The plan whereby the Columbia wheel attractions were to receive an increase of from five to 10 per cent in the sharing terms by a number of Columbia houses beginning with the current season, has been withdrawn. The reason ascribed to the producers by the Columbia Amusement Co. for calling off the increased percentages is that the increases were to be granted the producers by the houses because of the "open shop" situation, which the Columbia was to have maintained this season. The announcement calling off the percentages sent to the producers by the Columbia states in effect that inasmuch as the "open shop" plan has been abandoned and the Columbia houses are to operate on the union or "closed shop" plan, the increased sharing terms, as contained in a letter dated Aug. 25, doesn't go, with one exception, the Burchell, Des Moines.

The terms on which the Columbia shows will play the Burchell this season are 65 per cent to the show and 35 to the house. The Columbia New York, will continue as in former seasons to play the traveling shows on a basis of 45 per cent of the gross to the show up to \$5,000. After \$5,000 the show and Columbia split 50-50. The increased terms plan called for the Columbia this season to play the travelling shows on a straight 50-50 basis, with the \$5,000 thing out. The Columbia, Chicago and Hurlig & Seamon's New York will continue with the same sharing arrangement as heretofore, 45 per cent to the show and 55 to the house, up to \$5,000. The two foregoing houses were to have declared off the \$5,000 thing and played the travelling shows this season on a flat 50-50 basis.

## Sharing Terms

The increased percentage plan also included better sharing terms to the shows of approximately five to 10 per cent by the Columbia houses in Baltimore, Kansas City, St. Louis, Gayety and Casino, Boston, Casino and Empire Brooklyn and the Gayety, Washington. The shows were to have played these houses on a basis of 50-50 up to \$6,000, with a provision calling for 60 per cent to the show, after \$6,000. These as well as an increased percentage for the Majestic, Jersey City, which was to have played the shows on a 65-35 basis have been called off by the Columbia. The rescinding of the Columbia's increased percentage plan for the shows has caused considerable feeling on the part of the producers. It is said. The producers, according to report, were told to go strong on production this season, in view of the increased percentages. Most of them took the Columbia announcement of increased percentages at face value and plunged heavily on mounting their shows, as well as engaging casts that called for a bigger salary list than heretofore. With the calling off of increase in percentage the producers feel they have a grievance, which, although unspoken officially, has resulted in a feeling of resentment.

The letter announcing the calling off of increased percentages, refers to a letter sent out by the Columbia, Aug. 25, informing the producers of the increased sharing terms. The decision to increase the sharing terms for the shows, it is understood, was arrived at a meeting of the Columbia Amusement Co. held on April 18, last.

## Troc., Philly, Not Permanent

The Trocadero, Philadelphia, will not play the American wheel attraction regularly this season, although "Broadway Scandals" and "Some Show," both American wheel shows, are listed for a week each at the Troc, the booking having been made direct by the shows.

The American has the People's and Bijou in Philly as regular stands.

The Trocadero is scheduled to put in a stock company in a week or so.

## GARRICK OPENS

After Dark for Years, St. Louis House Takes Burlesque

St. Louis Sept. 7.

The Garrick, which formerly housed Lotw's vaudeville and which has been closed for one year, after being remodeled and decorated was opened this week with burlesque, the corporation which recently purchased the Butler holdings, is operating it. Although the house seats about 150 less than the old Standard where the shows played American wheel burlesque in this town, it has not enjoyed such attendance as filled the Garrick to capacity at both performances. Despite the hot weather and rain, crowds lined the lobby. "The Bathing Beauties" rehearsed here and the opening performance was faultless. Jack Hunt the tramp comedian with the aid of Ed Baxter gave one laugh after another. Lola Austin the prima donna (new in burlesque) registered a hit with her numbers.

The chorus worked well but failed to make themselves heard in singing. The settings were very attractive, with electrical effects worked in.

The opening for the season of "The Bathing Beauties" registered a hit.

## GERTRUDE KNOCKED OUT

Gertrude Hayes Jr. soubrette of Barney Gerard's "Follies of the Day" was knocked unconscious by a descending drop curtain at the final dress rehearsal of the show, held at the Empire, Brooklyn, Sunday night. Miss Hayes was put out for 15 minutes.

A physician called from a nearby hospital made an examination, and found that Miss Hayes, while escaping serious injury, has sustained a badly bruised cranium. She is playing this week with plaster under her hair, concealing the wound.

One of the men of the show also received a bad whack on the top of the head by the same drop, sustaining a severe laceration.

## HOUSES ADVERTISING

Chicago, Sept. 7.

For the insurrection of the burlesque season the four houses here went very heavy in their advertising in the dailies. They made big splashes in the Saturday and Sunday papers, with the Star and Garter and Columbia (Columbia Circuit) using 100-line copy and the American Circuit houses (Englewood and Haymarket) using 50-line copy on both days.

The average these houses generally use is 25 lines single for Saturday and Sunday.

## STARTING SUNDAYS

The Columbia, New York, will start playing Sunday vaudeville this coming Sunday. The bills, as in previous seasons, will be booked by Dick Kearney of Feiber & Shea. The Columbia has announced a Sunday price reduction to \$1.25 top for the first eight rows of the orchestra, with \$1 behind that. The Yorkville and Hurlig & Seamon's resume Sunday vaudeville shows next Sunday, with bookings by Billy Delaney of the Keith office family department.

## JOHNSON AT HOWARD

Jack Johnson, the colored ex-champ has been engaged as an added attraction at the Howard, Boston, next week. The Howard plays the American wheel shows, with a vaudeville o'lo.

## Cancel Before Opening

The Roser Sisters, listed for this season's Jack Singer Show, have cancelled.

## FEIBER & SHEA IN COLUMBIA TRIANGLE

Ordered Off Wheel, Union Men Demanding Return to Circuit

An unlooked for tangle came up in the aftermath of the settlement of the Columbia wheel's proposed open shop, in the order of Sam Scribner of the Columbia to remove the Feiber & Shea theatres at Youngstown and Akron, Ohio, from the Columbia route sheets. Previously the Feiber & Shea houses had been withdrawn when the Columbia general manager said he intended to go through with his open shop program, regardless of consequences. The Ohio house management along with other outside houses on the Columbia circuit were informed by the unions all of their theatres would be termed unfair if they played burlesque in any of them.

With the Columbia's settlement with the union, it was expected the houses withdrawn would be restored. Feiber & Shea are said to have received a notification from Scribner their houses were off the wheel for all time.

The unions heard of this order according to report and remonstrated against Scribner's action. The unions are said to have called attention to a provision in the settlement agreed that embraced the contingency, in as much as the agreement stated all locked out men, crews and musicians would have to be restored. To restore the men it would be necessary to restore the theatres, the unions added, and they are reported to have made a demand upon Scribner to reinstate the Youngstown and Akron houses; also it is said the Gayety of Wilmer & Vincent's at Utica, N. Y., has started a pop vaudeville career this week.

## EXTRA NIGHTS OUT

Olympic, New York, Will Try to Draw With Shows Only.

Wrestlers, freaks, amateur nights and all such business boosters have been declared out for the current season at the Olympic, New York, by the Krauses.

The Olympic, which plays the American wheel shows, has made a feature of extra attractions of all sorts for years.

The decision to eliminate the freaks is a tentative one. It is understood, dependent on how the house does for the first few weeks with just the shows to draw business.

## ACADEMY, SCRANTON

The C. H. Miles Academy, Scranton, Pa., will be added to the American burlesque wheel for the coming season, replacing the Majestic, which withdrew when the burlesque interests announced an open shop policy.

The Academy was formerly a Miles vaudeville house and has been playing musical comedy stock during the summer. It is the second Miles house to be added to the American wheel this year, the other being in Schenectady.

The new Miles, Scranton, which will be completed within a month, will play the Miles vaudeville in place of the Academy.

## SCRIBNER SELLING

(Continued from page 3)

the week, though it was said to be a serious one and further aggravated through Scribner's arbitrary action in ordering the Feiber & Shea houses off the wheel. This would have given the wheel an additional open week on its route for the season.

Scribner has been a commanding figure in burlesque for years, having assumed the operating direction of both wheels until Mr. Herk became the head of the American when Scribner's activities were confined to the Columbia circuit. Messrs. Mack and Hynicka have given the most of their attention to the intricacies and financing of the various Columbia enterprises. Their attention to those matters was so strictly confined that eventually Scribner assumed the domination of the producers.

While the outbreak among the Columbia executives has not been heard of very far outside of their own offices, it is reported to have reached the point where either one of the factions must win out. What connection, if any it may have had with the reported offer of Scribner to sell his holdings, isn't known.

# BURLESQUE SEASON'S START SAID TO BE OF AVERAGE

**Columbia Reports of Out-of-Town Business May  
Bring About Publicity Campaign to Inform the  
Public Union Trouble Has Ended.**

Reports received at the Columbia and American circuit offices up to Wednesday indicate the opening of the burlesque season of 1921-22 as being up to last year on a general average, both circuits classifying the first two or three days business as "good." The matinees of the western houses opening Sunday were generally very good, but some of the Labor Day matinees of both circuits were rather light with the Labor Day night shows getting money all over the country.

All but four of the 38 Columbia shows opened either Sunday or Monday, the four not opening being "Odds and Ends" (Hurlig & Seamon) changed its route with "Tit for Tat" another Hurlig & Seamon show, a couple of weeks ago, "Tit for Tat" opening in Rochester Labor Day. "Odds and Ends" will not open until Sept. 11, at St. Louis. The "Garden of Frolics" (Irons & Clamages) was scheduled to open in Des Moines last Sunday, but could not because of a street car strike resulting in the closing of all Des Moines theatres. "The Gardens" was listed to open at Omaha yesterday (Thursday) Sept. 10.

The postponement of the opening of the Dave Marion show was due to two reasons, first because of the production having been so badly damaged in the Comet warehouse fire in Brooklyn two or three weeks ago, that repairs could not be made in time, or the damaged scenery replaced by new stuff and secondly because of the dropping out of Feiber & Shea's two houses off the Columbia route. Marion's show will get under way Sept. 11. "Harvest Time" was to have opened at Plainfield, N. J., but that house dropping off the route, caused the show to lay off. "Harvest Time" was scheduled to open Thursday.

Plainfield and Perth Amboy, and Stamford are back on the Columbia

was desired a campaign of billposting or newspaper advertising throughout the cities of the wheel, would be advisable, to inform the public the open shop lock-out had been settled, to the satisfaction of the unions and burlesque people. It was believed unless this were done the impression might remain the lock-out was still on through the large quantity of publicity sent out by the burlesque offices; also the three-sheeting done in many cities by the unions declaring the burlesque houses unfair.

## K. C. SURPRISE

No Previous Notice of Burlesque Settlement.

Kansas City, Sept. 7.

When the first rumors reached here last Tuesday that the burlesque magnates had got together with the stage hands and musicians unions, none were more surprised than the local managers as no intimation had been given them of such a move. Both burlesque houses were all set and ready to go with the non-union crews and orchestras.

The move was also a surprise to the members of the different theatrical unions. They had the town plastered with flaming red one-sheets "Notice. Gayety and Century theatres are unfair to Organized Labor."

The first news of the adjustment came to the labor unions who had the information several hours before the house managers.

After the non-union men had been paid and dismissed to allow the regular union employees to get back on their old jobs, it was learned the unions had several of their members planted in both houses, where they would be in a position to see and report everything that occurred.



## MAX BLOOM and SHER ALICE

"THAT'S MY HORSE"

FAMOUS MUSICAL COMEDY STARS

ANNOUNCE THE OPENING OF THEIR SEASON IN VAUDEVILLE

Booked Solid—Keith, Interstate and Orpheum Circuits

Broke All Records Last Season

Presenting the Somewhat Different Comedy Act in One—

"A TALE OF THE LONESOME SPINE"

A BOX OFFICE STIMULANT

Permanent Address, 803 Times Bldg., New York

route, following the settlement of the "open shop" controversy. The Majestic, Jersey City, which was to have played stock if the open shop campaign continued, opened as per schedule with the Frank Finney show Labor Day.

All of the 33 American wheel shows opened as per schedule, Sunday and Monday afternoon. While the openings were satisfactory on both wheels the hot weather Tuesday and Wednesday put a dent in most of the show's grosses.

The past season 1920 was the best that burlesque ever saw in the matter of gross receipts despite the slump at the end of the season. It was not the best year for profits, however, the high overhead, railroad fares, production costs, etc., cutting down the profits considerably beneath 1910 and 1918 rated as the most profitable seasons ever known in burlesque.

Early in the week after the business reports out of town commenced to reach the Columbia headquarters, it

## ONE-NIGHTERS RETURN

The Stone opera house, Binghamton, New York, and the houses in Niagara Falls, Oswego and Elmira, which dropped out of the American wheel route owing to the "open shop" situation, went back into the American route sheets last week, following the settlement of the stage hands and musicians matter. Five houses of the American Penn circuit, Cumberland, Lancaster, York, Uniontown and Williamsport also returned to the American route, as a result of the settlement. All of the houses are one-nighters on the American wheel, playing combinations when not occupied by the burlesque shows.

## Gayety, Rochester, Musical Leader

Rochester, N. Y., Sept. 7.

Joe Monk, who recently left the Temple after being musical director there ever since that house opened, is leading the music at the Gayety this week.



# VARIETY

Trade Mark Registered  
Published Weekly by  
VARIETY, Inc.

RIME SILVERMAN, President  
164 West 46th Street New York City

SUBSCRIPTION  
Annual \$7 Foreign \$8  
Single copies, 20 cents

VOL. LXIV. No. 3

The interlocutory decree of divorce of Eva Puck Kessler from Aaron Kessler, the booking agent, was signed last week by Justice Gannon in the Muncie Supreme Court. The plaintiff is known as Eva Puck professionally and sued on statutory grounds. The action was undefended and the wife allowed \$10 weekly alimony. Their one child was given into the custody of the mother.

Magistrate McQuade in the West Side Court last week dismissed the Gerry Society's complaint against Jules Bernheim, manager of the "Put and Take" all-colored show at the Town Hall, who was charged with permitting a minor to appear in the show. The girl is the shimmying kid of the revue, Florence Parkham. The defendant showed a license granted by Mayor Hylan's committee for the girl's appearance.

William A. Brady takes exception to the statement that Alice Brady's new piece "Drifting" has been shelved. "Drifting" shows promise," he says of having the material for a great success. The central incident, however, does not have an American appeal. It is being reconstructed by the author, and will shortly begin new rehearsals for its production in New York City.

Daniel Frohman corrects the statement that Nazimova refused to assist at the Actors' Fund Festival in Hollywood recently. Certain considerations, Mr. Frohman says, prevented her personally participating, but she contributed liberally to the cause in money at this time and on previous occasions.

Adeline Leitzbach, playwright and scenarist, wishes to be known hereafter as Adele Hendricks. She says: "My reason for changing names is that Hendricks looks better than Leitzbach and it's easier to read and pronounce."

Lee Kohlar returned last week from a two months' trip abroad, where he went in search of material for either a legitimate starring vehicle or to form a foreign alliance for making pictures.

The new production Helen and Josephine Trix will be starred in, in London, will have its dances arranged by Jack Connors, who sailed for England Sept. 3 on the Olympic.

The Will Morrissey acts "Buzzin' Around" and "Overseas Revue" started their second year on the Loew Circuit last week. Abe Feinberg handled the bookings.

Advices received in New York say the Palais d'Ete, the principal vaudeville theatre of Brussels, Belgium, is playing to capacity business.

John Cumberland will not be a member of one of the "Ladies' Night" companies as reported.

Helen Namur has returned from Europe and is now rehearsing for a second road season with "Nightie Night."

Richard G. Bosch, formerly assistant at Loew's Avenue B, is now manager of Loew's Elsmere in the Bronx.

Harry Crawford, formerly in vaudeville with the Baroness de Hollub, is now connected with the Pat Casey producing department.

Walter Windsor's new "Musical Artists" revue opened last Thursday at the Mayflower, New York. There are 13 people in the show, including the following principals: Jack Young, Velma Addison, Lillian Pearl, Fred Carson and Evelyn Van Dell. A. L. Haase wrote the special lyrics and music.

## SHUBERT VAUDEVILLE

Now that the start of the Shubert vaudeville circuit is a certainty, the many doubters that this would ever eventuate may continue to have their doubts in general, but there is no denying the fact. Many did doubt that the Shuberts would open with a regular vaudeville circuit. We were among that number. The Shuberts didn't start nor operate at first as though they seriously intended to go through with it. If there was an object behind the Shubert vaudeville announcement, it has not become common knowledge.

The Shuberts are entitled to notice for taking the poorest prospective theatrical season of years to inaugurate a new venture. But vaudeville is not unfamiliar to the Shuberts. They have been dealing with it in one way or another for years, though not having actually operated during that time any kind of straight vaudeville other than Sunday concerts.

The big time of vaudeville which takes in the Keith and Orpheum circuits have had a monopoly in that field ever since Klaw & Erlanger's Advanced Vaudeville venture, excepting the brief effort of William Morris to combat the influence and millions of his opposition. The big time may not have monopolized all the vaudeville patronage, but it has the big time operation, the internal affairs, where the big time as represented by those two circuits has been as absolute in dictatorial power as any monopoly could be.

Opposition may not affect the big time's business and it may brighten all big time theatres and attendance, and opposition may not cause the big time any undue concern, for the big time still controls by a powerful majority the larger number of playing weeks. That is an inducement and incentive to an artist that could not be wisely overlooked, but opposition does decrease the power of the big time, for it composes a place where acts can go if they do not satisfactorily deal with the big time, or the opposition may make offers the big time does not care to meet or compete with. In other words, opposition in big time vaudeville opens up a closed field.

Previously there was a market for certain vaudeville artists in musical comedy, but they necessarily must have owned talent or turns adaptable to that market. All vaudeville artists are not so equipped. Therefore, the big time acts otherwise situated and also big time producers of skits and sketches, also revues, have had no place to turn after the big time unless going to the small time.

The small time is slowly but surely developing big time booking habits. It seems it must come, though its approach has been too slow. Even though small time engages but here and there a big time act, the combined bookings in days to arrive should make something of a booking opposition to any strictly big time organizations. In the visionary distance and perhaps too far future is another threatening element against big time control. It is the useless picture theatre. Many useless picture theatres are helpless. One here and another there must try something else. If nothing else has been overbuilt, the picture house has. When the overflow finally seeks a more profitable policy it's going to be at some time or another, probably at first pop vaudeville, which takes in a picture, then straight vaudeville of the small time brand and after that, when the regular small timers that are established drive out the newcomers, the big time will be tried, mayhaps also with a big time picture. Many believe this to be the future vaudeville show of the big type, big time acts and big time features.

Meanwhile all show business has seen the picture theatre increase, spread out and dot everything that had anybody. The town without its picture place is now a novelty. If the cheapness of the entertainment invited the extensive building and could stand the heavy competition, then there is good reason to believe that all kinds of vaudeville can stand more theatres than are now devoted to it, for vaudeville is not expensive, other than when judged by former admission prices.

In the Shubert opposition to big time vaudeville, Variety intends to be strictly impartial; to report the news as it gathers it; to review all bills as it sees them and keep right in the middle of the road. If it leaves the middle of the road, it won't be Variety's fault.

The Shuberts think they have a chance. Others think as they do, if they are sincere in playing opposition vaudeville and have no other object in mind, at present or in the future. The Shuberts are showmen; they know their business; they have proved it from the time Sammy Shubert leased the Herald Square theatre and up to when the Shuberts made Klaw & Erlanger admit they had become a factor; up to this time when they are the leading amusement purveyors of the world, in gross, and all these things count in their favor if they are sincere. We shall see.

## EQUITY PLAYING THE OSTRICH

The Actors' Equity Association is still playing the ostrich on Variety. Some of its officers seem to be doing the same thing on its members in that same respect. We have told the Equity before and often, if it doesn't like what Variety prints about Equity, to blame Equity, not Variety.

Likewise we have told Equity we have no means of ascertaining whether our news reports on Equity are wholly correct or not. Equity removed that means from us when it barred our reporters from its offices. We do not dream news, neither can we dream verifications nor denials, so if the Equity officers who seem to be so annoyed because one paper is publishing such news as it obtains about Equity, want that news to be authentic as published, the way is to pull their faces out of the halo of supposed power they believe they have, and tell Variety to come around. Otherwise it's the old White Rats stuff all over again, old stuff to Variety and tried long before there was an Equity, even to the "obey your officers" and "be loyal" asides.

Another thing Equity seems to have overlooked through hiding its head. How can it sue Variety for damages or libel for such publications as may displease its officers? When Equity posted its notices all Variety reporters were barred from its offices and its staff refused to give Variety information of any character, it shut the door to damage suits, for its very name of Equity could not carry it into a court of equity under that condition.

Equity officers had better wake up about Variety. If Variety means nothing, why pay attention to it, and if it means something, why not use common sense and at least have the paper give it a break? Variety goes where any Equity organ will never get, it covers the circulation of any Equity organ, it reaches the real people of the theatre all over the world—and Equity says: "Keep Variety men out of this office." How simply silly.

## INSIDE STUFF

ON LEGIT

With the newly formed International Managers' Association a fact, the hairline upon which its fate hung during the first half hour of its formation is still discussed by many of the several hundred managers present during that first half hour in the Pennsylvania Hotel's ballroom several weeks ago but had a few moments' suspense when William A. Brady grabbed the floor and in the familiar Brady-Demosthenes manner proceeded to raze the structure then going up.

None of the published reports of the first day's meeting gave a hint of what happened or what might have occurred if three producing managers present hadn't sensed danger with Brady's hat spinning in the arena, and thrown metaphoric quirts that cocked it. The reason no accounts of the contretemps got in the papers was that the organizers of the meetings had anticipated outbursts of one sort and another. To prevent the fireworks getting printed and thus blocking the plans of the builders of the body, it was decided to exclude the press.

Brady's iconoclasm seemed unpremeditated. His verbal spurt followed constructive talks by organizers upon the platform. Brady was of the audience. His old confere, George Broadhurst, was in the chair. A 14-page pamphlet outlining a proposed line of procedure had been distributed, the information it contained being obviously designed merely to facilitate the swift absorption of the plan, and the quick consummation of the obviously necessary parliamentary structure upon which the order would be founded.

E. F. Albee had communicated his own enthusiasm to the body present by a clearly expressed argument for organization in all fields of commercial endeavor. Albee had departed, and the chair found itself confronted with the standing form of Brady posed for linguistic action. Up to this moment perfect harmony and understanding had existed generally. Everyone knew why everyone had come together, and everyone was alert for the rapid flow of currents that might end in the formal creation of an association that might insure the ultimate emergence of the theatre and all it represents from the many corrosive acids gnawing at it.

Then Brady spoke. He had left only about 200 words behind him when everybody's hopes went panicky.

The spell in its reduced effect informed all members present that they were atop a volcano. "If this proposed association means it's for non-unionism," declared the speaker, "I warn you it's a dangerous foundation, and I withdraw!" More than half of the body present consisted of managers from out of town, a portion of whom knew Brady only as a name. When the mental connection had been established by these that the speaker was the W. A. Brady whose attractions they had so often played, serious ear was given the Brady dictum. It was clear to calm observers familiar with the Brady forum scenes that this visiting element would lend an inflated interpretation to the Brady opposition. The Brady positivism proved so moving to these pilgrims from the outer pales that a ripple of applause started for the speaker and his vision. Instantly it was palpable to the widely informed present that another 500 words from Brady and the organizers of the meeting and the planners of an association of managers for offensive and defensive lubrication might have to fade out, with the correlative deduction W. A. B. would take the chair and tell everybody present just what might be, could be, should be and would be done.

Brady started on this second 500 words. "I wish Mr. Albee hadn't gone," he said. "I'd like to tell him and the other speakers 've listened to what I think of their speeches.'"

And then the three managers hopped Brady, Broadhurst leading, Herk following, and Vincent ripping in for the clean-up. Broadhurst turned the first laugh by deploring with fine dissimulation of regret that the men who had been laboring for many weeks on plans for the meetings hadn't thought of the necessity of first submitting the working scheme of the meetings to Brady for his approval. Herk addressed the self-respect of everyone present by a pithy declaration that if unionism meant the surrender by men of the theatre of the freedom of lawful individual action vouchsafed by the constitution and the trespass by thought and action of organized opponents to the business of the theatre, then he proposed to withdraw from that business. Following the Herk and Broadhurst retorts, Brady sought the floor, his speaking pose resumed, his hand in the air. Herk cut in again at this stage with a demand to the chair that Brady was out of order, a parliamentary point apparent to everyone. The chair silenced Brady. Vincent asked for the floor, got it, and, preliminary to a spirited and cogent analysis of the purpose of the meeting, disposed of Brady with the comment that "meetings designed to further the best interests of the theatre as an institution wouldn't sound so 'mal unless Mr. Brady were present to furnish the laughs." Exeunt W. A. B. not to again appear at any of the meetings held during the successive days of the gathering. It is freely conceded by the analytical among those present that first day that it was Brady who made Vincent president of the association, for it was the Brady attitude that had spurred Vincent to the demonstration he gave all those present of his qualities fitting him for the job.

Florenz Ziegfeld, Jr.'s two months' lease of the 120-foot yacht, which he rented from a Philadelphia millionaire for \$10,000 a month, expires Sept. 15. He has been cruising in it along the Atlantic coast, accompanied by his wife (Billie Burke) and Mme. LeClair, the celebrated beauty specialist. Traveling on shore and keeping pace with the yacht are Ziegfeld's three Rolls-Royce and one Cadillac cars, leaving his Dodge machine at his country home for depot work. Mme. LeClair's red Packard has also been following the yacht.

Al Jolson owns 10 per cent. of "Back Pay," A. H. Woods' money hit at the Eltinge with Helen MacKellar. Woods gave it to the comedian for nothing. They are close pals. Jolson bought in on "Getting Gertie's Garter" after the farce had failed to excite much patronage in Chicago. Woods still liked it and Jolson put in his money, backing Woods' judgment against Chicago's. This pleased Woods so much that he made him a present of a tenth of what looked like his foremost dramatic winner of the season. While Variety reported in good faith that Jolson paid \$25,000 for 25 per cent. of "Gertie's Garter," as a matter of fact, on better information, Jolson paid but \$5,000 for his share in that show.

Mrs. Silma Ellsberg's prayer for a writ of mandamus against John F. Gilchrist, the License Commissioner of the City of New York, was denied by Justice Burr in the Supreme Court last week. Mrs. Ellsberg sought a license to operate a motion picture place in the Hotel Lorraine, Edgmore, L. I., pavilion but was refused because of several technicalities, including that of the Building Department laws that pictures cannot be exhibited in hotels. The various other municipal departments, including the fire, gas and water supply bodies, found several discrepancies to prohibit the granting of such license.

Samuel Gould, formerly of the Hotel Pennsylvania and Reichenwebers, is now stationed at Yeong's Restaurant (formerly Churchill's), where he has two orchestras operating, one for the afternoon and the other for the evening.

Bob Shafer is now featured in the Rose Garden show.



# NORA BAYES' AMERICAN RECORD FOR HIGH VAUDEVILLE SALARY

**Shubert Contract at \$3,500 Weekly Signed—Opens Tour End of September—Bernhardt and Lauder Best Paid Foreigners.**

The American to receive the highest salary ever paid in vaudeville to an American is Nora Bayes. The Shubert contract proposed to her, reported in Variety while the negotiations were on, calls for a salary of \$3,500 a week to Miss Bayes. It is for 20 weeks, with an option held by the Shuberts for a similar and further term at the same rate.

Miss Bayes commences her Shubert vaudeville route the end of this month. When lately in London, Miss Bayes was said to have cabled asking Lee Shubert for an extension of her opening date as she desired to remain abroad. Lee was reported to have replied the Shuberts could not postpone Miss Bayes' start.

Two foreigners have exceeded the Bayes wage limit. Mme. Bernhardt received \$7,000 a week when first playing over the Orpheum Circuit, receiving \$500 a performance for 14 shows weekly; and was paid in cash after each performance. At the conclusion of the night show Mme. Bernhardt paid off her company. In the Bernhardt support at that time appeared Lou Tellegen.

The other foreigner was Harry Lauder, who received \$3,400 a week when appearing in America, during and for Klaw & Erlanger's Advanced Vaudeville. Later, when playing for William Morris in the Morris houses, Lauder received \$4,000 a week. When touring under Morris' management as a special road attraction amidst a vaudeville program, Lauder received \$5,000 a week, with virtually all traveling expenses charged to the show. Wilkie Bard, when first appearing for the late Willie Hammerstein, was engaged for Hammerstein's, New York, at \$3,000 a week for two weeks.

Twenty-five hundred dollars weekly in vaudeville are not uncommon, and salaries from \$1,500 to that amount an ordinary daily item. Lillian Russell received \$2,750 a week on the big time. It was a net salary, meaning no commission deducted, that really made her vaudeville earnings \$2,887.50.

A foreign act that has been appearing continuously on this side, on the small and the big time, playing repeats in Orpheum Circuit houses after having playing Pantages theatres in the same city, is Singer's Midgits. The act's weekly return is unknown, but often said to have reached \$3,500 and as often exceeded that figure, through Mr. Singer often making a percentage contract of the gross.

The Shubert-Bayes contract was engineered by Jenie Jacobs, representing Miss Bayes. Miss Jacobs has gained fame among managers and agents for securing big stars and big salaries for vaudeville. When with the Casey agency, Miss Jacobs at one time had appearing in big time vaudeville, Miss Bayes, Miss Russell, Olga Petrova and Valeski Suratt, all headliners, known as "names," besides the many other artists she simultaneously represented.

Miss Jacobs left the Casey agency some months ago, and when refused an agent's franchise on the big time, opened her present independent agency after a brief experience with the Edward Small office. Miss Jacobs is said to have booked more standard vaudeville acts with the Shuberts than any other agent, excepting Davidow & Le Maire.

## BOYS "SMOOTH AS SILK"

Chicago, Sept. 7. Taylor Holmes, star of "Smooth As Silk," which just concluded a long engagement at the Cort, has purchased the touring rights of the play from Harry Frazee and Willard Mack, the author. The show under the Holmes management opened its season at Benton Harbor, Mich., this week.

## MAE MARSH'S PLAY OFF

The stage production to be used as a starring vehicle for Mae Marsh, under the management of J. D. Williams, has been indefinitely called off. An advance man was to have gone out ahead of this piece this week.

## EMPIRE'S STOCK

Syracuse House Will Have Winter Company.

Syracuse, N. Y., Sept. 7.

The Empire Players will take possession of the Empire Sept. 19 for a winter season of repertoire. After six seasons of summer dramatic entertainment the Knickerbocker Players pass into local theatrical history.

Arriving in Syracuse to whip his new organization into shape for the new theatrical season, Howard Rumsey, lessee of the Empire, and owner of the Knic, and also of the Manhattan Players, an annual feature of the summer season in Rochester, announced his new plans for Syracuse.

Under Mr. Rumsey's personal direction the Empire will reopen Monday next, offering "Oh, Lady, Lady" as the State Fair week attraction. It will be played as a regular road musical comedy, the Empire Players opening being deferred for one week.

Coming to Syracuse to head the Empire Players is Nancy Fair, who has just closed a run at the Alcazar, San Francisco.

Mr. Rumsey's first plan was to return his wife, Florence Eldridge, to this city to head the Empire Players. Miss Eldridge, however, has signed to play the leading role in the next Theatre Guild attraction in New York. Hal Salter returns to play the heavy leads. Walter Abell, a newcomer, will handle the light leads. Alice Hanley, a musical comedy recruit, is a newcomer to the ranks of the Players. The old Syracuse favorites include Margaret Cusack, Mabel Colcord, Philip Sheffield and Ralph Murphy. The latter will be stage director. Miss Cusack and Sheffield were not with the Knicks this year.

The Empire will have a new orchestra. A ten-piece combination, under the direction of George F. Wilson, will be one of the house's features.

## MODEL MARRIES

Virginia Lee Glover Weds Son of Wealthy Laundryman.

Boston, Sept. 7.

The marriage this week of Virginia Lee Glover, the Christy model who posed for George Gray Barnard's statue of "Eve," and who later achieved considerable fame in the "Greenwich Village Follies" chorus, was given about a dozen columns of publicity by the Boston dailies. She married a non-professional of considerable wealth named Carl Stedman Wheeler, whose father made his pile in laundering towels for barber shops, hotels, etc.

Barnard, in selecting her as his model, characterized her as "a little more than an undulation, a white rosebud to unfold some time to the radiance of love, an exquisite being not yet awakened to the knowledge of existence, a delicately slender child maiden, the soul of eternal beauty and youth."

## EAST-WEST SKETCHES

The East-West Players have begun rehearsals of their first program of the season. They will present four one-act plays, opening about Oct. 15.

The sketches selected are "Autumn Fires," by Gustav Weid, from the Danish; "The Potboilers," by Alice Gerstenberg; "Sweet and Twenty," by Floyd Dell; "The Eternal Judith," from the Roumanian of J. L. Caragiale.

## MME. KALICH TO APPEAR

Mme. Bertha Kalich is to return to the stage this season under the management of George Mooser. Her New York appearance is to be made during November in "The Kreutzer Sonata."

In the meantime a number of plays are being read with a view to furnishing her with a new vehicle some time in the spring.

## FAUNTLEROY AT APOLLO THURSDAY

Big 4 Take It From the Selwyns for Mary Pickford

The United Artists has taken the Apollo from the Selwyns. They are going to present the latest Mary Pickford special "Little Lord Fauntleroy" there beginning next Thursday night. The management will be for eight weeks at least.

Originally it was planned to present "Fauntleroy" at the Lyric following four weeks there of Fairbanks in the "Three Musketeers", the House having been taken for eight weeks all told. The business the Fairbanks film has been doing however leads to the belief the picture can remain there about three months.

The Selwyns had planned to move their production of "Sonny Boy" from the Cort of the Apollo, but instead accepted the rental offer from the United and will close "Sonny Boy" Saturday.

## LONGEST JUMP—ALMOST

Jack Mason Takes Revue From New York to Mexico City.

Jack Mason left New York late last week on what he believed on the word of the Pennsylvania railroad people to be the longest railroad jump for a theatrical company on record. The Jack Mason New York Review is moved direct from New York to Mexico City by special train.

While this may be the record for time in transit, longer movements by train are on the records. The New York-Mexico City leap is 3,149 miles by land route and 2,898 by land and water. Los Angeles is 3,399 miles by rail and San Francisco is 3,191. Both jumps have been made direct. In the case of San Francisco one of the minstrel organizations made a transcontinental record in elapsed time early in the 90's.

Mr. Mason has added Senorina Carnejo to his features. She is a diva of note in Mexico, having sung with several of the Metropolitan Opera Co. stars on concert tours in her home country. She will give two song recitals weekly besides twice in the Mason review. There are 15 people in the roster: Senorina Carnejo, Prato and Natalie, dancers; Duncos Bros., comedy musicians; Eddie Moran, singer and dancer; Miriam Folger, prima donna, and the following chorus: Lillian Rich, Eleanor Russell, Dorothy Kennedy, Irma Kane, Zelma Murray, Murray Levon, Elizabeth Rohan, Flo Williams, Lillian White, Cora Dorsay, Winnifred Herriott, Gretna Warberg, Muriel Kay, Phillis Cameron Fina Orloff.

Mason's staff is made up of Wilton L. O'Brien, electrician, and Manie Ruben, musical director.

## SEYMOUR HICKS COMING

Seymour Hicks, the English producer, is preparing to visit New York within the near future.

The Hicks visit will be largely in connection with the American production to be made of his London play, "The Man in the Dress Clothes," to be produced in this country by David Belasco.

## ORCHESTRA BACK STAGE

The Selwyns have a piece written by Martin Brown, titled "Great Music," of a quasi-musical order in that the theme concerns the composition of a great symphony by the hero-musician.

The production will entail a 40-piece symphony orchestra back stage. John Wenger is doing the settings.

## JEFFERSON, PORTLAND

Portland, Me., Sept. 7.

It is announced the Shuberts have obtained a lease of the Jefferson, this city.

Road shows will be presented here this fall.

## "THE DEMI-VIRGIN"

A. H. Woods has the new Avery Hopwood farce, "The Demi-Virgin," in rehearsal with Hazel Dawn, Kenneth Douglas, Constance Farber, Glenn Anders, Alice Hegeman and Homer Barton in the cast.

The piece is to open in four weeks.

# TWO REVIVALS HIT BROADWAY, "MERRY WIDOW" LEADING WAY

**Frances Starr Also Returns in "The Easiest Way"—Savage Production Performed Here by Foreigners As Never Before—Should Clean Up.**

## EQUITY'S QUEST

Instructs Representative to Inquire About Chorus Girls.

Kansas City, Sept. 7.

Frank Delmane, Equity representative here, says he has been instructed from the New York office, to ascertain the standing of the chorus girls coming here with the burlesque companies. He says his instructions are to send in the names of all who do not belong to Equity but not to take any action. The fact that a great many of the companies were organized outside of New York this season and will not reach that city for a number of weeks, seems the reason for the Equity's interest in trying to "line 'em up."

## SHELDON IN CHARGE

Gives Supervision of Five Shubert Houses in Boston.

Boston, Sept. 7.

Ed Roland was unexpectedly replaced Labor Day by Arthur J. Sheldon as resident manager for the Shuberts in Boston to fill the berth left vacant by the illness of A. Toxen Worm, who left three weeks ago for Denmark to recuperate.

Frank Hoyt of the Shuberts' Wilbur was temporarily placed in the Shubert general office and then, after a visit from J. J. Shubert, Roland was sent over as general representative, his appointment coming as a surprise locally, as rumor had slated Will Roland of the Shubert staff for the job.

Ed Roland, who is the son of Roland, of the firm of Clifford & Roland, western melodrama producers, remained on the job less than a week and was withdrawn, Sheldon being sent over from New York Labor Day. Sheldon has been with the Shuberts for a number of years and formerly was the manager of the Shubert house here for one season. Since that time he has been acting in a general supervisory capacity for the Shuberts, handling upkeep and maintenance on all Shubert houses throughout the country.

The berth is a highly desirable one, and covers the five first-class Shubert houses in Boston.

## NEW ORLEANS HOPES

Erlanger Representative Can Make No Definite Promise.

New Orleans, Sept. 7.

Returning from his annual vacation, T. C. Campbell, manager of the Tulane here, gave the press a list of bookings for the coming season, but, as Erlanger's representative stated, attractions were so scarce he could not definitely promise any shows. Campbell attributed the conditions to union troubles and the fact producers were not inclined to wander far from Broadway with their offerings.

Meanwhile the Times-Picayune carried an editorial the other day titled "Theatrical Hope," welcoming the advent of the Shuberts at the St. Charles here, and bemoaning the fact New Orleans had been neglected.

## \$450,000 BUILDING LOAN

The Lawyers Title & Trust Co. has loaned to the Broadway Hamilton Place Corp., of which Max J. Kramer is president, \$450,000 as a building loan contract on the property situated on the east side of Broadway from 138th to 139th streets.

A three-story tax-payer is to be erected on the site, together with a theatre to accommodate 2,200 people.

## MISS SUNDAY SHOWS

Detroit, Sept. 7.

The Neil O'Brien Minstre's missed two shows here Sunday, due to a baggage car being lost en route from Syracuse. The car did not arrive until eleven o'clock Sunday night.

Two revivals of successes of yesteryear made their appearance on Broadway this week. The first was the presentation of the famous Lehar operetta, "The Merry Widow," which Henry W. Savage revived at the Knickerbocker theatre Monday after 14 years; Tuesday night David Belasco followed in his footsteps by presenting at the Lyceum a revival with Frances Starr of the Eugene Walter play, "The Easiest Way."

The revival of "The Merry Widow" had been in the air for several years. It was a question in Mr. Savage's mind whether or not the public would be in readiness to accept "The Widow" again at a time so soon after its original production in this country. With that in mind he laid out a route for the attraction that would make it possible to hit all the high spots the country over in a tour that is to last but 40 weeks. Of this time New York was allotted seven weeks.

The opening performance Monday night found the house scaled at \$5.50 top with the subsequent performances at \$3.85 and \$4.40 for Saturday nights. The scale seems a little stiff for the current season and it hardly seems probable that the public will crowd to see the piece. The real theatregoers who will want to see the revival won't be in town until the run is practically over and in the meantime business at a high scale seems doubtful.

The score of the operetta remains as tunefully attractive as ever and although the comedy seems a little weak in this day, the tour should prove a triumphal one. The cast which Mr. Savage selected and sings "The Merry Widow" in such fashion as it was never performed in this country heretofore. Reginald Paech, an imported tenor, was billed as from Amsterdam, Holland, and has an accent that seems unmistakably German. He is a finished artist and sings delightfully and acts beyond the wildest expectations that a tenor is supposed to be able to do. The Sonia of the revival is Lydia Lipkowska, a striking blonde, whose work is remarkable. The balance of the cast is well selected and the show looks like a sure-fire bet.

"The Easiest Way" at the Lyceum has a limit of eight weeks.

The resuscitation of the Walter play had a genuine first-night audience present. All the dramatic critics sat through it once more and the remainder of the spectators listened to the unfolding of the story as if they had never heard it before.

It was especially noticeable that the balcony and gallery were filled with what was undoubtedly college students of both sexes. This may be accounted for by the fact that the piece is listed by Prof. Baker of Harvard as one of the five great modern plays, and lecturers on the drama in all the colleges and universities throughout the country mention "The Easiest Way" as an especially fine piece of contemporaneous stage technique.

The play was originally presented in New York at what was then the Belasco theatre and is now the Republic, Jan. 18, 1909. It ran until June 5 of that year and reopened the house the following September, running for a further extended period.

In addition to the star the revival has two of the original cast—Joseph Kilgour and Laura Nelson Hall. There are two small bits, heard off stage, but never seen, and these were played in the initial presentation by Jane Cowl, who had never been on the stage, but secured the opportunity through the intercession of her father, who was Belasco's stage door-keeper at the Republic.

Surprisingly little of the dialog of the play has been changed. The only noticeable alterations were the substitution of the words "taxi" for "cab" and "Montmartre" for "Rector's."

The "tag" of the piece has also been altered by the addition of a cry of anguish on the part of the pivotal character. In the original she flippantly orders her maid to doll her up as she is headed for Rector's (changed to Montmartre) and now supplements the flippancy with a cry over the inevitableness of her situation with an appeal to the Almighty.

## CHICAGO'S SCALPING QUEEN GIVES DISPLAY OF POWER

**Induces J. J. Shubert to Re-scale "Midnight Rounders" to \$3—"Slipping" Tickets to Outside Brokers—Treasurer Dismissed Coincidentally.**

Chicago, Sept. 7.  
Mrs. Florence Couthoul, "Queen of the Sculptors," rules over the local theatres with an iron hand, so far as the distribution of theatre tickets are concerned. This was demonstrated Monday when, after a late conference Sunday night with J. J. Shubert, who was here to see the opening of his newest theatre, the Great Northern, Mrs. Couthoul manager to get him to order the reprinting of tickets for the opening per-

with six weeks' advance sales a year's run will be easy.

"Three Ghosts" (Shuberts' Central, 1st week). Did \$7,000, which in part accounts for its immediate removal. Nothing announced to follow here.

## 'TICKLE ME' STARTS \$19,000 WEEK'S GROSS

## Opens Shubert, Boston— Other Early Attractions There Not Successful

**Boston, Sept. 7**

The Shuberts opened only one of their five first-class houses for Labor Day week, Frank Tinney in "Tickle Me" starting at the Shubert to a turnaway. The show will probably do \$19,000 for the week, even with continued warm weather.

The Wilbur was dark, "The Dumb Bells" having finished its bookings, and the Plymouth, which had previously opened with Walter Scanlon, also having closed the previous week. The Majestic is being renovated in anticipation of vaudeville, Sept. 28, and the Boston opera house will open Monday with "Mecca."

Gilda Varesi in "Enter, Madame," at the Selwyn (formerly Park Square), is on her last week, with business not up to expectation and a limited film booking of the Fairbanks "The Three Musketeers" film will be tried out next week, with Fairbanks and Mary Pickford both making an appearance to stimulate interest.

The Colonial will have Ned Wayburn's "Town Gossip" next week, the closing week for Dillingham's venture, "A Wise Child," with Vivienne Segal, which has been toned up creditably after its rather gloomy opening three weeks ago.

Mitzi opened the Tremont Monday with "Lady Billy" to capacity on the holiday night, and will probably do \$16,000, and Grace LaRue in "Dear Ma" is holding up fairly well at the Hollis Street.

## AUTHOR'S ROYALTIES ON "LISTEN LESTER"

## Injunction Asked Against John Cort by Harold

Orlob

Harold Orlob, composer, has begun injunction proceedings against John Cort and F. E. Peterson, pro-

ducers of "Listen Lester" to enjoin the further presentation of the show to which Orlob composed the score. Harry L. Cort and George E. Stoddard supplied the libretto, each author to receive two per cent. weekly royalty.

Orlob's grievance is that Cori breached his five years' contract with the authors when at the end of last season there became owing to Orlob two weeks' royalty on one company and one week from another.

and one week from another company. Cart's contention is that Leffler and Bratton to whom he leased the show should pay the authors' royalties. Their contract is only with Cart.

Peterson holds the production rights to "Listen Lester" for this season but Orlob, through G. E. L. Malevinsky & Driscoll has secured

an order from Supreme Court Justice Lyden for the defendants to show cause why an injunction should not be issued. The motion is returnable Friday.

formance of Eddie Cantor's "Midnight Rounders" at that theatre, and scaling the house at \$3 top instead of \$2.50. The \$2.50 tickets for this performance had been on sale since last Thursday. Many patrons and outside brokers had grabbed them up. This was not to the liking of "The Queen of the Scalpers." When she heard Shubert was in town she sought him out for a conference. At 1 p. m. Monday about 100 tickets

(Continued on page 40)

## Brady Denies Allegations In \$250,000 Action— Cause Arises in 1888

William A. Brady this week filed answer to Charles E. A. MacGeachy's quarter million dollar libel suit generally denying the veteran publicity man's allegations and for a separate defense stating "that the alleged cause of action set forth in the complaint did not accrue within two years next preceding the commencement of this action." The cause for action dates from 1888 as a result of a press-agent exploit by the plaintiff, who was then, as now, associated with the Frohman.

Charles, Gustave and Daniel, of whom the latter is the sole survivor. The play involved was "She" produced in the east at Niblo's Gardens by William Gillette under the Frohman management. It was adapted from H. Rider Haggard's book of the same name. As it was not copyrighted in America Brady was permitted to start a company from San Francisco. Both companies played St. Paul and Minneapolis within a few days of each other, MacGeachy publicising the fact the Frohman's show was the only authorized production by the author, Rider Haggard.

Brady had MacGeachy arrested for libel and the plaintiff in his complaint contending he was honorably discharged. Brady's memoirs published in a book issued under the Robbs-Merrill trade mark title "The Fighting Man," recounts this episode which forms the basis of the suit, stating that MacGeachy was released under \$10,000 bail but was afraid to return and stand trial. MacGeachy sets forth he picked up this account in the public library wherefrom the book is also being circulated and estimates these alleged libelous statements to be damaging to the extent of \$250,000.

Nathan Vidaver is acting for Brady.

## ROAD'S FIRST CLOSINGS IN CANADA

## "Enter Madame" and "Live Ghosts" Return

The first road closings of the season occurred Saturday when "Enter Madame" terminated its tour in Toronto, and "Three Live Ghosts" closed in Montreal.

Both pieces were sent on tour by Philip Klein. They had been playing the Canadian time.

**IN LEADING ROLE**

The Sam H. Harris play of "Lawful Larceny," written by Sam Shipman, will have Margaret Lawrence in the principal role. Elsie Mackaye has also been engaged.

### Norris in Hertz Role

William Norris has been signed by

the Shuberts for the lead role in "Blossom Time," the comedy in which the late Ralph Hertz had scored heavily just before his sudden death.



## OUT OF TOWN REVIEWS

## THE SKIRT

Buffalo, Sept. 7.

Bessie Barriscale opened the local season at the Shubert-Teck with a new comedy, "The Skirt." Richard G. Herndon produced it creditably. Miss Barriscale acted it—charmingly. P. Dodd Ackermann mounted it—neatly and prettily. Howard Hickman, who used to be Miss Barriscale's director, wrote it—rather hap-hazardly. The author produced it—nicely. Howard Hickman acted in it—inoffensively. All in all, it was a large evening for Mr. Hickman.

No one will ever accuse "The Skirt" of excessive intellectuality. It belongs in the fly-weight division of the drama. Billed as a comedy, it is in reality pure farce for the most part—and for the rest, pure hoakum. It is a play of situations. The plot is scarcely worthy of mention and in dialogue it is for the most part quite dreary and desolate. Its main theme is picture stuff, its treatment is camera wise, and even if one did not know it, one might readily recognize it as a bred-in-the-bone picture man's play.

The story turns on the time-honored wager theme. To win a bet, the heroine masquerades as a youth and pays a visit to the Arizona ranch of a former sweetheart with whom she has quarreled. The young woman deceives only herself, however, as everyone from the hero down to the last cow-puncher recognizes the deception. Some of the boys plan a "wild-west" party for the tenderfoot's benefit and enough shooting ensues to start an amateur war. Of course, Miss Barriscale appears in skirts for the final close-up.

Mr. Herndon was on hand for the premiere and extensive changes will undoubtedly be made. The show jumps to Cleveland from here and then into New York where it is scheduled for the Belmont. Someone has put some real money behind the production and it shows it. The success of the piece will depend, not on the play, but upon the loyalty and strength of Miss Barriscale's following. *Burton.*

## WINDING STAIRS

Cleveland, Sept. 7.

It is not likely "Winding Stairs," the new play by Robert Housman, which had its premiere at the Ohio Monday, will bring fame to its author. The despotic czars and Grand Dukes of Russia, their children, intriguing courtiers, spies, etc., furnish the motive power for old-fashioned melodrama.

The whole work is purposeless and dull, and Housman has great cause for thanks to the players who gave his work a presentable appearance.

In order to give "Winding Stairs" a place among our theatrical literature, the audience is forced to draw on its imagination. The effort to visualize the events is a strain on the playgoer that weakens interest in the whole production. Romance, thrill, love, intrigue and youthful impetuosity all find a place during the action of the play.

The play opens with two young Americans whose automobile has stalled in front of a deserted house on a lonely road, and which is believed to be haunted. Norman Ballard enters the house to seek gasoline. He discovers Mascha, daughter of the czar of Russia, who is being held prisoner by some of her father's political enemies, among whom is Prince Vasiloff, her cousin, who seeks her hand in marriage.

Ballard immediately falls in love with the young princess and determines to let his companion proceed on his journey while he stays with the princess. Ballard, however, is promptly taken prisoner by the conspirators.

The Grand Duke Monstuntin appears at the house with a message from the monarch, but his royal highness is murdered in old-fashioned melodramatic style. The ring taken from the dead duke is made the pretext for pressing Prince Vasiloff's love suit. By this time, however, she has responded to the love offered by Ballard, her American protector, but Vasiloff pleads that her country needs her and her patriotism is shown by a promise to renounce her new lover and return to the country of her father with her kinsman—Prince Vasiloff.

Ballard has been handcuffed to an old chest in the attic. Mascha tells him of her decision, and they are closeted in what is presumed to be their final meeting as lovers previous to her marriage to Vasiloff and her departure. She tells Ballard of some toys in the chest with which she has amused herself in the awful loneliness and offers to show them. Then she discovers in the chest the body of the murdered Grand Duke, the trickery and unscrupulousness of Prince Vasiloff and his companion Anton Barta is revealed, and they flee for their lives.

The bulk of the work falls on the shoulders of Henry Hull as Norman Ballard and Sydney Shields as Ma-

shka, the princess. Edward Arnold gave a dignified representation of the Grand Duke, and the work of George Farren as Matteo was a feature. Eugene Powers as Prince Vasiloff, Raymond Van Sickle as Arthur Morrison, and Henry Hicks as Anton Barta did all that skilled players could. George Fox was the farmer. The play was staged by George Farren and the settings were praiseworthy.

Roy.

## BEWARE OF DOGS

Harrisburg, Pa., Sept. 7.

Author-Actor William Hodge was presented last night by Lee Shubert in his latest dual effort, "Beware of Dogs," programmed "a comedy tale in three pieces." With a little mending it will prove a delightful comedy, occasionally bordering on farce. As it was at the premiere, the capacity audience forgot fans, ice water and an 80 degree thermometer long enough to break into hearty and frequent applause.

A young city man, George Oliver (William Hodge) retires to a country home in Greenwich, Conn., on account of his sister's health. Here, when he takes charge of a dog farm, his troubles commence. No human could have more worries and humorous misfortunes than does Oliver, who knows nothing whatever about dogs. Nor are all the troublemakers canine, for there is a bootlegging cook, an Italian workman who steals and sells all the eggs the chickens lay, and a husband, who, because his wife showers her interest on dogs, entertains a show-girl in road house fashion.

Oliver is sued for damages done to neighboring goats and sheep by his dogs, for selling hootch and various debts. A Florence Arnold (Ann Davis) brightens life a little, although even she does not believe Oliver at first. The dog-keeper turns the tables on his accusers and fixes things up with the servants, the errant husband and the sheriff. Finally, everything turns out nicely for Florence and Oliver.

In addition to Miss Davis, last seen as leading woman in "The Guest of Honor," the supporting cast includes Julia Bruns, Mrs. Charles G. Craig, John Webster, George W. Barber, Leighton Stark, Philip Drumming and several others. Not, perhaps, another "Man from Home," "Beware of Dogs" may prove a much better vehicle than "The Guest of Honor." *Miller.*

## WAIT TILL WE'RE MARRIED

Kate Livermore.....Katherine Keaton  
Marshall.....Gerald Oliver Smith  
James Twiss.....Frank Sylvester  
Marion Livermore.....Marion Conkley  
Connie Temple.....Jean Stubby  
William Plumb.....Henry Duffy  
Aunt Carrie.....Lucy Beaumont  
Aunt Hetty.....Kate Jopson  
Aunt Merriam.....Edna May Oliver  
Tom Ketchum.....Arthur Albertson  
Uncle Kester.....Ralph Holmes  
Pellie.....Robert Hawkins

Washington, D. C., Sept. 7.

After a summer's dearth of things theatrical one's judgment may become somewhat biased, making things appear to be "what they ain't." However, this production of Oliver Morosco's written by Hutcheson Boyd and Rudolph Bunner, and that had its first showing Monday, the Garrick does create laughter, hold your interest, present some cleverly drawn as well as consistent characters, and does all this without the glaring holes expected in a first performance.

Mr. Morosco still sticks to his trade-mark, "A typical Morosco cast." To this one his trade-mark, or should it be "slogan," means something. Marion Conkley and Henry Duffy splendid in the two youthful leading roles, this being particularly true of Mr. Duffy. His transition from the boy who wouldn't accept \$500,000 from his uncle because he believed uncle had not earned it honestly, to the society fox because he thought that was what his sweetheart wanted, was excellently, and what is more intelligently done.

Messrs. Boyd and Bunner tell the story of a pampered society girl who saves from drowning a youth who it develops has been raised by three maiden aunts. Of these contrasts in character the authors have taken every advantage practically without the necessity of the use of the imaginative powers of the auditor in filling their love story.

The boy says he's a "worker," he feels like a mother to him, because she had given his life back to him in the rescue. She has him come to her home and goes to work immediately to remodel him into what she



## TRIXIE FRIGANZA

THE JOYFUL PEP-TIMIST

in "My Little Bag O' Tricks"

By Neville Flessen and Albert Von Tilzer. Playing only Keith and Orpheum Circuits.

wants him to be. She has literally thrown herself at him, and when he finds that her allowance, her clothes, her parties, etc., etc., cost more than his yearly income, he calls everything off; but the girl won't have it so.

The final act finds the boy returning after a six months absence just the man the girl had wanted him to be. With the uncle's money and the tutelage of the former butler of the girl, he has become a typical society man. She finds that the boy's ideas of life were about right, that she had been a waster, finally returning to the home of the three maiden aunts to tell the boy so.

This is all cleverly told, with plenty of laughter, and all clean (which is another component which should speak for success). One of the aunts is Edna May Oliver, and how very enjoyable she was. The character is another Quaker aunt, such as she did in "Oh, Boy!"

Lucy Beaumont and Kate Jopson were excellent as the other aunts, and Ranley Holmes is as the uncle. Mr. Holmes has never given a bad performance; this was no exception. Katherine Keaton, Frank Sylvester, Jean Shalby, Arthur Albertson, Gerald Oliver Smith all did well.

The three acts are well done; the direction, which is credited to Franklin Underwood in conjunction with Mr. Morosco, was fairly well attended to, although at times it appeared that points were lost by improper handling of the situation.

The piece was tried out on the Coast by Mr. Morosco, where it was reported successful.

A word must be said of the reception tendered L. Stoddard Taylor, who for so many years handled the Belasco theatre in this city, and whom now the Shuberts have placed in charge of "Washington's drawing room theatre." It seemed that every one of that goodly sized house wanted to express to Mr. Taylor the gratification and pleasure they felt in seeing him here after so many rumors that, because of the Belasco being given over to the Shubert vaudeville, he would be located in some other city. *Meakin.*

## OLD "UNCLE TOM"

Coutts &amp; Tennis Dragging Him Out After 17 Years' Rest

Coutts & Tennis have arranged for a revival of "Uncle Tom's Cabin" as a Broadway attraction, planning to bring the piece into New York for a ten weeks' engagement with an all-star cast. The piece has not played New York as a first-class attraction for 17 years. Its last revival was by William A. Brady.

It is the intention of the producers to make a direct appeal to the schools for the support of the production, with daily matinees. Special school tickets will be sold.

Following the Broadway engagement the revival may tour the larger cities.

## JOYCE AND O'BRIEN JOIN

George O'Brien and Frank Joyce have formed a booking partnership. The new firm of agents have opened offices in the Roman building and will book with all the independent circuits.

O'Brien is a former Keith agent, his career comprising an apprenticeship in the William Morris and Proctor offices. Later he was connected with Joe Page Smith and Harry Weber, the Keith agents.

Joyce is the owner of the Hotel Joyce, New York and two Florida hotels. He is a former vaudeville artist and brother of Alice Joyce of motion picture fame.

## LEGIT BOXOFFICES SUFFER FROM CONTINUED HOT WAVE

Gross in Many Houses Falls Below \$5,000—Harris Postpones "Eighth Wife"—Three Closings Tomorrow Night—No Hits in Ten Openings.

Last week was one of the most disastrous in years on Broadway. Not even the heat wave of early summer caused a slump that was as widespread as that of the week just finished. There were any number of theatres along the street where the gross on the week was under \$5,000. In several of the houses it was so

bad that it hardly topped half that amount.

There were ten openings during the week, and of the ten there wasn't a single outstanding hit delivered. This week there were five openings, although six were scheduled. Of the five attractions two were revivals. The revivals seem to have landed, (Continued on page 36)

## SHOWS IN N. Y. AND COMMENT

"Back Pay," Eltinge (2d week). Opinion divided on this Woods' offering. Last week, its first in New York, it got the worst sort of weather break and the offbeat week is not proving any better. Bets are being made it won't stick until Thanksgiving.

"Blue Beard's Eighth Wife," Ritz (1st week). Opened last night. Tried out of town and stopped by the police at New Haven, giving strong boost for opening night sale here. One offer of \$300 was made for a pair of seats for the initial performance after house was sold out.

"Don Juan," Garrick (1st week). To have opened Monday but postponed until Wednesday.

"Daisy," Frazee (4th week). Affected with the others by the heat wave, but considered next to "Six Cylinder Love" as the biggest hit of new season.

"Follies," Globe (12th week). Dropped frightfully last two weeks. Had about seven rows on lower floor empty Tuesday night of this week. Slump has been such that an effort is being made to keep actual figures back.

"First Year," Little (47th week). No let up in business despite heat. Hit over \$10,000 again last week.

"Get Together," Hippodrome (2d week). Opened last Saturday with \$150 scale. Looks like it will attract some business but ballet feature does not seem strong enough to last as draw for entire season.

"Getting Gertie's Garter," Republic (6th week). Slipping. Around \$7,000 last week.

"Honors Are Even," Times Square (5th week). Does not seem to have much of a chance of continuing. Just over \$6,000.

"Just Married," Nora Bayes (20th week). Getting fair return on roof. Not holding the pace set for itself at Shubert. Around \$5,500.

"Liliom," Fulton (21st week). One of real holdover hits. Around \$10,000.

"Mimic World," Promenade Theatre (4th week). Bay agencies hold is only thing keeping it in. Bay has but two weeks to go and that will undoubtedly finish the attraction.

"March Hares," Bijou (5th week). Having moved from Bijou, got about \$4,400 last week.

"Nice People," Klaw (28th week). Feeling that interest could be revived with stiff advertising campaign \$6,400 last week.

"Nobody's Money," Longacre (4th week). Finishes Saturday. Last week's taking under \$5,000.

"Personality," Playhouse. Finished after one week. George Broadhurst's "The Elton Case" to open tomorrow.

"Put and Take," Town Hall (3d week). Awful flop last week. Interest in both colored shows beginning to wane.

"Sally," New Amsterdam (36th week). Fell off very little last week, but grossed \$31,500.

"Scandals," Liberty (9th week). A drop of almost \$5,000 last week, gross going to \$18,000 as against \$22,700 the week previous. The show is scheduled to go out in four weeks' time to make room for "The O'Brien Girl."

"Shuffle Along," 634 St. (16th week). Business way off last week but came back with holiday performances Monday.

"Six Cylinder Love," Sam Harris (3d week). Accorded hit honors of the town. \$13,400 last week.

"Sonya," 48th St. (4th week). \$5,000 last week.

"Sonny," Cort (4th week). Finishes Saturday night. Did just under \$5,000 last week needed to play to get a break. Was to have been moved to the Apollo but will be shelved instead.

"Swords," National (2d week). Not a soul seems to have a line on this one. Is hidden in a new theatre on 41st street that the public have not seemed to have awakened to as yet.

"Tangerine," Casino (5th week). The musical hit of new arrivals with \$18,000 as the gross again last week.

"Tarzan of the Apes," Broadhurst (1st week). Opened Wednesday.

"The Bat," Morosco (35th week). Dropped with rest during last week's heat. About \$8,800.

"The Detour," Bijou (3d week). The move from the Astor affected business. All told the attraction pulled just over \$6,000.

"The Eastest Way," Lyceum (1st week). Revival opened Tuesday.

"The Green Goddess," Booth (34th week). House dark for greater part of last week due to illness of George Arliss; resumed run Monday.

"The Greenwich Village Follies," Shubert (2d week). Got away to bad start during the middle of last week with weather break against it. Show's comedy end being bolstered.

"The Hero," Belmont (1st week). Opened Monday, reported to have a chance.

"The Last Waltz," Century (18th week). Shuberts have hopes of continuing this piece into November when they will ready "The Rose of Stamboul" as the succeeding attraction. Business under \$15,000.

"The Merry Widow," Knickerbocker (1st week). Opened Monday and looks like it will clean up for the seven weeks it is here for.

"The Nightcap," 39th Street (4th week). Business dropped heavily. Not far over \$5,000 mark last week.

"The Poppy God," Hudson (2d week). Never had a chance, closes Saturday. Attraction to follow not yet selected.

"The Silver Fox," Maxine Elliott (1st week). Opened Monday.

"Two Blocks Away," Colan (2d week). This piece does not seem to have caught the public fancy. Got around \$8,000 with the opening night included.

"The Wheel," Gaiety (2d week). Won't last, as the cards now lay it is ready to move out in another three weeks. Pulled \$3,700 last week, of which \$1,700 was the opening night's receipts.

"Triumph of X," Comedy (3d week). Another weak sister and about ready for the campfire. Had 28 people on the lower floor by actual count one night last week.

"Whirl of New York," Winter Garden (13th week). Just topped \$15,000 last week.

"Perjury," Park (3d week). This Fox picture was withdrawn Wednesday. No business.

"No Woman Knows," Central (1st week). Universal has taken over the house and is presenting this feature while getting "Foolish Wives" in readiness. Opened Sunday night.

"Three Musketeers," Lyric (2d week). Will hit \$23,000 this week again although it is being found necessary to force the higher priced seats a little.

## Sallie Fisher in "Choir" Act

Chicago, Sept. 7.

Sallie Fisher will again tour the Keith and Orpheum circuit this season in "The Choir Rehearsal" by Clare Kummer. The production will have as her associate players, John Keefe, Gilbert Gottlund, John Hogan, Tina Bowes and Mary Ellison.

## Ramsdell Going on the Road

Chicago, Sept. 7.

Lon B. Ramsdell, agent of "The Bat" during its run at the Princess, was called east by Wagenhals & Kemper to go in advance of one of the four companies of the play which are on tour.



## BROADWAY REVIEWS

## HIPPODROME

Charles Dillingham insisted in the seventh season of his management of the Hippodrome Saturday night (Sept. 3) with the presentation of "Get Together," an international melange, the title being suggested through an utterance by President Harding. As usual the staging of the production was under the direction of H. H. Hunsdale, who, this season, however, refrains from taking credit to the extent noted in previous years, and thereby dodges responsibility or glory, as the case may be, for the present production.

The reason for this may have been that there has been a definite change in both the box office and stage policy at the Hip for the present season.

Admission prices have been cut to \$1.00 for the matinees and \$1.50 for the night performances, with a \$2.00 for Saturdays and holidays.

The entertainment presented passes up the usual spectacular features and relies this season on a ballet and a revival of the ice skating to be the draw. These two portions of the show are presented as the finales to the first and second halves of the program and leading up to them are a number of vaudeville turns.

But with all the changes "Get Together" is a whole lot of entertainment for a dollar and a half.

Mr. Dillingham has the playhouse of the masses, and its prices must be within reach of the universal pocket-book. The reduction at this time was good showmanship. Whether or not the entertainment will prove as satisfying to the crowds as those of previous years is a question that time only will answer.

It seems rather doubtful whether the mass of small towners who are the backbone of the Hip's box office will accept the ballet as a real big feature. To a handful of New Yorkers, these really high-brow and those that assume that pose, the ballet will be hailed as "wonderful," but they will not be sufficient to fill the house during the entire season. Americans in general have not been sufficiently educated to accept the ballet in the same manner as it is welcomed abroad, and while Mr. Dillingham may be lauded for his effort to educate and create a clientele for the ballet in this country, records of past seasons of a like nature fail to show that they made money. True the ballet has always been a part of past Hippodrome productions, but it has been presented as incidental to the spectacle rather than as its feature.

Revising the Ice Ballet, however, may prove sufficient to pull at the Hip, but the present ice performance does not compare with that which was originally presented there. The feature performers are not present in as great a number as they were during the first season Dillingham had the house, and Charlotte now seems to have showed up in her work.

The three real hits scored on the opening night went to Howard Nicholson on the ice; Powers' Elephants and the Three Bobs in the first part vaudeville section. The performance ran like clock work, opening at 8:15 and finishing at 11 o'clock on the dot.

Starting the bill was a pre-release show of the Clyde Cook comedy, "The Tormentor," which has a lot of laughs scattered through it. The Fox people made a great bargain with Dillingham when they hooked this house to show the series of five of these comedies for a five weeks' run each at \$1,000 a week. Fox should have been willing to give them to Dillingham for nothing, for the prestige that his organization will product achieve from the comedies being part of the regular Hip show. Cook is a corking comedian, and providing he is properly handled will develop into one of the real finds in screen comedy. At present his make-up is too suggestive of a combination of Ben Turpin and Paul Mann, and proves misleading to the audience. Several of the bits seem to be rather slight, but it was Targin performing.

Following the comedy there was a prelude at novelty in presenting the clowns as standing from posters on a dead wall. Two three clowns at either end of a stand of bits held the featured funny men, Marceline and Marion, while the stand held 11 clowns boys in clown white. They formed a prelude to the appearance of the Powers' Elephants, furnishing a touch in circus atmosphere. Powers worked the animals quickly, and seemingly without any training. This fact was caught by the audience, who applauded heartily all of the tricks. The barbershop hit was the principal laugh, although the baseball game proved highly amusing. The case with which the mammals ran through their routine sent them away with thunderous applause.

The bull terrier and the crow in the Three Bobs turn were the two sure fire bits. The boys got little

with the clubs until they worked the dog and bird. The former went over big early in the act, and the bird was corking closing material. The house fairly went wild over the catching done by the feathered one as part of the juggling, and the final throws from the audience capped the climax.

Ferry Corvey, the musical clown, had a great opening hit with a prop railroad equipped with enough hoak to get laughs. His bell ringing passed lightly applauded, and it was not until he went to the musical fence (it runs from one side to the other of the Hip stage) that he received a full applause return for his endeavors.

The opening with the film ran for 57 minutes, the overture for the ballet starting at 9:14 and the first section closing at 9:50.

"The Thunder Bird" is the title bestowed on the ballet. Vera Fokina and Michael Fokine are the principal dancers, and there are about two-score dancers supporting them. Of these there are about 20 toe workers and the balance in the ensemble.

Vera Fokina is credited with the story of the dance, founded on an ancient Aztec legend. She and Fokine dance the two principal roles. The setting is colorful and the costumes glittering. Fokine staged the dancing and handled his theme cleverly. He and his co-star, however, walked away with all the honors. He is a virile dancer and compelled attention as the Aztec huntsman, while Fokina is the Princess who, by a spell, has been transformed into a thunder bird was delightful. The ensemble worked hard, but at the conclusion the curtain rose over the scene without the usual demonstration that is expected from the audience at the conclusion of the Hip first part on an opening night.

After an intermission of 15 minutes the second part was opened by the Five Knights, a quintet of acrobats. In a frame set in the center of the stage, representing a scene in Holland, they offered their opening selection, which ran for six minutes. It was far too long and the audience began to get restless. Coming down to the foots they encoored with a medley of popular airs for another six minutes, which got them away nicely. With more speed they will develop into a standard vaudeville attraction.

Bert Levy, who seems a fixture at this house, offered his usual whistling and sketching with Harding, Roosevelt and Wilson going over as sure fire. Together the two acts consumed 28 minutes.

Just thirty minutes was devoted to the ice ballet, which closed the performance.

The skating is in two scenes, and entitled "The Red Shoes," billed as direct from the Admiral's palace, Berlin.

An exterior showing a Russian church is the opening scene. There are the usual villagers, too. Charlotte naturally is the star of the aggregation, but on the opening night did not do herself justice. Perhaps the fact that she had an accident a few days before the opening was the reason for her being handicapped. Paul Kreckow, a new importation, from abroad who was touted as a marvel, working opposite Charlotte, also failed to show anything startling. The result was that Howard Nicholson, at Healy's Garden Glades, not so long ago walked away with the performing honors of the night. He appeared in both the first and second scenes for solo performances, and each time his work brought cheers as well as applause. On both occasions Kreckow, who followed him, proved to be unable to offer any competition and received but perfunctory acknowledgment.

In the opening scene Katie Schurdt, one of the holdovers from the previous ice ballet, presented the first solo performance, held attention and won applause. This was her solo appearance until the fourth. Charlotte had her entrance worked up, but failed to deliver. She seemed heavy and stilted in her work. Entirely missing was that vivaciousness that made her so transcendence a favorite a few years ago.

The second scene is the interior of the ice palace of the Russian prince who is paying court to Charlotte, the little ice queen. The setting is made effective through pillars of light, which while not expensive are colorful. The three stars all worked solos here, and again it was Nicholson who led the honors. At the finish the ice ball proved to be a beautiful flash, doing the show to a shower of applause.

The Russian ballet and the ice scenes found the orchestra under the direction of Dr. Ashen Gnetzel, who cleverly handled the musicians. During the regular vaudeville acts A. J. Garon directed.

"Get Together" was gotten to

gether to meet the box office price cut, and at the price it can be touted as a corking entertainment.

Fred.

## POPPY GOD

## Prologue

Mrs. Bennett.....Marion Grey  
Stanley Bennett.....Ralph Morgan  
Ging Loug.....George MacQuarrie  
Higgins.....Wallace Ford  
Liggins.....King Clark  
Lelton.....Glenn Hopkin  
"Tubby".....George Pembroke  
Steward.....Robert Peel

## The Play

Hop Lee.....Harold Seton  
Ging Loug.....Harry Mestayer  
Wo Ling Woo.....George MacQuarrie  
Stanley Bennett.....Ralph Morgan  
Sue Ming.....Edna Hillbard  
Joe.....Nek Stark  
Rae.....Doris Marquette  
"Nick" Lewis.....Frank Albrecht  
"Doc".....H. Conway Wingfield  
Billy Grant.....Robert Brister  
Margery Dean.....Ruby Gordon  
Frat Tough.....Donald Strobis

Aside from the circumstances that a Chinese play at this day is a good deal of an anti-climax and a theme that gets its kick from the 1914 war spirit is in the nature of a post-script, "The Poppy God," offered at the Hudson, is a frank melodrama with a few moments of effective theatrical contrivance and a great many interminable passages of fruitless and unprofitable talk.

The Selwyns present this work in a prologue and three acts, written by Thomas Grant Springer, who has attained some eminence in the short story field, assisted by Leon Gordon and Lelton Clemons, both actors. The play is stagey to the last degree. Its lines are stilted and bombastic and its mechanics positively naive. The piece is made to order for a Fox or Universal moving picture. As a Broadway production it would draw its clientele from the comparatively restricted theatre-goers of, say, the high school junior set, and pretty unsophisticated juniors at that for this last stepping generation.

The play starts with the presentation of a moral coward, persuaded by his mother to be a slacker, and ends up with his violent death in delirium brought about by opium smoking. It's depressing; it nowhere strikes anything resembling a human note; it does not at any time engage any one's sympathies. It just makes a futile, harrowing evening in the theatre—a play that starts nowhere and momentarily gets further astray. It is just a play without beauty, form or purpose, another transient incident of the younger season.

The prologue shows Stanley Bennett's stateroom on the steamer Ventura out of Hong Kong for San Francisco in November, 1914. Bennett is an artist and is running away from a la Grover Bergdoll from danger of British conscription abetted by his mother. Mother and son have a long talk about the situation and then a lot of Englishmen come to the stateroom for good night and a toast to "the King," which Bennett doesn't drink, but appears strangely to arouse nobody's umbrage thereby.

Mother plants Bennett in the house of a Chinaman in San Francisco while she goes to England to raise money to support him and Bennett (although he is a moral coward and lacking in any spark of enterprise) manages to steal the Chinese merchant's wife, Sue Ming, and elope with her.

We are next transported to a low San Francisco water-front dive. Local color is smeared all over the second act in the form of crooks, derelict gentlemen and Bennett, now a confirmed opium smoker and a being too abject and pitiable to inspire any sympathy. Sue Ming, it is hinted, supports the household by means left to the imagination and her former husband is hot on the trail of the elopers with subtle and relentless vengeance, his long friend Gin Long (played by Harry Mestayer) being his agent who forces "yen chi" upon Bennett to get him deeper in the mire of "hop."

There is a musical comedy newspaper reporter in this part of the scenario. He does the waterfront for the Examiner and is a sartorial marvel. This monstrosity who has nothing whatever to do with the story, pairs off with a crepe de chine girl mission worker who is even more remotely concerned with the play and they ultimately marry. Not that it means anything one way or the other. Except that after Bennett has staggered with his shame and his cowardice for three years, he gets one glance at her "looks" into an English woman's gray eyes, is the way he puts it, and goes straightway to the nearest British recruiting office, which as luck and the playwright would have it, is just around the corner.

But the medical officer won't have him. His lung is affected. Instead of breathing a sigh of relief at having made the effort and failed for no fault of his own, the circumstances send him into an opium relapse and he expires after acting all over the stage in a highly disagreeable manner.

Nobody could breathe anything resembling life into such a tale. Ralph Morgan as Bennett was a miffed. How could any actor be otherwise? The honors of the evening went to H. Conway Wingfield as a kindly old doctor who still retained something of his professional poise even in his

cups. He made a deft little character portrait out of what might have been crude "comedy relief." Mr. Mestayer (who played "Crab" in "The Sun-Daughter") did nicely with a similar character, although he does seem a kindly sort of person to plot devilments of Oriental subtlety. Nobody else mattered, including the hero.

The production is merely so-so, though the cast of more than a score would represent a lot of money, if the play lasted long.

Rush.

## THE WHEEL

Theodore Morton.....Frank Burbeck  
Theodore Morton, Jr.....Charles Laite  
Edward Baker.....Thomas W. Ross  
Sam Marks.....Stuart Fox  
Stella Witkin.....Margot Williams  
Kate O'Hara.....Ida St. Leon  
Norah Rooney.....Leila Bennett  
Brigette Rooney.....Josephine Williams  
Jack LeRoy.....Francis O'Reilly  
Mr. D.....Richard Maclaine  
Mr. O.....Herbert Saunders  
Mr. O.....John Clements  
Mr. O.....Frank Keogh  
Fred.....Rodney Thompson  
Jack.....David Sabel  
Jake.....George Spelvi  
Monty.....Albert Roccardi  
George.....Julius Johnson  
Tony.....Frank Miller

John Golden brought "The Wheel" by Winchell Smith to the Gaity Aug. 29 to replace "Lightnin'." Superficially it is exasperating because of its obvious carpentry and commercially its success is doubtful because of the length Mr. Smith goes to achieve effects calculated to draw tears or laughter. Laughter it gets, but spottily. The tears are another matter for, after all, the addiction of a wealthy young man to gambling is no great matter to the mass of people and his cure in this play carries hardly any conviction. Dramatically it was pointless and emotional appeared no real remedy at all.

Briefly the story shows Theodore Morton, Jr., marrying the pretty little proprietor of a hat shop, much against his family's wishes. After the marriage their happiness is somewhat marred by the occasional spurts at the roulette table by which the young man reduces his fortune. Apparently he is unable to cure himself, so his young wife persuades a professional gambler she knows to set up a place for her. To this place Morton comes and loses all he has left to his young wife. You are asked to believe that this cured him and they live happily ever after.

The acting was more interesting than the play. It brought Thomas W. Ross back as the gambler, with his assured method and reserve force, and the blonde Ida St. Leon as Kate O'Hara. Either you like the unusual and unvarying fiber of Miss St. Leon's voice or you do not. Certainly in other respects she is qualified. Standing out in the show was the gambling room scene, and J. Francis O'Reilly's suave, unctious work as the manager. This was the high light of the performance, though the colored waiters were deft in their portrayals.

As an incidental moral the play explains how little chance an outsider has to beat the wheel.

Lead.

## DADDY'S GONE-A-HUNTING

Julian Fields.....Frank Conroy  
Edith, his wife.....Marjorie Rambau  
Janet, their child.....Frances Viscy  
Walter Greenough.....Leo Baker  
Theodore Stewart, his cousin.....Hugh Dillman

Mrs. Dahlgren.....Helen Robbins  
Mr. Price.....Winifred Wellington  
Oscar.....Mamart Kippen  
Olga.....Olga Gionova  
Laura.....Jean Wardley  
Knight.....John Robb

"God knows," exclaimed Marjorie Rambau to her stage child for the first act curtain-line, as she crooned, "Sleep Baby Bunting, Daddy's Gone-A-Hunting" and the child asked "Where?" This was after her stage father, Frank Conroy, left the room of their Harlem flat in a flare because his wife objected to his bohemian ways.

"God Knows," exclaimed Frank Conroy for the second act curtain-line when his wife left their Washington Square domicile after she had proved to herself one year later her husband had become so indifferent he did not care whether or not she was untrue to him and received gifts from another, one "Walter Greenough," Conroy saying simply, "What's sauce for the goose is sauce for the gander."

"God Knows," exclaimed Miss Rambau for the third act curtain-line to the kind friend's query of what will become of her (five years later) when she has sent Greenough away, although he has had "kept" her all this while, and wanted her first husband back but who in turn refused to condone and be condoned.

And this in substance is the only fault of Zoe Akins newest vehicle in which Miss Rambau is starred. The audience is left in the dark, particularly on conclusion, as to what will happen to the heroine.

Unlike Miss Akins' "De classe," this is strictly an American piece and had it sustained and maintained the tempo of that first act curtain, it would probably have been written down an assured success. And such effort could not be blessed with a finer personality than Miss Rambau. She was strikingly beautiful, more

of the finished artist than the trained player, with absolute understanding of her part.

Edith is confronted in the first act with her changed artist-husband, Julian, who has been a year abroad through the kindly interest of a benefactress and who returns a changed man.

From the Harlem flat scene, the couple are discovered one year later in their Washington Square garret (artificially devoid of any too much interior decorations or in other words a simple Robert Edmond Jones setting) where Greenough, the wealthy friend of the family, professes his love to Edith. She refuses stating that her faith in her changed husband can never be shaken; that in his own way he is trying to make her understand something which she is mentally incapable of comprehending. To test Greenough's jibe that Julian has lost all interest in her, she displays the bracelets he (Greenough) had presented her with, and when Julian professes rank disinterest she rushes shrieking from the room.

In truth this has driven all of her love for Julian from her heart and she finds happiness with Greenough for five years when the action is resumed in a Central Park West apartment. The jabbering friend of the family says "everybody knows he has kept her here, etc.," although in truth he means to marry her as soon as she is free from Julian. The evidence has long been at hand and she could secure her freedom whenever so desired. Edith is agreeable, that is after little Janet gets over her serious illness. But Janet dies and Edith in her loneliness sends for Julian, wants him to comfort her and feels he needs her comfort, etc.—and the "unhappy" ending really proves to be the only realistically human conclusion from what otherwise might have developed into a mere sentimental curtain.

The staging, the casting and the mounting were worthy of the best of Mr. Hopkins' preceding endeavors and that speaks for itself. Conroy ran the star second honors with Lee Baker distinguishing himself as a pleasant surprise. She was quite natural, a relief from the usual stage children. The balance of the support was on a high level.

It's a species "buy" attraction, no doubt about that, which ought to get special following from the women matinee audiences.

Abel.

## THE MERRY WIDOW

Raoul de St. Briche.....Ralph Soule  
Natalie.....Dorothy Francis  
(Chicago Grand Opera Company)  
Camille de Joldon.....Frank Webster  
(O'Leary Carte Opera Company, London)  
Khadija.....Charles Angelo  
Nora Kewich.....William H. White  
Olga, his wife.....Marie Wells  
Nish.....Jefferson de Angelis  
Popoff.....Raymond Crane  
Prince Danilo.....Reginald Pasch  
(Rembrandt Theatre, Amsterdam)  
Sonia, a young widow.....Lydia Lipovska  
(Imperial Opera, Petrograd)  
Marquis Cascarda.....Georges Dufrenoy  
(Gaites, Lyrique, Paris)  
Melitta, wife of Khadija.....Margaret Schilling

Praskovia.....Blanche Seymour  
Little Will.....Wesley Hull  
Head Waiter.....John York  
Orchestra Leader.....Bert V. Elias  
Zozo.....Yvette Dubois  
F-F-F.....Peggy Arthur  
Lo-Lo.....Gwyn Stratford  
Do-Do.....Evelyn Dorn  
Jou-Jou.....Dorothy Gilbert  
Frou-Frou.....Margery Wall  
No-Clou.....Frances Romana  
Margot.....Ester Morris

It's time to dust off the time worn adjectives "perennially popular" and "effervescingly evergreen" and tack them on to the Franz Lehar Viennese masterpiece "The Merry Widow" if the demonstration that was recorded the strains of the score and the cast of the present production at the Knickerbocker, Sept. 5, is to be accepted as a criterion.

It was 14 years ago that Henry W. Savage first presented the operetta at the New Amsterdam theatre where it ran for more than a year. At that time the country went waltz mad over the strains that Lehar composed. Donald Brian was the original Danilo and the young widow Sonia was played by Ethel Jackson. Last Monday night Donald Brian sat in the audience at the Knickerbocker theatre and saw Reginald Pasch from the Rembrandt theatre, Amsterdam, Holland, receive an ovation at the conclusion of his big scene in the second act that has been equaled in the light opera theatre in this country in 25 years. Danilo was responsible for the elevation of Brian to stardom, it should do more than that for Pasch, for there is no one in this country that could have played and sung the role of the Prince in the manner in which he did. True Pasch suffers from an accident (Continued on Page 20)

# JACK LAIT'S REVIEWS

## GREENWICH VILLAGE FOLLIES

Produced by the Bonchians, Inc., staged and designed by John Murray Anderson, music by Carey Morgan, lyrics by Arthur Swannstrom, costumes by Locher, single scenes by Blanche Merrill, H. F. Maltby, Gretchen Eastman, H. I. Phillips; Irene Franklin's songs by herself and Burton Green. Principals: Irene Franklin, James Watts, Ted Lewis, Gretchen Eastman, Donald Kerr, Bird Millman, Florence Normand, Robert Pitkin, Al Herman, Robert Castleton, Hamilton Condon, Dore, Evelyn Darville, Addie Rolfe, Richard Bold, Rosalind Fuller, Peggy Hope, Basil Smith, Hammi London, Charles Edmunds, Ada Forman.

The third of the Village revues is a cocktail of color, lights, scenes and dress. Blanche Merrill gives it the only touch of brightness in idea that it has, and Gretchen Eastman supplied the wallop of the performance as both the star and the pantomime author of the thrill-bit. The idea of it is not new across the water, but it was here, and it banged the smart overflow first night audience between the eyes, coming as the meat of a sandwich which was otherwise all mayonnaise and lettuce leaves. Irene Franklin contributed several songs of her own and of her own kind. Otherwise the show is devoid of wit and is smeary with smut.

There is a popular impression that anything smacking of the "Village" must be at least "blue," and that is the color which predominates in this kaleidoscope of shades. James Watts, always a little rude in his talk and cavortings, outdoes himself. And Al Herman on the opening night was so disgustingly dirty in his talk that this wise act, who wouldn't miss any kind of a "Follies" at a premiere, talked right up and said it audibly without flowers.

Such wretched taste as Herman here displayed should not be lightly dismissed. He reviled for the occasion the delectable bit in which he describes with moist lips and much gusto how he peeped through the keyhole into his married sister's bedroom. Other equally stomach-distressing monolog surrounded it. To punctuate it, he pointed with the wet end of the cigar stub that he uses as a prop. His single was as a wet and dirty blanket on a show which was at least optically beautiful if not as pure as it might be, and he died on his feet. His efforts to chide the audience by asking it subtly if he were keeping anyone awake went lame. The audience was awake—but it was sick.

Herman killed the artistic finale, leaving the audience in no humor for light prettiness. Even a girl with two jet stars placed with marvelous marksmanship just where they would excite the most attention on a tan triquet waist that fitted like her skin about her sensational curvilinear, failed to rouse the nauseated first-nighters. That finale, with a frenzy of colors streaking and streaming in from everywhere, was a thing to marvel over.

Miss Eastman's dance, which drew the heaviest recognition of the exhibit, had the able support of Donald Kerr, who here and elsewhere showed himself a dancer of great skill and personality. This was an apache conception in which, just before the climax, his girl is shot dead by a jealous lover. The police storm in. Kerr picks up the dead girl and goes through the motions of a dance and the police see business as usual and depart. The dance was such a dramatic sensation in Paris it was described in Associated Press cables when first put on over there. It is doubtful whether it was as well done there. Miss Eastman was superb, both in the animation of a passionate demi-monde and limp in the embrace of death and reception. Kerr was as splendid.

Miss Franklin, looking rolly-polly and working without strain, reached the top whenever she appeared alone. Irene Franklin in "one" did not wait to be discovered by revues. Her songs are zippy and have kick lines where the kicks are needed. In a scene by H. F. Maltby, one of the most salacious bits ever served with a cold attempt at comedy, she suffered from the dictates of that trying job—trying to stay clean amidst mire. A less able comedienne would have brought in the piece de resistance for the cute little plot is an exchange of trousers between the stranger whom she has in her flat and the husband who comes home, unexpectedly, the "comedy climax" coming in the stranger walking off wearing the husband's pants. To the credit of the director it must be set down that his shiftless was not hanging out, a touch of repression for which gratitude should not go unspoken.

Watts again assumes grotesque female roles throughout. Some of his pearls of retort came from oysters no longer fresh, and some had other odors that may be typical of Greenwich Village but not savory in any other village. He was laughable, of course. Bird Millman had a scene and a song set for her. She suffered an accident, falling off the wire before she had traversed it the first time. The flats hid the steps and she was in a bit of dilemma until one intelligent actor

came forth and gave her a hoist. After that she tied up the show. A puzzling specialty with girls in the audience holding violins which played "re- some wireless telephone apparatus, did not go" with any enthusiasm, despite the sycophantic strivings of Charles Edmunds, the inventor and spokesman of the turn.

A little one named Peggy Hope shone forth with a fetching figure and no little dancing ability of the flapper-soubrette order. Richard Bold sang himself to several mild triumphs by virtue of a clean tenor voice. He has a negative personality which may be due to nature or to an imitation (perhaps unconscious) of the easy grace of John Steel, foremost of his kind in that style of ballads in that style of shows.

In an episode on too early, Miss Merrill's witty lines stood forth like gems against the mud and muck which slopped over the rest of what script there was. Miss Merrill is naughty, too; but she is smart; she is wise; she is a satirist, not a dirty-story teller. If she had written the show, with that staging and those clothes and those settings around her brilliant ideas and brilliant expressions of those ideas, this would have been a great "Follies." As it was, it may draw and draw and draw. But, somehow, it must alienate millions of people whose presence such barroom farces as the early morning apartment mix-up and such aley garbage as Herman's monologue make impossible.

Ted Lewis did his last season's act almost without change. He used shopworn numbers and strutted and made much of himself for no apparent reason most of the time. He did not rattle any seats loose the opening night, either.

It was whispered that Jimmy Duffy, late of Duffy and Sweeney, was to be added to the show. He will be a welcome relief. Duffy is "low," but he has always been reasonably decent.

This show needs both reasonability and decency. It has everything else that a great show needs. *Lait.*

## THE SILVER FOX

Frankie Turner.....Vivienne Osborne  
Edmund Quilter.....Lawrence Grossmith  
Christopher Stanley.....William Faversham  
Helen Kullter.....Violet Kemble Cooper  
Capt. Belgrave.....Ian Keith

The smartest comedy New York has seen since Clyde Fitch died before his time, this. Cosmo Hamilton, author of "Scandal," adapted it from the original of Franz Herczeg. One of them is a great playwright. There is enough glory in this to establish them both. Hamilton does not exactly need establishing. But "The Silver Fox" is so far superior to anything that has hitherto borne his name that he may better rest on half of it than on the very superior but scarcely important fluff he had sold before.

Here is a gem of epigram, satire and human interest, dealt with skeptically—almost cynically—yet ringing true and hitting clean though it at times becomes delicious farce. Life at times becomes farces—and happy the life if that farce is delicious.

The story? There isn't much. There is almost none that the blunt pencil of the ~~bested reviewer~~ can transmit. It is just a sketch of relations between men and women, between women and men, between men and men. Shakespeare's finest drama, Goethe's cruelest tragedy, Wagner's roiling opera, Schiller's most acid comedy, was no more than that.

William Faversham stars. He directed "The Silver Fox." For both he should be given the croix de theatre, and is herewith smacked on either cheek. The same elegant repression, the same honest expression, the same gentlemanly trust in the intelligence of American audiences, the same magnificently open and above board tactics with his public that have always marked his services to his public are again the stars and stripes of his flag and again he is a hero and a conqueror.

Only a Faversham would pick for himself the least role of a great play and let his support drink of the gravy while he fed spongingly but charmingly on the gristle. Artists are rarely gluttons; and gluttons so rarely become artists.

To Lawrence Grossmith falls the graceful comedy role of an indulgent novelist who can love an iceberg and a volcano in one play and be equally true to both. Here again perhaps thanks to Mr. Faversham's direction and perhaps thanks to Mr. Grossmith's well known tact as a player—there is that resistance against temptation to overdo to cheapen to vulgarize.

Miss Cooper has her affections. Her role calls for many. But she has a manner that seems to justify almost any eccentricities of deportment and she has a voice that must be sweet music to an author's ear. Lines are happily written for such voices, always, but they find them seldom. In tranquility with under the surface springs in eruption and, finally, in full outburst, Miss Cooper is brilliant throughout.

Miss Osborne is refreshing as the

keen chick. Perhaps Hamilton gave her the pro-noun of Frankie after he saw her do a rehearsal in skirts as brief as those she wears in the performance. The curves undulated all about her and she did justice to the part of the ingenious vamp who stole and stormed her way into a phlegmatic writer's life. A phlegmatic writer at this moment is saying so, therefore, is the verdict of an

expert. The play was not as rippling, but equally effective, in a new character; less difficult to play than the sweet and simple (not too simple) minister's cheer-ild, but far more inviting to over-exertion. She, like the others, held herself in almost perfect check.

Mr. Keith had but a bit. He came on with prejudice against him by the plot. But he swept it away by manliness and that square-shouldered presence that, on the stage, requires more than talent—it can come only with breeding.

"The Silver Fox" again wipes out that popular fallacy that a play dare not be "talky." This one is all talk. A play may be deaf and dumb, or it may be all done in the dark, or it may be in a foreign tongue—if it is good enough and is done well enough.

This one is so good and is done so well that it outdistances ordinary carping. Its main elements of delight and success, similarly, run away from commonplace analysis. It may only be said that it does everything better than others of its kind. And, after all, isn't that saying everything? *Lait.*

## THE TRIUMPH OF X

Carlos Wupperman's name is on this as the author. Lee Shubert's and Jessie Bonstelle present. Wupperman is dead. He was murdered in Coblenz after the armistice, having been a U. S. secret service man with a brilliant record in the war. Frank Morgan, who plays the male lead, was his brother. Ralph Morgan is another brother. Frank tried it out in Miss Bonstelle's stock last season in Detroit. It was a success. Miss Bonstelle had parts of it rewritten. It may yet be a success, despite her meddling.

It is now a weird hybrid of the poetical work of Wupperman and the clumsy hand of some pottering hack who, after as great a central interest and human suspense had been created as has been known at the end of a second act in months of playacting, it becomes distorted, diverted, distracted and all but destroyed. The name of George Scarborough is privately whispered as the fixer. Surely an experienced and sane playwright like Scarborough, who has done some good things, could not have single handed so brutally mauled so pretty a manuscript. There must have been an accomplice, at least.

Morgan's role becomes very broad after the switch. Can it be that an effort was made at the eleventh hour to exploit him as an actor by juggling the theme of a lovely drama? As he gets broader he gets worse. It is no favor to him. Sing-song, monotonous, anticlimactic, he drools along and monopolizes the stage when the interest is solely with the girl, who is at times shelled entirely and at times sentenced to phony and progressless hokum supposed to be "inside underworld atmosphere," meanwhile.

The girl is Helen Menken. Like a beautiful bolt out of a high sky she strikes, and the moment she strikes everything sizzles. Not extraordinarily beautiful—as the namby pamby lingo beauty of the stage is usually measured up—she becomes idealized in the unframed and unshamed act of acting a real girl like a real girl—and a remarkably real girl and a remarkably real girl.

Whatever becomes of "The Triumph of X," Miss Menken will not be forgotten by those who saw her play those first two acts—those two real acts. After that she is almost incredibly and certainly unforgivably sidetracked and warped by the distastes of the perverted scenes that follow. An attempt to start a new furor over Morgan when everyone is yearning to have more of and know about her, makes him impossible and wastes her wastes her when she has become potentially at the second curtain a million dollar asset, not to mention altruistic art at all.

The story is of a girl whose father was a bun and whose mother was a tramp. The professor raises her to down the hereditary traits he fears may crop out. They do when she tastes champagne at a party given to honor her engagement to a nincompoop juvenile. She gets a sweet stew and mamma crops out and she properly slaps his face. The professor takes her home. She disappears in the night. The boy comes back like a whipped pup and withdraws. The professor gets a letter that she left saying she left because she loves him, the boy having told her in the drunk scene that it wasn't her real father.

The girl goes out into the world there isn't no such world, but she finds it. The professor becomes a very loud and very argumentative and very blithering booze hound and lugs away what might have been a classic. It would take much to ruin what those first two acts leave. There is almost enough in what follows to ruin

it—or anything. But it is a close test between the good of the first two and the trash of the third. If the start wins, "The Triumph of X" will be indeed a triumph of X, the unknown quantity—that being the problem of how much hands with five thumbs can do to artists' conceptions and still make money. *Lait.*

## BROADWAY

Not enough comedy. The Broadway audience is just between a wise and skeptical Palace bunch and a wide-eyed Harlem aggregation of yawping yaps. It craves substantial vaudeville, laugh-acts preferred. And it rises to anything that has merit. Any turn that thinks it has anything and wants to show it where an audience will help should whisper to its agent that an opening at the Broadway is the first choice. It is close to "home" where bookers can easily be induced to run in, and it provides an ideal admixture of Broadway strays to dig up the deep stuff, out-of-town visitors to be in the right humor for amusement, and regulars of the fan order who always respond to the goods because they are enthusiastic over vaudeville.

The bill Monday was not quite up to what such a collection deserved. And the orchestra flimmed up what there was of it almost without exception. The girls in the pit sawed and blew and hammered out as weird a flock of sour notes and bum tempos as ever drove performers to profanity. Betty Washington, a little cutie in the Number 2 spot, suffered most from the orchestral vagaries, and only by quick thinking and ready showmanship that included repeating bars to cover orchestra gaps and by eluding notes and bridging chasms, was she able to finish her fiddling at all. Miss Washington, by the way, is a little peach, all dimples and curves and talent, and she took a bit despite the pit.

The opening act did business with the audience, also. Walthous and Princeton, cyclists, started off the bill with speed and spirit. Lou and Jean Archer, also bitterly crimped by the musicians, missed their accustomed pucier until the finish, when they closed well. Duval and Little, a neat light comedy double, seemed spotted wrong and couldn't wring the laughs. The talk is good and the turn is clean and classy; the Broadway likes just a little more hokum than they provided, however. The earlier portions of their material are especially devoid of punctuating punches.

"Sawing a Woman in Two" is the unsuitable title of the headline feature, which runs about 7 minutes. It seems that a billing which would leave the climax as a surprise would be preferable, but perhaps it draws by telling the story in advance. It is Horace Goldin's illusion (and it is claimed it wasn't his first, at that), anyway, the lecturer, who operates the trick, credits Goldin. The stage committee was obviously composed of plants. The deception, quite simple to insiders, gave the audience a gasping thrill, and was as deftly executed as always. The applause was not spectacular.

Anger and Packer, in their talk and song act, which has been seen repeatedly, drew intermittent laughs. Anger is a comic who is seldom idle, and Miss Packer looks great and works a wicked straight. Some of the gags are aged and one or two might be dry-cleaned. They ended with a whole skin, and that was something in this show. The 8 Blue Demons (Slayman's Arabs) closed the show with a lot of whooping and acrobatic activity, making a very acceptable blowoff. Owen McGivney was not seen at this show. *Lait.*

## LINCOLN SQ.

The easy-going Lew Cooper headlined. He did the same act as at the opening of the State, even to the introductory gag: "Miller may be the governor, but Loew runs the State." It got nothing here, as the Lincoln Squareheads didn't know Loew had the State, or probably any other theatre except the one in which they stretched their legs and sprawled, half-awake, with set jaws and hard-boiled exteriors.

Loew introduced a songplugger in a box. It called for more than that to arouse enthusiasm in the rickety hall-lad he pulled. When a silvery-throated, cecor in a box with a spot on him, fanning a bit at the emotional quaver of an Eighth Avenue sentiment set to Jersey City poetry can't get enough to let him slip over an encore chorus, something is sour. Except for this episode, Cooper worked his fluent intelligence and his snappy material to good advantage. He walked away from the rest of the show. Cooper isn't the toppest single in the world, but he can give the average big timer of his sort lessons.

Douglas Flint got laughs by mighty hard work in the sketch spot. Assisted by a feeble voiced and retiring man and a raucous girl with an Iowa accent and a boiler-works delivery, he swung furious and wild, and now and then he bit something. At the finish he was rubbing moonshine in his hair with one hand, waving to the audience with the other and motioning the agent to keep the curtain going with his foot. That is all right for the

time. He is a laborious comedian who shouts and throws his hands about and fights for laughs. When Bert Baker gets through playing "Prevarication," Flint should leave it, and they will both make money. The grouchy thing he has now is not essentially funny, and Flint defeats his talents by the necessity of overdoing underdone lines, devoid of any situations.

Joe and Clara Nathan opened. The girl is short of the stuff that gets to a Broadway audience. Between his ditties and hers, some ten minutes are burned up. Then he goes into his cartooning with chalk, which he works for hands in most unashamed frankness, even asking outright for applause. Miss Nathan reappears, dressed a-la studio, and she "assists."

Jack Martin Trio closed. Martin is a neat monoped dancer who does two fast numbers without a wasted move or a false one. The rest of the turn is apple sauce; two girls sing, one a la toying with the piano. The soubrette does two full single numbers that would be better and might go better if rendered by a Victrola. The audience was brutal to her. La Beige Duo opened. *Lait.*

## STOCKS

(Continued from page 14)

player to return. "Civilian Clothes" opening, followed with "Scandal." Corinne Cantwell succeeds Gertrude Jevons as leading lady and Snythe Wallace replaces Barry Townsley in the male leads. Guines & Hughes operate the house.

Jack Ball has concluded a deal whereby he obtains an interest with the Hawkins-Webb Co., and the Jack Ball Co. will be merged with this organization, which has been playing at Muskegon, Mich., ending its summer run there Saturday, Aug. 27. The company moves to Little Rock, Ark., to play all winter at the Kemper theatre.

Dallas, Sept. 9.

The Capitol will be opened September 18th with stock, according to a recent announcement of the Southern Enterprises, Inc., lessees of the property. Allen T. Morrison, assistant general manager of the corporation, is in New York selecting a company at the present time.

It is expected that Carl Peters, formerly of the Jefferson (Loew vaudeville) will manage the stock theatre. The Capitol in the old "legit" days was part of the Greenwald-Weiss circuit.

Toledo, Sept. 7.

Stock season opened at the Toledo Theatre Monday, Sept. 5, with "The Pipes of Pan," three act comedy by Edward Childs Carpenter. This is the second season of stock in this city. Spring Byington, Elsie Bartlett, Adelaide Hibbard, Mary Stephens, Barbara Bevet, Laura Lovett, John Sears Storey, Carroll Ashburn, Aldrich Bowker and Neil Pratt are in the company this season.

The Liberty Players at Dayton, O., led by Henry Hull, has closed, leaving the city in stock to the Mabel Brownell Company. Both stocks ran all summer, causing an admission fight and the extra expense of local features.

The Lynch Brothers will play their annual stock at the Capitol, Dallas, opening Sept. 19.

Stock companies will open Labor Day in Montreal, Ottawa, Halifax, Canada; Lowell, Lynn, Haverhill, Brockton, Mass.; Wilkesbarre, Pa.; Newark, N. J., and Bridgeport, Conn. Harry Clay and Charles Blaney will open stock companies at the Gotham, Brooklyn; Prospect, New York, and Orpheum, Newark, on Labor Day.

The twenty-first consecutive season of the Baker Stock Company the re-organized cast presented for the first time "The Wonderful Thing." Selmar Jackson, leading man, has been returned, playing opposite Marjorie Foster. Other new members are those of Jane Gilroy, second woman; Rankin Mansfield, juvenile, and George Kibbee, character man. Walter B. Gilbert again directed.

On the same date the Lyric re-opened for its 12th season of musical comedy stock with Al Franks, principal comedian, directing for Keating and Flood.

Nicholas Belfrage and John McCabe have joined the Colonial Players, Pittsfield, Mass., the former as leading lady. The stock company will make an attempt to remain at the Colonial through the winter.

Willard Foster opened this week with the Maple Players in Utica, N. Y.

The Colonial Players, Pittsfield, Mass., will remain indefinitely.



# INSIDE STUFF

## ON VAUDEVILLE

Contrary to a report that found some credence, the Vaudeville Managers' Protective Association had nothing to do with the open shop policy of the Columbia. The resignation of the Columbia from the managers' association must have started the report. The Columbia resigned from all managerial affiliations upon going into the closed shop movement, when it looked likely the Columbia would go through with its attempt. The Columbia also notified its resident managers in all cities to resign from local organizations. The Columbia had been a member of the V. M. P. A. since it was formed, paying dues and assessments without receiving during that time any actual benefit from its vaudeville brethren in the association.

Sam Scribner, general manager of the Columbia, solely directed the open shop policy. He was assisted by Charles Waldron and Tom Henry. Others of the Columbia, with perhaps Bill Campbell excepted, and including the American burlesque wheel, of which I. H. Herk is president, did not appear much in sympathy with the open shop thing. Most of them anticipated Scribner would go so far, then settle with the unions.

As a matter of fact, and based on the very best of information, the heads of the unions had decided among themselves at a secret conference that when the burlesque people came to them with demands for a wage reduction they would agree to a decrease of 12-1-2 per cent., but would stop at that figure. On the settlement the unions did not decrease at all, though burlesque managers figure that in the privilege agreed upon of the burlesque shows dropping off one man of the crew, that the \$62.50 saved weekly thereby is equivalent to them, on the whole, of a salary reduction.

At the settlement there were present representing the stage hands' union President James Lemke, Dick Green, the international vice-president for Chicago, and Harry Spencer, while the musicians' union's contingent was headed by Joseph Webber. Mr. Herk was among the burlesque representatives. It is said that through Herk's endeavors the truce was brought about.

One of the clauses in the agreement calls for the burlesque people to restore the stage hands and musicians to work. Through this it seemed doubtful early in the week if Scribner's letter to Feiber & Shea notifying the firm the Columbia would not play its shows at Youngstown and Akron, would stand up. It was then said the unions might insist the shows go into the towns on the wheel as at first intended. This would affect the Wilmer & Vincent Gayety at Utica, N. Y., that also dropped out when the Columbia declared for an open shop.

There seems to be a question about the Majestic, Scranton, on the American wheel, that also dropped out of its own volition. Its management has no other theatre, but claimed the unions of Scranton demanded it retire. The American may secure another theatre in Scranton to play its shows.

Some of the burlesque people thought following the settlement that even so, there might remain a sentimental feeling in strong union communities that would not help burlesque attendance at least for the start of the season. Up to date there has been no opportunity to obtain a line on that angle.

According to understanding, the contracts being issued by the Shuberts for their vaudeville provide for the usual office commission of five per cent. on salaries. The agent's commission is additional. While the Shuberts never made the statement official, at one time it was said their vaudeville agency would not charge commission.

The Shuberts have stopped paying more salary than acts formerly received. At first when engaging vaudeville acts the Shubert agency paid from \$50 to \$100 over the recognized salary of the turn. These payments were in instances when the salary was known. When unknown the Shuberts have paid as much as \$200 a week more. They probably felt in most cases the increase was justified through the necessity of starting acts Shubertward, owing to their 20 in 24 weeks' contracts. Now the Shubert booking office says it must see prior contracts for the amount of salary, as giving an act a complete route without cut or split weeks is more than equalizing an increase over the gross of the same length of time elsewhere.

The big time booking offices have no positive information about Shubert signed acts. Acts engaged by the Shuberts are even now playing on the big time. Only the other day it was said in a big time office that a certain act must be signed, whereas the act had already held a Shubert contract, although it had denied that fact.

Recently at the Riverside, Nonette, as a rule the headline or bottom line of any bill, had the opening act's type on the billing, on the well founded supposition that Nonette had signed with the Shuberts.

The return of Blanche Merrill to Broadway and vaudeville has been particularly noticeable within the past week through that young woman's authored efforts having been reported as extremely successful in all three events. Miss Merrill contributed the product of her brilliant and imaginative mind to the "Greenwich Village Follies" as the Broadway portion, and for the entire vaudeville acts of Anna Chandler and Sydney Lardfield, both single turns who sing.

Miss Merrill has been dormant for nearly a year. It may have been through her unfortunate loss of a near and dear relative, but the stage needs writers of the Merrill calibre, who pen freshly, and her absence has been felt, especially in vaudeville.

A Chicago agent who recently got a New York connection walked into one of the busy smaller time booking offices for the first time. The agents were gathered three deep around the booker's desk. The Chicagoan heard loud talk and much discussion of money and thought it was a crap game. The booker was dickering for an act. "Make it a hundred and a quarter," he shouted. "I'll take fifty of it," called the Chicagoan from the rear.

Quite some interest appeared to be excited of late on first night of Broadway plays, when among the audience were noticed Frank Fay and Frances White, who accompanied each other to the theatres. The couple seemed on the best of terms. At one time they were married, but later separated.

## NEW ACTS

Jack Barclay, revue with 10 people.  
"Nearly a Prince," girl act.  
Phil Golden (Pasquale and Golden) with Al Barton, two-act.  
Pauline Haggard (former pianist for Mabel Sherman) in a playlet.  
Miss Billie Shaw assisted by Herbert Hox and Hal Hickson.  
Joseph Seidenmayer, Cincinnati organist and musician.  
Helen Higgins (formerly Higgins and Bates) and Betty Braun (formerly with William Seabury and Co.), two act.  
Charlotte Walker in a sketch. She recently appeared in the ill-fated

legitimate production of "The Sky-lark" at the Belmont.  
William Seabury's revue with 12 people.

Jack Waldron and Betty Winslow, two-act.  
Lawrence and Beasley, two men.  
Wily James and Olive Palmer, skit.

Dan Casler, who for years was the band leader at Reisenweber's and also the orchestra leader for the Irving Berlin Camp Upton show is going into vaudeville. He will have with him the Beasy Twins, Violet and May. The former succeeded Nonette in the Arthur Hammerstein production, "Somebody's Sweetheart."  
Grover LaRose (formerly LaRose

**MAKER and REDFORD.**  
"College Chums" (Skit).  
17 Mins.; Two. (Special).  
Chateau, Chicago.

Chicago, Sept. 7.

Maker and Redford are a neat, classy and attractive appearing couple, both endowed with unusual personality and versatility, used to very good advantage in their comedy skit, "College Chums," by Jack Lait. This offering is a novelty due to its originality of material and lyrics.

The act opens with the young man in a student's graduating gown appearing on the scene with a parchment roll (supposedly a diploma) in his hand and the girl coming on to congratulate him on his matriculation. The youth sets her mind at rest with a long speech of a humorous nature, saying it is not a diploma but the blue-prints for a bridge which he contemplates erecting over the Atlantic Ocean.

The dialogue which ensues is of a crisp and smart nature with an abundance of sure-fire comedy talk. The entire dialogue evolves about this theme and is carried out in substance during the entire action.

Miss Redford sings a special number, "I'm So Scared of the Wide, Wide World," very appropriate for her sweet and winsome manner and gets it over in major league fashion. She also executes several dance numbers, one of the most prominent being her toe dancing specialty. Maker has two exclusive singing numbers. "The End of the Romance of My Solitaire" is a song story of a man's love experience illustrated with the use of playing cards denoting the various situations, which has both humane appeal and comedy elements.

The scenic investitures are simple but very attractive. This turn has big time propensities and will be able to acquit itself there.

**ALVIN and KENNY.**

Comedy Ring.  
9 Mins.; Full Stage.

A comedy ring turn with comedy bits the main idea. Most of the business has been chosen.

The comic has borrowed the dangling cuff of Joe Jackson's and Blutch Landorf's short leg "step." At the finale the straight swings back and forth, the comic passing to and fro, just missing the fier. This served its full purpose in getting laughs, but it is not new.

The blindfolded stunt of the ring worker is good, while the men have worked out an excellent feat that may be their own. This has the comic seated on a chair, with the ringman swinging out to him and attaining a handbalance on the comic's shoulders. The turn opened the show well.

Ibce.

**STANLEY and ELVA.**

Wire Act.  
10 Mins.; Full.  
American Roof. (Sept. 1).

Pretty well-formed girl and man wire walker. The latter wears loose baggy attire, red nose and mustache. After a pantomime opening with the male doing a drunk, the girl enters as the waitress in a "restaurant" bit of pantomime.

The man mounts the wire for some excellent walking and stunt stuff, with the girl reappearing after a change to pretty purple short dress for some contortion and acrobatics. The man does a strip change on the wire to gym suit for the balance of the routine with the girl assisting.

It's a strong interesting novelty opening or closing turn for the three-day-bills.

Con.

**DONOVAN and HASKELL.**

Songs and Talk.  
12 Mins.; One.  
American Roof.

A No. 2 spot mixed team using the customary published song and talk routine. The boy opens with a solo followed by cross-fire talk, a double number, parody on "John Brown's Body", and a double song and dance finish. The male member is the outstanding hit of the turn. He displays ability which should be worked up. His personality is in his favor, with the general stage department sure of gaining him something better. Only small turns at present.

and Lane) and Fay Tannis in a new act entitled "Go To It" in one with a special drop.

The Shuberts have engaged the DuVal Sisters, the Frank Sisters and Al Sexton for a production act.

Sammy Weston has joined the Rena Arnold act which was written by Tom Swift. Additional material has been added by Chuck Reisen and Bryan Foy.

Wilbur and Boyle are now rehearsing a new act.

Pisano and Bingham, singing and talking

**"THE FOURFLUSHERS" (4).**

Musical.  
15 Mins.; Four (Special).  
23d St.

Two couples comprise the cast of this offering billed in the lobby as William Wayne, Frank Robertson, Ruth Williamson and Maude Drury. The boys have a \$5,000 wager between them that one of the girls will remain on the lonely island in which the piece is set without making love to a woman. One is a millionaire's son and the other the heir of some influential public official.

Twenty-nine days have elapsed but the entrance of the two girls on the scene causes each to flop and when both demand their bets it develops neither is at all wealthy. One in reality is a pugilist and the other a disciple of Barney Oldfield, who had saved a little money and were enjoying a Ritz splurge in this Florida locale. However, the girls are really well fixed and since both couples have decided to marry as soon as they reach Tampa, it makes for a rosy curtain.

The action is interspersed with some telling comedy and neat song and dance double numbers which, coupled with the excellent interpreting cast, qualifies the turn for a spot on big time bills.

Abcl.

**"MOONLIGHT" (3).**

Playlet With Music.  
15 Mins.; Three (Special: Interior St.).  
Jefferson.

Marie Holly is the featured member of this five people skit with music by Thomas Swift. Miss Holly is the flirt who wins her man's following under the spell of the moonlight by telling them what beautiful big eyes each has. In the playlet she has three of them ranging from the callow youth of 20 to the matured man of forty. The third man is the eligible one whom she favors but who after a lapse of some weeks tells her there is another and that he was only interested in her to while away the time. This is the twist of the skit when he returns after a month's absence. Another girl, playing Miss Holly's "kid" sister completes the cast.

There is a sentimental "sad" ending to the skit after the parting of the leading pair, when Miss Holly calls up Carlos Sebastian, the Spanish suitor (not appearing personally), telling him she is sorry she could not answer his calls these past few weeks but that she will see him at the Lakes' party next week where she will sing to him the "Moonlight" song that is the theme of this playlet.

It's a flossy little skit that should please the family audiences and some of the small big time audiences sufficiently to warrant the bookings. It was handicapped here by poor cueing and lighting effects. That can be improved upon. The interpreting cast is capable, particularly the featured player who is a vivacious miss with a powerfully pleasing soprano voice.

Abcl.

**EAST AND WEST.**

Acrobatics.  
10 Mins.; Three.  
Jefferson.

Two men, one wearing Tux. and the other also dressed neatly, minus jacket, however, and plus a sombrero, evidently to plant the western atmosphere. He does a little rope spinning and employs this business throughout in combination with other stunts such as topmounting, hand balancing, etc. Both men alternate as understanders, the western chap topmounting chiefly although he pulled an applause raiser when he supported his partner with one hand a la the Statue of Liberty pose. It was done unassumingly and its very nonchalance commanded the applause barrage.

Some iron jaw work concluded. The men are good showmen and can fore or aft any bill of the Jefferson grade.

Abcl.

**DAVE QUIXANO and Co. (1).**

Songs and Piano.  
10 Min.; One.  
Fifth Ave.

Dave Quixano is a baritone doing a straight song routine with a male piano accompanist. A series of standard numbers with one popular ballad comprise the turn. Quixano displays sufficient voice to carry each of the compositions along handily. A weakness is noticeable in the diction of this chap. This should be remedied immediately as it detracts noticeably from the effectiveness of the vocalizing. The final syllables of the words "needed" and "flying" were badly butchered, the former being pronounced as "id" with the "g" dropped entirely from flying. Quixano is but a small time offering at the present time, but appears to have the natural ability to progress.

**HOWARD and BROWN**

Songs and Danocs.  
14 Min.; One.  
American Roof.

Howard of this mixed two-act was formerly of Howard and Craddock, a colored team. The new combination which has Howard with a young woman partner should succeed equally well. The opening is a double number rendered while dancing, followed by straight dancing by the men. Miss Brown changes for a single Hawaiian song, after which she does a light hula-hula made effective by her arm work.

The competition idea from the Howard and Craddock act is used with a jazz number, Howard dancing, with his partner using it vocally. It is a good idea with both members gathering applause. A fast double with stepping closes the turn. A corking combination.

Miss Brown is an attractive looking girl, well dressed and fortified with an abundance of personality. Howard can always be relied upon for surefire dancing.

A colored team that should top the list and good for the biggest houses.

**FEIFER TRIO.**

Dancing.  
10 Mins.; Full Stage (Spec. Drapes).  
Loew's State.

William B. Friedlander stands sponsor for this threesome of trim and youthful dancers, offering a spirited routine of steps in a slightly special stage setting.

The two boys and a girl are disclosed at the rising of a gorgeous drop made of cloth of gold edged with black velvet, posed gracefully before a secondary hanging of pale yellow. They are in Russian costume and go immediately into a series of lively steps in the dance of that nationality.

One of the boys follows with a solo, then the girl does a sample of toe dancing, the boy aiding her in graceful poses. The feature of the turn is an inebriated dance by the other boy, a slim graceful figure in evening clothes. The second boy joins after a minute and they go through several minutes of semi-acrobatic stuff, staggering and swaying in rhythm, a novel and interesting performance. A fast trio number makes the finish, the girl changing to short skirted dress.

The turn has plenty of class and is a straightaway specialty of the clean cut order, always a valuable kind of material for a vaudeville bill.

Rush.

**ARMSTRONG and TYSON.**

Songs and Dance.  
16 Mins.; One.  
American Roof. (Sept. 1).

Young couple. The boy works in Tux. throughout. The girl a short blonde looks well in all her changes and can hoof. Harmony singing and character songs with the girl handling the latter portion, complete the offering.

In one number she does "Dutch," Irish and a kind applause "Girl from U. S. A." each character being introduced through the medium of his song which is poorly constructed and badly written.

Most of the strength of the turn is in her work. The boy, seemingly a recent graduate from the amateur ranks, should correct a tendency to work at the audience instead of to his partner. The girl "wop" was well handled as a dialect.

For a finish she does a good lively jazz dance which he accompanies on a "zoho" concealed in the handle of a cane. On the roof they landed strongly, the turn building up mainly through the girl's comedy characterizations. They have the makings of a standard team and will improve with work and intelligent direction.

Con.

**ANDRE and COTTER.**

Comedy Talk, Songs, Acrobatics.  
15 Mins.; One.  
American Roof.

This is a mixed team, the girl affecting a Swedish character with the man an eccentric "nut." He is palpably a graduate from the acrobatic ranks.

There are a few laughs at intervals, but most of the crossfire and comedy efforts pass mildly. For the finish the man does a dive over four chairs to a handstand on a table. This is also crabbed through stalling and jockeying for laughs that don't materialize.

With the present material the couple will have hard work qualifying for the early spots on the pop bills. Speed and new material are badly needed.

Con.



**ANNA CHANDLER.**Songs.  
15 Mins.; One.  
Royal.

(Clad in a beautiful ermine cape Anna Chandler enters bewailing the fact that of all people she must play at the same bill with Sidney Landfield, her former piano accompanist. And the way he knocked her a short while ago! Well, she must do her act, she opines, but certainly will never play this theatre again.)

The orchestra vamps a tune and Miss Chandler wiggles in accompaniment, the frenzied tempo changing the wiggle into a cooch under her cape. This is repeated three times, Miss Chandler asking for a slower tempo, until finally the musicians quit in disgust. She attempts her own piano accompanying, after she orders the grand brought out for her, but is saved the ignominy of betraying that deficiency by the appearance of Landfield entering in business suit left. She permits him to accompany her for a "I Didn't Mean to Be Mean" double number that squares matters for the duo. Miss Chandler then goes into her exclusive song cycle, each number a gem for which she owes Blanche Merrill considerable. The first is a plaint about "I've Dug All I Could, But See What I'm Getting," evidently proving to herself she's a bad gold digger. A couple of lines in that number require editing. She remarks that even though she told her millionaire friends she did not mind figuring in their divorce suits, she gets nothing for her pains, and then follows it up with a line that her Ritz male acquaintances give their female friends a horse and groom when they go to the stable, but, to quote Miss Chandler, "when I go to the stables—well, use your own judgment."

A dialect song and a "Camille" song about a chorus girl paved the way sweetly for what proved to be two extra recalls. One was a "dog's tale of love" and the other a "Zulu Zoo" song and dance thing. Each of the Merrill songs is a comedy gem, and Miss Chandler's ability to exact the most out of such ditties has long since been proven. The only suggestion is that she tones down some of it, and the incidental business as well.

The joint booking of both acts may satisfy a financial shortcoming or a personal vanity, but the fact remains the idea is a vaudeville asset as far as this particular combination is concerned. It is really a sort of three-in-one idea, each doing solos and then combining for what may be termed a sort of afterpiece, although the afterpiece consumes the major time allotment of Miss Chandler's "single" offering.

Abel.

**X. L. O. TRIO.**Xylophone.  
15 Mins.; One.

The act title cues the sort of work performed. The male trio employs two instruments, one somewhat larger than the other with two of the men doubling on the larger xylophone. The routine is the conventional classic opener, soft hammer solo in the amber calcium and the pop getaway. The ballad solo got the most on the straight instrumentalization although some attempts at comedy did not brodie exactly though not overly strong. The pop medley finish sent them off well although that last encore was forced. The act opened the rather hefty six act bill here and can hold down a spot on bills of similar grade.

The men are dressed in white ducks and brown jackets. The wardrobe can stand some sprucing up. Abel.

**COLLINS and PILLARD.**Comedy Talk and Songs.  
14 Mins.; One.  
American Roof. (Sept. 1).

Collins is an experienced comedian of the "nut" type. He is working opposite Jack Pillard, recently of burlesque and a brother of Etta Pillard (Stone and Pillard).

Pillard is one of the likeliest looking straight men developed in seasons. Collins gets them on his first entrance with his "nut" comedy and never lets go. The routine follows familiar lines with some new and some old material used. The comedy is derived mostly through the delivery. A travesty recitation "The Kid's Last Flight" was one high light with Collins' earnest solo another. Pillard's showmanship helped this bit when he "skilled" for the top note, making it appear twice as effective.

The pair were forced to a speech and an unrehearsed gag before the roof crowd would let them go. They are strong next to closers for the pop houses.

Con.

**SIDNEY LANDFIELD.**Songs.  
15 Mins.; One.  
Royal.

Sidney Landfield was formerly pianist for Anna Chandler in their double act together, but is now doing a single turn. Miss Chandler is also doing a single offering, and both acts are booked jointly, Landfield presiding at the grand for Miss Chandler in her turn. Blanche Merrill authored both acts.

Mr. Landfield enters with a clever ditty about the baby grand being his grand baby, which idea is developed punningly and spankingly as only Blanche Merrill can do it. He does a line of chatter later, panning Miss Chandler for how she mistreated him, etc., which to a couple of "wise" ones nearby sounded more or less of a burlesque, because of the paradox.

A "Stop, Look and Listen" topical song made a grand ante-climax for Landfield's number about "Mr. Jazz and Mr. Opera," in which he traces the source of several musical comedy and popular song hits to opera "steals." The idea has been done before in vaudeville, and also in musical comedy, but its development here tackles the subject in the fullest detail yet. And any musician will inform one that the field is not at all exhausted. There are dozens of song hits that can be similarly traced to the classics.

Landfield sold the number for heavy toll, and throughout proved himself to be a thorough showman, capable of doing a big time "single" turn on his merits, irrespective of joint booking with Miss Chandler.

Abel.

**JOHN ELLIOTT and GIRLS (5).**Song and Dance.  
15 Mins.; One and Four (Special Set).

Here's a dance revue that should make the regular houses. Mr. Elliott has assembled as capable a quartet of singers and steppers as could be desired, each a worthy soloist, further fortified with appearances and something of a singing voice, the sum total of which spells an entertaining dance revue. The only semblance of similarity is the dance studio offering, where Elliott changes the sign "old-fashioned dances taught" to "jazz dances."

That brings on a quartet of "pupils." This reminds one of George White's old vaudeville "dance doctor" opening, but for the rest it's all different. The girls each have a solo in the following order: a Rose O'Grady dance, an impression of Dorothy Dickson, Ann Pennington and Marilyn Miller. All very good. They finish ensemble following a neatly executed unison dance that won a spontaneous hand. A previously executed one-leg combination dance in the middle section of the offering also won considerable, the composite routine impressing as good timber for big time booking.

Abel.

**FIDDLER and PERRY.**Singers and Piano.  
17 Mins.; One.

Colored mixed singing and piano double. The man is half of the former Fiddler and Shelton turn. The girl is plainly an amateur. She accompanies on the piano and is not up to vaudeville standards as a musician, contributing little to the turn but a neat appearance.

Fiddler handles most of the heavy stuff, getting very little with several songs. The material is weak until Fiddler dons Chinese wig and silk coat for a Chinik characterization with the girl similarly attired, doing a brief violin bit. This resembles the material of the former two act and is the apex of their effort.

On the American showing the turn will need considerable revision to qualify for an early spot on the small time bills.

Con.

**IGOR'S BALLETS RUSSE. (5).**Dancing.  
9 Min.; Full.  
Palace.

Two men and three girls comprise the personnel of this act. It is a straight dancing aggregation that manages to put over some rather nifty floor stuff. The trio of girls are rather pretty, but no sensation in a terpsichorean sense, yet manage to fill the picture nicely and form a corking backer and for the boys. The dances of the two men is the best vaudeville work for his stuff is slow and appears compelling. The blonde chap fills with a bit of solo stepping now and then. For an opening spot the act answers.

Fred.

**BERT ERROL (2).**Female Impersonator.  
14 Mins.; Full, Special.  
Riverside.

Bert Errol has one or two new touches in this season's offering. They are a male pianist, a new cellogram and his wife who contributes a bit of burlesque in an occasional number and two other dances while Errol is changing costume.

Some new wardrobe and a change to male attire followed by a solo in natural barytone is also a departure from last season. Errol is unique among impersonators in that he makes no attempt to disguise his sex but destroys the illusion on his first entrance for comedy effect.

He has a splendid natural barytone and an equally good fa'setto. He uses both in two double voiced numbers and the former in one in male attire.

Mrs. Errol adds a bit of color to the picture and plugs up the stage wait acceptably with her dance contributions the first in Oriental costume, an Egyptian dance, the latter in ballet dress, a buck and skirt dance. Both got over.

Errol is showing considerable new wardrobe, the flash being the closing costume of cloth of silver and immense ostrich feathered head dress.

At the finish in a brief speech he introduces his wife as his partner and as the designer of his costumes which is strictly an American copyright. He went strongly at the Riverside before intermission.

Con.

**CHARLIE LANE and JOHN FREEMAN.**Songs and Talk.  
20 Mins.; One.

Andy Rice is credited with the authorship of Lane and Freeman's present two-act. Lane is a round comedian with Freeman a corking straight man. The combination is strong, and the pair should easily prove a strong next to closing turn on the Loew books.

The opening brings forth the familiar bit of the splitting of the act, the men deciding which of the gags belonged to each. The comedian takes those which secure laughs. A published number and a comedy song follow. The straight puts the former over in clever style, with the comedy double sure of returns.

Although the material is credited to Rice, many of the gags have been used from here and there. They have, however, been assembled with discretion and are productive. A travesty on "Broadway Rose" as a double closes the turn. On the roof next to closing these boys had little difficulty, with Lane planting his comedy easily. Freeman is a straight man well above the general run. A comedy turn that should work consistently, either featured in the three-day or in an early spot in the bigger houses.

**GENE METCALF.**Songs.  
13 Mins.; One (Special Drop)  
Fifth Ave.

Gene Metcalf is making a bid for recognition along the same lines as Cecil Grey, who showed a similar act at the same house a short time ago. Miss Metcalf opens with a number fairly good, being propelled to the footlights on a truck with a man in blackface as guide. There is some comedy attempted here which takes the attention from the singing. Another number and then into a cutout in the drop where a change is made in view of the audience with the man in blackface acting as guide. It is a sorry bit, for Miss Metcalf tries to give the audience a glance at the under dressing and creates an impression of being "naughty," and this with a male dresser.

The act from then on is poor. Two songs attempted were woefully treated and the house was just about ready to "go after" her, when she finished and put off a wig, showing hair cropped closely to the head with an evident intention of trying to make them believe it was a female impersonation.

The act is impossible. If it were a female impersonation the singing was so bad it couldn't get over and as it stands it is worse, for the trick does not fool anyone.

**WILLISH.**Juggling.  
12 Mins.; Full Stage.

Willish formerly worked with a woman assistant under the name of Willish and Anita. The juggling for the most part remains the same, with a little comedy of the straighter order attempted. The man works in evening clothes as a semi-dress, and goes through the usual routine of juggling and balancing, stretching the specialty out too long. As a light opener for the three day houses he will pass.

**DIAMOND and McMAHON.**Singing and Dancing Revue.  
16 Mins.; One (4), Full Stage (12).  
Special Drop and Cye.  
Alhambra.

Maurice Diamond and Helen McMahon, assisted by Florence Gast, are recently of "Snap Shots" and before that were a vaudeville trio, McMahon, Diamond and Chaplow.

Diamond is an eccentric dancer. Miss McMahon (Mrs. Diamond) is famous as the rag doll girl and does her specialty, a boneless bit, with Diamond throwing her about the stage, while Miss Gast, a pretty blonde youthful miss, handles the vocalizing and a graceful toe dance of merit in a dazzling black short-skirted costume. She is there vocally and visually and adds a heap of class to the offering.

The turn opens in "one" with a double song and dance, then goes to full stage with Miss Gast offering her first solo. Diamond enters as a messenger boy lugging a large box which is opened. A rag doll (Helen McMahon) tumbles out. Diamond and McMahon then do their specialty in which he tosses her about in impossible position. It was good for big laughs.

Miss Gast's toe dance follows with Diamond's "hoch" specialty next stopping the act. For the finish Miss Gast leads a number with Diamond and McMahon joining her in a whirlwind dancing finale. Miss McMahon is costumed similarly in this number, which resembles the old finish of the original trio.

Mr. Diamond has constructed a strong and interesting vaudeville vehicle which is ideally suited to the individual talents of the three principals. It landed one of the hits of the bill at this house in the before intermission spot.

**GEORGE ALEXANDER & CO. (2).**"Preferred Stock" (Playlet).  
18 Mins.; Full Stage.

Opening cold here, this three day edition of Harry Holman's "Hard Boiled Hampton" immediately showed to advantage. The title was changed, that it might be identified from the original but it is plainly Holman's ripping comedy playlet. The billing is said to have first been planned as Harry Holman's Players, but the work of Alexander in the role of "Hampton" probably lead to personal billing of the latter.

"Hard Boiled Hampton" with Holman is a fixed vaudeville property. It can play an indefinite number of seasons in the big houses and possessing the property of standing repeat engagements without losing value, the idea of a number two company for the other time appears the right idea.

It is not to be expected that "Preferred Stock" measures entirely up to Holman's own presentation. Judged from the third performance, however, it is likely to take as fixed a place in the three day as "Hard Boiled Hampton" has in the twice daily. Fewer laughs attain right now in the Alexander turn but with playing the comedy points will be worked up to the "stuff" is there, as is the throb at the finale. The support is fair, both girls needing direction. "Preferred Stock" looks like a cinch and will probably rate with the very best of playlets offered off the big paths.

Ibec.

**CONROY and HOWE.**Singing, Talking and Dancing.  
14 Mins.; One.

A typical two-man dancing act, doing talk which gets very little, singing that gets a little more and dancing that does not quite get them over. The talk is not there or it has been heard too often to be of real value. They had a good chance at the American, being the first act to talk and try for laughs, but this end fell. The comedy will have to be strengthened before they can hold next to closing on these bills.

**GENE MARTINI.**Accordionist.  
12 Mins.; One.

Mr. Martini's accordion routine runs true to vaudeville form in its selection, starting with the usual classical number and into the pop medley getaway. Martini wears evening dress, and performs with consummate ability and showmanship to suit the pop house audiences.

He opened the show at this Fox house, but should dance it satisfyingly in houses of similar grade.

Abel.

**ARTCRAFT REVUE (6).**Operatic Singers.  
18 Mins.; One and Full Stage (Spec.)  
Keeney's, Brooklyn.

Three men and three women in a repertoire of operatic solos, trios and concerted numbers. A special drop in one, and a pretty blue cye, supplemented by a varied assortment of scenic backings, a different one being placed in the centre for each succeeding number, lend color to the singing, and gives to each the added asset of a pretty stage picture.

The repertoire includes selections from the best of the standard operas, with appropriate costumes for each, and with the ever popular "Miserere" from "Il Trovatore" and "Soldiers' Chorus" from "Faust," coming at the finish. The six have good voices, individually and collectively. The turn got over for an unqualified hit at Keeney's. It should do that in any of the neighborhood houses.

Bell.

**JAMES DOYLE and LAURA HAMILTON.**Song, Dance and Talk.  
15 Mins.; Two (Special Drops).

Mr. Doyle and Miss Hamilton bespeak musical comedy rearing. Their routine runs all to "class," performed unassumingly, airily with an almost supercilious daintiness that is most effective. The opening is a variation on the flirtation introduced with both people colliding at the entrance to the apartment elevator as each moves to press the pushbutton. Mr. Doyle, remarking that the "el" is running true to schedule and won't be down for another ten minutes, invites Miss Hamilton for the ensuing bench number. This leads into the fast proposal thing that is dealt with differently, devoid of the serious "will you be mine" slush, but more on the superficial, airy persiflage order denoting each takes the other none too seriously as yet, and thus more approaching realism.

When she spurns his eager attempts at being a "fast worker," she parries that the hallway is no place for courting—the spooning is more appropriate to the parlor. Which is the cue for the duplex drop curtain to disclose what purports to be a parlor set. From then on a love nest number with prop blue print plans, for the theme-de-song follows, also differently dealt with. Interspersed in this routine of song and dance are a couple or three dance numbers natively executed and all making for a first-rate send-off.

The turn is ready for an early spot in the better houses.

Abel.

**"PUT AND TAKE."**Singing and Dancing.  
15 Mins.; Full Stage (Special Settings).

This is the latest of the Lew Cantor and Irving Yates productions and it easily holds its place with their other efforts. A girl and four boys are utilized. Opening in two, there is a little comedy scene that will develop in laughs as it plays. At present they get quite a few chuckles, but good, big laughs should be the reward after they get it in shape. Following the opening the act becomes solely a singing and dancing arrangement, and moves speedily from the girls first number on. There are two very good production numbers, equalling anything in this line that has been shown in the pop houses.

The medley is a corking bit of musical comedy production. The girl looks and dresses very well, but seems a bit afraid of herself. This lack of confidence affects her singing and makes her look awkward at times, but should wear off with playing. One of the boys, the tallest, who does a single dance, stands out. The act finished to very healthy applause and makes good, pleasing entertainment for any of the popular priced houses. Besides the entertainment, it adds a real flash in the good looking settings.

**HARRY and ANNA SCRANTON.**Songs, Dances and Wire-walking.  
8 Min.; One and Full Stage.

With wire-walking the principle achievement of this couple they have chosen a song and dance routine for the opening. The turn in its general make-up is framed for a No. 1 position.

The song and dance in "one" to open for a give them the necessary start. Their real work starts on the wire in full stage. In this they display adeptness. The man has several steps on the wire that are novel, with his partner doing her share to carry the act along. One remark and the slap by the man at the finish should be eliminated.

An opening act for the pop houses that starts slowly but shows promise as it progresses.

# FOREIGN REVIEWS

## THE TRUMP CARD

London, Aug. 24.

Adapted from the French of Maurice Maugham and George Duval, this new comedy from the pen of Arthur Wing Pinero makes an excellent show. At times the author shows how firmly the revue habit has got hold of him. The play is full of can't-epligrams and smart sayings, but there is no offense, and even if some of the dialogue does at times get near the border line it always manages to keep within bounds. "The Trump Card" should be very popular with every class of theatregoer. True, on the opening night there was a hostile demonstration against Arthur Boucher, who was not playing, the storm breaking when he told the audience on to take a call—a little bit of business which was quite unnecessary—but this was due probably to some personal feeling, as up to then the packed house had received the piece with enthusiasm. Peter Bassett, a young gentleman with a murky past and a young wife whose father happened to be the K. C. who had had Peter under cross-examination on an occasion when he turned up as the respondent in a notorious divorce case. The memory of the past, however, makes the K. C. dubious as to his son-in-law's present mode of life, a doubtfulness which is shared by Diana Simpson, who is on a visit to the young couple. As a matter of fact, Peter is being blackmailed by the lady of the divorce, who holds some incriminating letters of his. To protect himself, therefore, he invents a double, for whose sins, he, the virtuous one, is forever being blamed.

This plan works well at first, but he soon begins to be worried more than they, and he gets another light idea. This is to appear as his double. His luck holds good, and he is accepted in his assumed character by every one but Diana. Unfortunately, he is seized with illness and is hustled into bed by his friend Simpson, who is a doctor. Later he confesses the imposture to Simpson and begs his help. He wants to go to the flat of a notorious dancer, the Great Carmen, and while helping him to achieve this Simpson himself gets under suspicion and into trouble with Diana. The evidence looks so black against both men that their two wives lock their bedroom doors against them. In the morning Diana plots with little Mrs. Bassett, with the result that the unfortunate Peter is told that his wife released after all and let him into her room when he returned in the early morning. Peter strenuously denies having returned, and his wife declares that if he didn't his double did.

She appears frantic at the thought of her husband's infidelity, and Peter is compelled to confess the truth, and an explanation as to Peter's intrusion from the door clears the way to a happy termination of the mixing. Jack Buchanan is excellent as Bassett, and proves that he is capable of being a first-class actor. The ending is a little far-fetched, but generally speaking, the play is a very good one. The young wife, who is played by a very good actress, the Great Carmen, a fine character, and a high-class actress, the K. C., who is played by a very good actress, and successfully.

Gore.

## THE EDGE OF BEYOND

London, Aug. 24.

This play, adapted by Roy Horniman and Ruby Miller from a novel by Gertrude Page, cannot be classed as an example of the best in play writing. However, with all its faults, it has already had a successful trial run in the provinces and there is no reason why it should not prove a sound box-office proposition in London. It is a drama, with a veneer of something forced and artificial comedy, of the conventional sentimental type. A type which may not suit the critical but which has an enormous following among country cousins and the inhabitants of suburban. At times the sentiment does not ring true and there is a distinct artificiality about some of the characters, but in the main it is perfectly wholesome and is as harmless as an Etzel M. Dell novel. The perpetual sex question creeps in here and there but the "problem" is not allowed cover everything, which is itself a relief in these days when 75 per cent. of our authors seem incapable of constructing a play unless they mix up two men and a woman, or two women and a man, in an embroglio of marital infidelity which provides them with plenty of scope for act after act of moralizing upon the unhealthy chaos they have created.

In Rhodesia, the edge of beyond, three men known to their intimates as Beauty Billy, and the Ugly Bug are running a farm. The venture is

not particularly successful due doubtless to their openly avowed aversion to work and their partiality for mix-up. The play, however, when Dinah arrives on a visit bringing with her the atmosphere of Mayfair and a large stock of the latest Parisian gowns and what not. She speedily revolutionizes the hazy household and takes Joyce Grant, a lady with a brutal husband and a leaning toward a handsome young doctor, under her protective wing. She also falls in love with the local Adonis, a farmer. So far so good, but Dinah's love is not quite strong enough to stand yeldt life so she packs up her fashionable wardrobe and departs from London. However she returns on hearing of the death of Joyce Grant's baby. Grant is luckily killed by a mule, (otherwise the "happy ending" such plays demand would hardly have been reached) and Joyce returns home to England with her doctor presumably to have another try at matrimony, while Dinah makes up her mind to adhere to her farmer lover. The great success of the production is the performance of Doris Lloyd as Joyce Grant, her outburst on hearing of her child's death being one of the truest and most emotional pieces of acting to be seen in the West End today. Ruby Miller as Dinah took advantage of every line and situation and made much of an elaborate wardrobe. The three irresponsible amateur farmers were well played by Martin Lewis, Wilfred Segismund and Anthony Holles. Basil Rathbone managed to instill some life into the penny novelette hero, Dr. Lawson. The piece is well mounted and when cut and generally pulled together should be certain of much patronage from playgoers who like their dramatic fare heavily sugarcoted.

Gore.

## LEGIT REVIEWS

(Continued From Page 16)

but this he will undoubtedly overcome in time, and he does not dance with the grace and ease of Brian or even Charlie Meekins, who followed Brian, but his waltzing is of the Continental school and perhaps he will be able to adapt himself to the American method. He is first and foremost an actor, one possessed of a true dramatic tenor voice and an artist to his finger tips.

The Sonia presented by Lydia Lipkowska is a marvel of artistry. Her conception of the role brings the realization that Sonia was never played and sung in this country before. In the first act when her wonderfully blonde person dawned on the audience there was a noticeable trace of nervousness, but by the time the second act arrived she had conquered this and from that point to the finale it was a triumphal procession for her. Her voice which at first seemed to lack timbre seemed to round out and her notes sounded full and true and sweet.

On this pair of artists the honors of the evening are bestowed without qualification. Miss Lipkowska sings and dances with charm and delightfulness and she can act; this being so she is a rare artist in this day of the light opera stage.

Next in the cast to share in the honors of the night are Dorothy Francis and Frank Webster. Their duet in the second act was wonderful in charm and harmony.

Thus far in the cast of the piece did Henry W. Savage walk in the path of luck. But when he came to select his comedians he did not fare as well for Raymond Crane who played Popoff, failed to achieve the fulness of the role as did the American creator, the late Bob Graham, nor did Jefferson de Angelis score as completely in laugh making as his predecessor.

Of the minor principals that stood out there were Ralph Soule, Charles Angelo, William H. White, Marie Wells, Georges Dufranne, Margaret Schilling, Blanche Seymore and Peggy Arthur, who was the F. I. of the "Annie" girls.

There is a corking singing and dancing chorus with 16 girls and a like number of men who make the ensemble numbers real musical treats.

Of the three acts the production lacks somewhat in massiveness as compared to the original and although done by Urban it bears the earmarks of having been made with a view to the road. That the real balcony in the Maxim scene will be missed by those who saw the original production is a certainty. The costuming is elaborate and decidedly distinctive.

After giving consideration to the final act it must be admitted that one missed the faces of Pauline Watson, Polly Marshall and dear old "Freckles" Dunn. But of course the style in chorus girls changes in 14 years and the new Maxim girls, while they may not have the vivacity of those of yesteryear certainly do manage to sing, but Savage choruses were always noted for vocal ability.

The revival is scheduled to hold

the Knickerbocker stage for the short period of seven weeks. The booking of a run of such short duration is indicative of the fact that Mr. Savage did not possess overwhelming faith in the success of his revival. After Monday night any such fears that may have possessed him must have been eliminated.

The question of the scale of prices given greater consideration to. With a top of \$3.85 for the regular performance and \$4.40 for the Saturday nights it may be a little strong for the rank and file of the public. However, the vague that his leading artists may create may be sufficient to pull 'em despite the high tariff. But it would have been sure fire for overflowing capacity with \$2.75 for the nights and \$3.30 Saturdays.

De that as may "The Merry Widow" gives indication of being "the different revival" inasmuch as it will undoubtedly repeat the country over.

Fred.

## THE DIBBUK

First "Dibbuk".....Alexander Tanenholz  
Second "Dibbuk".....A. Lutzky  
Third "Dibbuk".....Jehudah Bleich  
Fourth "Dibbuk".....Julius Adler  
Fifth "Dibbuk".....Bar Gallei  
Sixth "Dibbuk".....Hyman Meisel  
Seventh "Dibbuk".....Anna Appel  
Eighth "Dibbuk".....Irving Ginkman  
Ninth "Dibbuk".....Celia Adler  
Tenth "Dibbuk".....Bina Abramowitz  
Eleventh "Dibbuk".....Moshe Mogulsky  
Twelfth "Dibbuk".....Joseph Hershberg  
Thirteenth "Dibbuk".....Chiel Goldsmith  
Fourteenth "Dibbuk".....Sarah Jackin  
Fifteenth "Dibbuk".....Joseph Schooner  
Sixteenth "Dibbuk".....Carl Fell  
Seventeenth "Dibbuk".....Jacob Sobel  
Eighteenth "Dibbuk".....Maurice Swartz  
Nineteenth "Dibbuk".....Israel Schein  
Twentieth "Dibbuk".....Mark Schwind

This, the first of the Yiddish Art Theatre's new season productions, unfolded to an enormous attendance Sept. 1 at the old Garden theatre, is featured as a Maurice Schwartz production and any discrepancies (and there were several) must be laid at the impresario's doormat. Mr. Schwartz may be entering to a special program additionally in scientific dramatic action and dramatic suspense in favor of monotonous realism, but all things considered there is no denying he overdid the Belascoan attempts at realism. The piece at its premiere lacked tempo, was lifeless, but for intermediary stretches, and transplanted to an audience trained in the ways of American stage manners would have met with prompt exodus. But then again, in due justice, the management explained privately that several contributory incidents in the way of the labor unions had to be contended with for weeks prior to the premiere.

"Der Dibbuk" means the Evil Spirit. The play is a legend written by the late Russian novelist S. An-Sky, who later took to playwrighting. He died a year ago, and some of the Times Square intelligentsia present at this Yiddish first night were enthusiastic in their praise of the original script. The same cannot be said for the adapted version.

The play itself was a shock to one who professed some slight understanding of the spoken language in its jargon fashion, but the lexicon of the play was too "deep" for this reviewer, who owes knowledge of the tale to the printed English synopsis to be purchased in the lobby. This lack of understanding may have been due to the intermittent lapses in what may have been Hebrew idioms and quotations, further handicapped by the play's setting in a small Polish village.

In brief, the piece opens in an old village synagogue where Chonon, a religious fanatic (played by Mr. Schwartz) is in love with Leah (Celia Adler), and for some unfathomable reason feels her to be his destined bride, ordained by a power higher than mortal. But Leah's father has another man picked for her betrothed, and Chonon, who appears to have been ailing all the while, expires for the first act curtain. Chonon's evil spirit for the rest of the play takes possession of Leah, and at the wedding ceremony she renounces her fiancé, the action developing (according to the printed synopsis) that because they were both born on the same day they were destined to a dual existence on this earth. Leah dies in the last act, and her spirit joins her pre-ordained mate in another world.

It is obvious the action is on the spiritual order that would require tight and compact development to sustain the tempo. This was wholly lacking the first evening, the second act being over at after 11 and the fourth act well after midnight. The management promises improvement with time. As it stands it smacks of the amateur theatrical genre with no idea of suspense or dramatic.

The orchestra, conducted by Joseph Chernyavsky, who composed the incidental music, felt presumably that because the composer-conductor wrote so many bars of music all of it should be rendered. It mattered not if there was too much of it and did not suit the action; it simply had to be played. As for the dramatic action, they thought nothing of leaving the stage bare for a full minute in several instances. That spells suicide any-

where with the most gripping of plays. Because An-Sky wrote so many pages of talk, it must all be used, even the result is none the best.

The producer plays two roles. Under the name of Bar Gallei he acts Chonon and then later takes the part of a sage. The audience never recognizes him in the latter role. Miss Adler did a good piece of work, and Miss Abramowitz distinguished herself as Leah's nurse. The balance of the cast was adequate evidently in fitting compliance with the hectic interpretation of the lines.

Abel.

## TWO BLOCKS AWAY

There was unusual enthusiasm at the Cohen Aug. 30, when Charles Dillingham presented Barney Bernard in the new three-act play, by Aaron Hoffman, entitled "Two Blocks Away," despite a terrific humid temperature that made sitting in the theatre almost unbearable. The audience was one that was attracted through the coupling of the names of Barney Bernard and Aaron Hoffman rather than by the name of the producer. That in itself is unusual at a Dillingham opening.

"Two Blocks Away," however, will have its greatest appeal through the characterization that Mr. Bernard gives to Nate Pommerantz rather than through Mr. Hoffman's play itself, although the author has done about as neat and clever a piece of playwrighting to order as could be expected for this star. Aaron Hoffman has no peer when it comes to turning a line in a play, and in this he has been farsighted enough to pass up the obvious puns that were too easily possible.

Mr. Hoffman has taken as his theme the moral that "a regular guy is a regular guy, whether he be broke or wealthy," and tries hard to drive home the fact that riches do not make for happiness, and that the greatest things in life are those that we get for nothing—the sunshine, the air and the songs of the birds. He does manage to tell his story in a simple, straightforward manner that combines tears with laughter, and with Mr. Bernard to play the leading role the piece is sure of a certain quota of success on Broadway, even though it is not a complete knockout that will rank with the same author's "Welcome, Stranger."

The scene of action is laid on the East Side, where Barney Bernard, as the kindly old shoemaker, Nate Pommerantz, lives in his little shop in a basement with an adopted daughter, He and Bill Lewis (John Cope) are both equal partners in the little girl's affections, and are both her "daddies." Bill is a carpenter by trade, but has always longed to be a copper. He hangs around the station house and is a friend to every humpus bull that pounds a beat. Though Bill is Irish he married a girl named Greenbaum, and thus is a distant relative of Pommerantz, a fact that always brings them together when they have their petty bickerings. Mrs. Lewis has long since passed on her way. Nate, though is not aware of the fact she was really his cousin.

A young lawyer, who is with one of the big firms, approaches Nate and informs him that he has fallen heir to \$250,000, through the death of his uncle, through the fact that his relative had died without issue. This uncle had adopted the name of Orange, and so when Nate gets the dough he also changes his monicker. He places himself under the guidance of the young lawyer, and eventually moves into the mansion on the square "two blocks away" from his little Second avenue shop.

The second act shows him a man of wealth through the operation of a huge shoe factory, which turns out footwear for "an honest price," \$3. The little girl has been sent abroad with a tutor, suggested by the lawyer, and Nate has foresworn all his old-time friends. The day is the girl's birthday, and according to schedule she should be in Venice, but she has changed her plans and comes home to surprise her "daddy." Of course, "Daddy Bill" is in on the secret, and there is a party arranged among the old friends on the avenue. But Nate Orange won't go, and he won't permit the girl to attend, accomplishing this through a sympathy appeal rather than force.

At this point the young lawyer shows in his true light. He is a crook who has been involved in several stock thefts from bank messengers, and was planning to clean up on the old man and marry the girl. When the old man is about to turn him out he turns on him and informs him that the Greenbaum girl that was married to Bill Lewis was really the daughter of his uncle, and Bill in reality is entitled to the entire fortune; indeed, Bill is to get all the profits that Nate has piled up since

having the inheritance in his possession.

The adopted daughter appeals to him, and asks him to be the real Nate Pommerantz that he was before the fortune came and do the right thing. In this she is finally successful, for after a terrific scene played by himself before a mirror at the finish of the second act, Pommerantz decides to make reparation and shake off the guise of Orange. With the inevitable result that there is a happy ending, and the girl gets the boy who was her first love in the days of the cobbler shop.

Mr. Dillingham has given the piece a splendid production as to settings, and supplied a cast that is a delight. In support of Mr. Bernard, Mr. Cope gave a splendid performance, as did also Robert Craig as the juvenile lead, John Lutherford as the heavy carried the role with a subdued tone and finish that spelled class. Wallace Erskine as Martin a butler, but really a retired secret service man, was all sufficient, and a tremendous factor in the last two acts of the piece. Marie Carroll as the adopted daughter fell rather short in putting her lines over. Those at the back of the house had a hard time catching what she said, but her performance otherwise was perfect. Kate Morgan in a character role was also "there." Others in the cast were Alice Endres, Clyde Dilson, William Morlin, Jessie Nagel, Hope Sutherland and Charles Henderson.

The sets were designed by Livingston Platt and executed by Oden Waller. Clifford Brooke directed the staging of the play.

Fred.

## THE HERO

Andrew Lane.....Richard Bennett  
Hester Lane.....Alma Belwin  
Sarah Lane.....Blanche Frederici  
Andrew Lane, Jr.....Joseph Depeu  
Clawd Lane.....Robert Ames  
Marthe Roche.....Fania Marinoff

"The Hero" was originally produced at the Longacre for a series of four matinees last March. Sam H. Harris thought so well of the play at that time that he withdrew the matinees with a view to putting it on as a regular attraction. The current presentation at the Belmont, which opened Monday night, is the result. It's a decidedly human little tragedy. As Richard Bennett stated in a curtain speech at the conclusion, had it been written by Ibsen it would be considered a real classic. Regardless of Mr. Bennett's reference to Ibsen, "The Hero," which is in three acts and written by Gilbert Emery, is so different from the usual run of dramas, as to be truly remarkable.

The story concerns two brothers. One is a returned soldier, who although having won several decorations for bravery in battle, is an unmilitated liar, a thief and a round good for nothing. The other brother fulfills the popular conception of a full grown "sap," easily imposed upon, unselfish and devoted to his wife and family. The black sheep brother, it seems, had even enlisted under a cloud, the easy-going brother having to square a scrape for him before he could return to his native city after the war.

The hero is taken into the good brother's household, and made much of by everyone. The good brother's wife, a natural hero-worshipper, goes so far as to carry on a pretty strong flirtation with the adventurer. Notwithstanding the manner in which he has been received and cared for, the unpunished brother steals \$400 the good brother has been given charge of by the minister of his church.

As if to pile it on, the bad brother (the hero) carries on an affair with a young Belgian girl, a maid in his brother's household, which winds up with the girl in trouble. But despite his shortcomings, he's a hero, owing his life attempting to save the life of a child at a fire. This gives the play an unhappy ending.

Mr. Bennett plays the self-sacrificing brother, and makes him photographically true. Numerous little touches of character brought instant recognition from the first night audience. The role will go down in theatrical history, regardless of how long or short the life of the play itself may be, as one of Mr. Bennett's best characterizations. Robert Ames, however, as the conscienceless hero, has the "fat" of the play, and makes it stand out like a house afire. His performance is a remarkable study, so accurate and convincing as to be startling.

Fania Marinoff plays the Belgian girl, a faithful portrayal in every detail. Blanche Frederici as a Yankee type of mother shares honors with Messrs. Bennett and Ames. To Miss Frederici is allotted the comedy relief, handled perfectly. Joseph Depeu, a boy of eight or nine, makes a child part natural, and Alma Belwin is convincing as the romantic wife of the "sap" brother.

The production is up to the best standards. There are two interior sets, both correct in the matter of detail. Sam Forrest staged the play. "The Hero" looks like a real success.

Ball.



## PALACE

Labor Day being the final holiday of the summer season, none of the Broadway houses look for unusual business at the matinee performances. Almost everyone takes advantage of the opportunity to put in the last extra length week-end out of town, and therefore it was surprising that the Palace held almost a capacity audience for the Monday matinee. It was the regular crowd, the audience appearing to be transients that were in town for the day. Because of that there was a lot of applause handed out that would have been missing if the regular crowd had been on deck.

Too big acts on the bill stretched out the show until after 5:30, with the majority of the crowd sticking to the final trick that the Alexander Brothers and Evelyn, who were assisted by Joe Cook for laughs, pulled. That interpolation of Cook in the turn makes a sure fire "hold 'em" closing act.

Igor's Ballet Russe (New Acts) opened the show, following the News. The house was practically empty for the act, but the quintet managed to pull some applause as they worked along.

Dave Roth on second did not seem to hold enough class for the Palace bill. There is no novelty in an imitation of Paderewski, which he uses to open, or in the Violinsky piano player at the picture show, which is his second bit, nor in the playing of a single string cigar box violin. That washed him up in the musical end, after which he went to stepping with Georgia White and Pat Rooney imitations not any too good. This does not look like big time booking for the biggest and best of New York's vaudeville houses.

Harry Carroll and Co. (held over) was the class of the bill, and although the turn consumed 43 minutes they passed like 20. The applause was genuine, and sent the act away with the first real honors of the afternoon.

Ben Welch was tendered a reception, and he was worthy of it from every angle. The manner in which he works despite his affliction is worthy of a monument in show business. He makes no capital of his infirmities, and, in fact, tries most skillfully to cover them up, but the showmanship is there at all times during his offering. His was the applause hit of the afternoon.

Closing the first half of the bill Miss Marriot Rempie presented the delightful sketch novelty, "The Story of a Picture." It pleased the hold-over crowd immensely.

The second section of the show contained The Four Marx Brothers, who opened and held the stage for 36 minutes with an offering that is miles behind the act which they originally presented here. The boys have been playing this act for some time now, and it should be in better shape than it is. If they can't improve it they had better go back to their original offering.

Joe Cook failed to get over in the next to closing spot. He did not seem to be working at his best, and may have been discouraged at the manner in which the forepart of his offering went over and "just laid," without a responsive ripple from the audience. Later, however, he did manage to get to the audience, and finally when he was pulling laugh after laugh from the house. Fred.

## RIVERSIDE

Despite the opposition of the Wilson-Downey fight in Jersey, a double header at the Polo Grounds, the lure of the beaches and the conniving of the weather man, the Riverside got away to three-quarters capacity turn out for the Labor Day matinee.

A holiday spirit pervaded the house which waxed enthusiastic over each and every act on the bill. Hits followed hits with nearly all running to speeches.

Patricola, opening after intermission, and Jack Donahue closing the show divided the comedy honors but were just a breath ahead of Fenton and Fields, who wowed them in the fourth spot.

Julius Lensburg, back at his former post, labored valiantly with his pit mates but the orchestra can stand a lot of rehearsing on the Monday showing. The drummer seemed to have forgotten that cymbals accompany the dancers and had to be verbally cured by the leader when the Rolfe Revue appeared. Patricola also had to shout from the first entrance before she made her initial appearance, following which there was much shifting of music sheets and an entirely different introduction played. Patricola has a couple of new numbers that are pips. They were "Bimoney Ray," a clever lyrical idea with a play on beverage, and "I Didn't Understand," played to her violin accompaniment. She exhausted her repertoire and was forced to endure "Casey's" song reminiscent of "Has Anybody Here Seen Kelly."

Jack Donahue closed the show and lunged up two distinct hits. The first with his excellent monologue, the second with his clever dancing. Donahue is paradoxical, excelling at each

specialty. He held them in like a vise and took down one of the afternoon ovations.

Rolfe's Revue sandwiched in between the female and male singles pleased and duplicated the Palace showing. The program is now billing the people in the cast which is 11 strong with the services of the aforementioned above. Walter Morrison, a juvenile graduate from burlesque, Ellmore Hart, the soprano and Jean Berkeley were the non-musical members of the cast. The act consisted of single and double vocal numbers, two solo dancing specialties, a violin solo and a female quartet broken up by a mixed brass sextette staged in the Rolfe style. It held entertainment and pleased the customers throughout.

Sylvia Loyal and her pigeons opened the show. It is one of the pettiest sight acts in vaudeville. The French poodle who retrieves everything that is dropped during the turn, merits individual mention.

Spencer and Williams were second. They are a mixed singing and talking duo who have been playing around the intermediate circuits for seasons. The man works in a manner reminiscent of Al Herman, shouting his points, repeating gags that don't get over and manipulating a cigar throughout. The girl opposite handles a solo in clever style. She has an unfortunate speaking voice, enunciating indistinctly and crabbing several gags. His efforts to overcome it by exaggerated imitation of her pipes doesn't quite cover up the deficiencies. They went very well at this house, considering the spot.

Frances Pritchard, assisted by two of the cleverest male dancers in vaudeville, held down the third spot. Edward Tierney and James Donnelly were the dancers. The turn is the same as last season, framed around the dancing "duel" idea, with Tierney and Donnelly hoofing for the ladies' favor. Their travesty on Ruth St. Denis is a classic. The encore in "one" is an anti-climax. The trio should remain back of the apron to acknowledge the applause. Miss Pritchard is a pleasing dancer but the boys deserve equal billing on ability.

Fenton Fields, next with loads of hokum, found a home here. The old stand-bys were greeted like newborn infants by the Riverside crowd with gales of laughter sweeping the house at the "interruption" bit and the other familiar of the double blackface comedian's routine. For vaudeville this pair have the right formula.

Bert Errol (New Acts) closed the first half. Billed as a single, this season, the Englishman is working with his wife and a male pianist. He is probably the only female impersonator before the public who is doing a "family" act. They liked the new offering at this house.

(Con.)

## ALHAMBRA

The new season opened auspiciously at Harlem's oldest big time stand with a wow of a crowd and a yow of a bill. The house was just a trifle short of capacity which was a remarkable turn out considering the holiday and weather.

A nine act bill containing all the elements that the vaudeville regular insists upon in his national amusement, played well despite "names."

The most pretentious turn on the program and incidentally the headliner was "Klick Klick" with Florrie Millership and Al Gerard in the leading roles which were last season allotted to Joseph Santley and Ivy Sawyer. The new leaders have detracted nothing from the act's strength. The production remains the same, also the book and numbers. The turn seems to have gained a bit of speed with the recasting. Gerard while not up to the juvenile standards set by Santley either vocally or satirically, is a dancer of parts and showman of the first water. He was given an enthusiastic reception by Paisley Noon and a party from the front of the house, upon his first entrance. Miss Millership is as charming as ever radiating personality and looking chic and fetching in her costume changes. "Klick Klick" is a pleasing pretty puncheon revue that will pass the censors. The lighting and color effects are a new note for vaudeville. It was spotted next to closing.

The hit of the bill went to an added starter in the Jean Graneese act. The male singer and pianist are planted in the audience and start a "wop" argument that breaks up the girls opening song "That's all of the plot but when the 'wop' climbs on the stage for a solo and his partner begins coaching him from the front, the Harlem crowd went wild. Later a ballad delivered in a stentorian tenor with exquisite showmanship and knowledge of values tore the place down. They did everything but throw up their chairs. The girls should refrain from smearing up their eyes so heavily and all of the trio should be billed. The solo billing may be an effort to disguise the nature of the turn but the day when the "audience" entrance can fool a gang of vaudeville regulars has passed beyond recall.

Other comedy bangs were De Haven and Nice opening after intermission with their clever and funny dance travesties. The "bubble" dance is a sure k. o. with the rough eccentric "sap" double a close second.

They cleaned up a generous slice of the universal approbation.

Stan Stanley went strongly fourth moved up from next to closing to avoid conflict with the Jean Graneese act, closing the show. The latter trio subbed for Rome and Gaut who were off the bill. The Italians doubled down from the Royal hence the late spot. Rome and Gaut were spotted fourth.

Stanley always a favorite at this house caught on immediately with his comedy from the audience aimed at the adrooned monologist. The latter is a new man this season and a big improvement over the former incumbent. Betty Maurice is the other member of the trio, handling the former role of May Standley. The crossfire after Stanley ascends the stage could be brightened up. Some of the gags are not only aged but humorless and slow up the turn momentarily. The rest of act went like the wind, hitting on all cylinders and giving the show a comedy punch just in the right spot.

June and Irene Helva opened with an interesting double xylophone frame-up. Both of the girls are good musicians and have the right repertoire for vaudeville. A comedy touch was the playing of an conglomerate assortment of liquor bottles filled with water. Many a mouth watered sympathetically as the pair hammered out a sweet assortment of melody from the wraiths.

Jack Le Vrier a monologuing comedy acrobat with talk and comedy business erected around his ascending a trapeze and the performance of a chair balancing stunt upon the bar. La Vier has a funny line of old and new chatter and gets considerable out of his efforts to balance the chair. The audience react to the near falls psychologically as they do to the Melrose fall. His finish is a drop to a heel catch. He makes a good deceiver for the big time bills and will improve the conversational part of his routine with material and experience.

Frank Burt and Rosedale in a hodge podge of kokum, music and dancing made the grade following. Burt is an experienced comic being a former partner of Bob Hawthorne. His present turn lacks consistency but gets by on the eccentric dancing of Burt and his "nances" leebrow mannerisms. He is nearly dialectless but adopts a comedy hair part that is effective. Before this "soft" bunch he had no trouble but the material doesn't give him the scope he needs to capitalize his abilities as a comedian.

Erford's Oddities was sacrificed in the closing position, getting on the stage about 11:15. The whirling apparatus averted the walkout for a few revolutions but after the first series of gymnastics the house left in a body.

Maurice Diamond and Helen McMahon (New Acts) back in vaudeville from a recent engagement in "Snap Shots" were a sensation, closing the first half.

(Con.)

## ROYAL

Ten acts were programed, nine showed and six used the piano. Paderewski's favorite instrument was never so much overworked. Jean Graneese in the trey position, was the first to employ the baby grand for her vocal calisthenics. Her "brother Charlie" is allowed sub billing honors (there is a third member to the act) and his singing attempts also scored on a par with Miss Graneese's and were really responsible for the extra recall.

Th Wilton Sisters immediately following had the grand brought down from "three" into "one," and they, too, performed thereon as part of their offering. The girls are still sporting the sox rigout, although they appear to have outgrown it. However, the wardrobe did not hinder them from walking off with a sweet hit. The "blues" double numbers minus orchestral accompaniment scored heaviest for them, although the straight fore section was none the less pleasing and effective.

To vary matters, Joe Towle, No. 5 on the program, dragged out the unpretentious upright and got more real music out of that box than the others did on the aristocratic instrument. Towle wisely has eliminated the commonplace punning, billing as "a clean act," and the program merely presents him "in his own peculiar entertainment." And "peculiar" is the word. "It's very oddity and careless abandon are all the more effective, flippantly nonchalant, as if applause and acclamation are the last thing he desires, it is literally thrust on him by the enthusiastic audience. That's showmanship for you, and if other artists would gauge their attempts at applause-copping similarly and analyze this study in mob psychology maybe the hand to hand music would not be so elusive after all. Towle's style of working is very "intimate" and chummy, and he swings every heart with him accordingly. One suggestion to Towle would be to edit his chatter about the local board and war stuff. It is a past issue, and besides the talk as to how he received a card marked "Greetings" and the classification A-1 thereon, with the ensuing description of the physical examination, is familiar and has preceded him locally by quite a few months. Towle ad libbed he hasn't played the Royal for three

years, and if that be true maybe that accounts for it.

The Ford Sisters dance revue closed the first section, and made the third act of a five-act stanza to use the piano once more, this time for the jazz band pianist. The girls have a splendidly costumed offering that is fully deserving of this superlative description. The act commands attention on its dressing alone. Their assisting company, though subsidiary to the dancers, are exceedingly superior in their own lines of endeavor. That dancing may be a new act, but it is fully deserving of taking the final curtains with the sisters.

Sidney Landfield (New Acts), reopening after intermission, made the fifth piano act on the bill, and Anna Chandler (New Acts), billed to next-to-shut, though in reality closing the show, was the sixth pedal turn.

The Trenoull Trio opened with a hybrid acrobatic routine that falls below par even for an opening act for the Royal. The understander, a good looking young chap of leading man stage presence, is the sole capable performer of the trio. The eccentric comedian is unfunny and the gal topmouter has no business sporting bare knees. She would make a better appearance in tights. The combination is pop house in speed. John Boyle and Virginia Bennett deuced it with their straight dance offering. Both are hard and vigorous workers. The only other act unaccounted for on this bill is Bert Baker and Co., with their "Prevarication" comedy classic, to which may be accorded the hit and comedy honors. The sketch is a howl from curtain, and though Baker has played this farcelet for more than one season he still inserts that "pep" to his lines, as does the balance of the cast for that matter, as if it was only new. The house yelled, nothing else. Baker seemed to be toying with his audience in the style in which he stalled until the denouncement, for he knew they were impatiently waiting for that situation when he'd be caught with the goods. Baker also authored this piece, and in baseball parlance "won his own game" when he assumed the leading role.

The Palace Trio, billed to close, did not show Tuesday night. Pathe News closed.

Abel.

## JEFFERSON

Judging from Labor Day matinee's attendance at this house there is no doubt something new must again be resorted to in order to boost the box office percentage. Maybe the "State Lake" policy, which goes into effect next Monday, will prove as beneficial for this house as at the Broadway. As it was, this week, the gaping areas of vacant seats was disheartening.

East and West (new) opened, followed by Combe and Nevins, a two-man piano act that got considerable out of its repertoire of published numbers. Some of them are quite up to date and one somewhat antiquated, but all were spangly sold for good value. "Moonlight" (new) topped. Pearson, Newport and Pearson showed a lively collection of acrobatic steps to interesting attention. The trio have improved considerably since last seen, the change from straight to eccentric getting enhancing the stepping solos much. The woman presides at the grand, soloing with a "Choo Choo Blues" number and accompanying very ably otherwise.

Mack and Lane, man and woman, crossfired in "one" for fifteen minutes to good purpose although the burden of the team's labors rested with the man who was chiefly responsible for the act's scoring. The resultant stopping of the show may be ascribed solely to his efforts. Miss Lane does little else than wear a few expensive wardrobe changes. Her solo effort on the vocalizing end receiving charitable attention rather than on its merits. The shivery tremble in her voice does not belong on the professional stage and as a singer she is a far better gag "feeder."

The Bernivini Brothers and Co. showed their musical skit in front of the special Venetian setting to strict attention. The "Co." has changed his ballad number which appears to be a change for the better judging from the returns while the Bernivinis as before sell their violin stuff interestingly.

Hibbitt and Malle, two boys with a southern drawl, were a howl from entrance to exit with their crossstalk about their "women," the comedian flashing an irresistibly nonsensical dentifice smile at just the right moments when the gagging let down. The boys have dressed up the act for contrast purposes since last seen, the comedian enacting a stogie during the course of his session for the conversational business.

James and Bessie Aitken closed the show and exhibited a hybrid skating-dancing - singing, contortionistic act that otherwise might be described as merely a closing turn. Thanks to a gorgeous peacock room setting, intended to depict a cabaret locale, the offering is worthy of billing as a "flash." The woman performs throughout on rollers, making three changes, the man mixing it up with

introductory singing and closing with his double-jointed specialty.

A feature film closed. Abel.

## FRANKLIN

The initial bill the first half at the new B. S. Moss Franklin at 161st street and Prospect avenue (Bronx) consisted of six acts, a feature picture, and the Pathe and "Topics" short reels.

The vaudeville program contained the usual assortment of the pop and intermediate houses with Dave Harris and Band the headliner. Harris is an ex-single who probably took a peek at Henry Santrey's record and decided upon his present vehicle. He has surrounded himself with seven good jazzists and leads them vocally and musically. The comedy leading with the bawdy violin may be original with Harris but the White Kuba have been doing it in vaudeville and cabaret for a decade. Harris has framed an offering that will "flash" for the split week houses. Harris closed the vaudeville portion.

The hit of the bill was pulled down by Wells, Virginia and West in second. The boy in the turn is the best all around hoover seen since Fred Stone first flashed across the terpsichorean horizon. He is a wiz at buck, eccentric, acrobatic and Russian stepping, tying up the act each time he cut loose and also showing a comedy flare in handling dialog. The turn consists of "hoke" and released gags that will hold it down despite the youngster's talents. The trio are great prospects for some author producer.

The Royal Gascoynes opened. Gascoyne's juggling and ad libbing caught on strongly and gave the show a punch that helped every act following. The De Wolf Girls, third with their last season's revue, also caught on with their dancing and production. They are "personality" misses and clever dances with a neatly constructed singing and dancing specialty that was built for the best of the houses. The turn will go anywhere.

Handis and Miller and more dancing fourth. The male team hooked them with their "nutting" and hat juggling. The handling of the lids is reminiscent of Chris Richards. Step time dancing and crossfire hokum complete the turn which is a good comedy bet. They were well liked here.

Jimmy Lucas and Francene were fifth. Lucas built up his offering from an ordinary start into a speech puller. All of his familiar clowning got roars but he killed them when he and Francene pulled a travesty melodrama in "Yiddish."

Harris closed a good vaudeville show to be followed after a short intermission by the feature picture.

The attendance Tuesday night was heavy, about three-quarters of the lower floor being capacity with the balcony and boxes in proportion. The capacity is 3,000.

(Con.)

## GREELEY SQ.

The first half bill at this Loew's Sixth avenue house quite outdid any of the programs displayed here within the past six months. While confined to six acts there was sufficient entertainment to be well worth the admission. Wardell and La Coste opened the show. The turn by its general makeup was not framed for an opening spot but did exceedingly well. Wardell with his baseball dance bit handles one of the best assets with the couple topping their work off in good style with a fast double dance.

Al Carpe, No. 2, with his fiddling had little trouble placing the standard numbers as well as the rags across the footlights. Carpe works with apparent ease making straight playing stand up without any frills. His musical ability is pronounced and gained recognition.

Challis and Lambert, No. 3, were credited with the first big applause hit. The young woman is a second Irene Franklin. With the closing of one's eyes it would seem Miss Franklin was singing. This is especially true of the kid number. This couple had no trouble selling their wares and landed safely. Herbert Denton and Co. in a familiar comedy sketch had little difficulty in garnering the laughs. The Denton vehicle has seen much service but held up nicely in the No. 4 spot at the Greeley.

Moris and Shaw took the real comedy honors next to closing. This two-man team is a sure fire bet for any of the Loew houses. The boys have a vehicle bristling with humor that is handled in tip top shape.

The Casting Lloyds, a clever bit closer, topped off the evening.

## FIFTH AVE.

For the first show of Labor Day week the Fifth Avenue held a fair quota Monday afternoon. The greater portion of the patronage filed in well after the show had started, the better part of the house having over for the supper show. Dallas Walker, with a diversified offering, opened the show. Miss Walker displays considerable ability as a roneaulder, the returns not coming up to expectations considering the effectiveness of this girl's work. A later spot would easily have placed this single in the hit column. Dave

(Continued on Page 26)



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 indicated and is now doing new turn, or reappearing after absence; and, valid or announcing a city where listed for the first time.

<p><b>Kelly's Palace</b>  <b>Kelly's Palace</b>          Ford &amp; Sistrup Co.          W. &amp; J. Stander Co.          Chas. Matheson Co.          Duplax-Bellard          W. &amp; J. Mandel          (Two to fifty)  <b>Kelly's Riverside</b>          Gallagher &amp; Sheen          Bud Snyder Co.          (Two to fifty)          Jim. McWilliam          Ind. Co. &amp; C.          Fred. Sorenson &amp; P.          R. W. Armstrong          S. &amp; J. Dellich          (Two to fifty)  <b>Kelly's Royal</b></p>	<p><b>New York (Hannell)</b>          Oakes &amp; Delich          Mary Kurty &amp;          Partner  <b>Kelly's HOH</b>          20 half (8-11)          Roy LeBaron Co.          Louis &amp; Vernon          Sidney Phillips          Kay Nelson          Ward &amp; Leonard          (Others to 300)          (12-14)          "Tango Sides"          Sanger by Pony          (Others to fifty)  <b>Proctor's 125th St.</b>          20 half (8-11)          40 (12-14)          Tom Kelly          Shirley Roth &amp; W</p>
---	--

Present "THE OLD FAMILY TINTYPE"  
This Week (Sept. 5) Moore's, Seattle  
Personal Direction I.E.E. STEWART

Keese & Whitney  
 Whipple & Huston  
 Co.  
 Kinross & Wil-  
 kins  
 Clara Howard  
 F. Fitchard Co  
 Roland Travers Co  
 George McFarlane  
 Eugene Leont Co  
 (One to fill)  
 Keith's Athabara  
 Dutton  
 Bert Fitzgerald  
 & F. Usber  
 C. White Saw  
 Selma Prutz  
 3 Little Pals  
 Edith Casper Co  
 Nathan Bros  
 (One to fill)  
 Moss' Broadway  
 I & J Kaufman  
 Donovan & Lee  
 Jean Grance Co  
 Middleton & Spill  
 "Anthony  
 (Others to fill)  
 Moss' Coliseum  
 Yvette Rugel  
 Carl Nelson  
 Margaret Bradford  
 4 Jacks & Queen  
 J & E Mitchell  
 (One to fill)  
 Eddie Buzzell Co  
 Ivan Bankoff Co  
 Dale & Burch  
 (Others to fill)  
 Keith's Furthaus  
 Miller & Mack  
 Ivan Bankoff Co  
 Tarzue  
 Arnold & Lambert  
 Jack Hensley  
 (One to fill)  
 2d half  
 H. Tenberg Co  
 Yvette Rugel  
 Margaret Bradford  
 J & E Mitchell  
 Clio to fill  
 Moss' Franklin  
 4 Mack Bros Co  
 Amos & Becker  
 Lave Ruth  
 Bernard  
 (Two to fill)  
 2d half  
 4 Marx Bros  
 McDewitt Kelly &  
 Howard & Sadler  
 "Four Flushes"  
 Murray Vack  
 (One to fill)  
 (One to fill)  
 12-14  
 Jimmy L. Lucas Co  
 Una Clayton Co  
 Tractor's 66th St  
 Ned Norworth  
 Van Cleve & Pete  
 Kay Neve  
 Graue & Esop Co  
 Jossie & Ossie  
 Ventian 5  
 Hanley & Caffery  
 2d half  
 Schulte & Kane  
 Murray Gura  
 Herbert Lloyd Co  
 Ch'f Blue Cloud  
 The Crown, Wells  
 Clark & Verdi  
 Proctor's 8th Ave  
 2d half (8-11)  
 Bobbly O'Neill Co  
 Renee Robert Co  
 Frank Johnson  
 Clinton & Cappelle  
 L. O. Trillo  
 X. Creedon & Davis  
 (Others to fill)  
 1st half (12-14)  
 J. C. Mack Co  
 Murray  
 Farris & Dross  
 (Others to fill)  
 Proctor's 23d St  
 2d half (8-11)  
 Ned Norworth Co  
 "Mirind Scenes"  
 Flo Lewis  
 Harry Traux Co  
 George Wilson  
 B. Rounches Circus  
 1st half (12-14)  
 Leff Co  
 Stan Stanton Co  
 Ruby & Gold  
 Berk & Saxn  
 Paul & Pauline  
 (Others to fill)  
 2d half (15-18)  
 "Society by Proxy"  
 "Tango Shoes"  
 FAR ROCK AWAY  
 I. I  
 Columbia  
 Wm. & Co. Lewis Co  
 Joe Towle  
 Athletic Treat  
 Espe & Dutton  
 Mrs. Gene Hughes  
 (One to fill)  
 2d half  
 Franklin Arnold Co  
 Jack Levere

## Theatrical Insurance

15 JOHN STREET, NEW YORK CITY  
Phone Bowling Green 3100

Wyle & Hartman  
Jack Hanley  
(One to fill)  
**Keith's Hamilton**  
Harry Watson Co  
Star-Platen & Nice  
Stan Stanley Co  
Solly Ward Co  
Owen McGivney  
John Sipe  
Lowry & Prince  
Hiram  
**Keith's Jefferson**  
Jay Vellie Co  
Billy Glaxton  
Piper Bros & Girls  
V. Bepore  
Chief Justice (fill)  
(Others to fill)  
2d half  
Dave Rich  
Ruth Royce  
Royal Gaeognue  
(Two to fill)  
**BROOKLYN**  
**Keith's Bu-Bu-Beek**  
Ben Welch  
Bert Erich  
Bully Bell Co  
Rome & Gert  
Ray Raymond  
June Price Co  
Claudia Coleman  
The Joannys  
**Keith's Orpheum**  
Richard Kean Co  
Fenton & Fields  
Rome & Joyce  
Ruffin's Rev  
Spencer & Will  
Hans  
Best Baker Co

DR. EDITH W. RICHARDS  
Chiropractor

Circle Studio Bldg. Suite 316  
5 Columbus Circle at 59th St.  
Phone Col. 1281

<b>Musical Hunters</b> Great Leon Stanley & Caffery (Others to fill) <b>Moss' Regent</b> H Timberg Co Royal Gascoigne *H Richmond Co (Others to fill) 1st half 2d half	<b>Shewman Kelly</b> (One to fill) <b>Kelth's Horse Park</b> E Russell Co Wyle & Hartmann Howard & Sadler Jack Levere <b>Musical Hunters</b> (One to fill) 1st half 2d half
<b>Betty Bond</b> Mrs Gene Hughes Anger & Parker *Eifer Bros & Grl (Two to fill) <b>Kelth's Rail Street</b> Adair & Hunter (The "Only Girl") Hunters & Niles	<b>Burt &amp; Rosedale</b> Arnold & Lamber Billy Glason Eape & Lutton Boscoe Clifford (One to fill) <b>W. H. Hush</b> Sullivan & Co Sidney Phillips

D Humphrey Co  
Cutter Bros  
Johnson Baker & J  
(See page 7)

**Keith's Greenpoint**  
2d half (11-1)  
P & T Hardware Co  
Brooklyn Co  
Gold & Edwards  
Lark Fairs  
(Two to 60)

19 Broadway (12-14)  
18 Broadway (Same  
address as full)  
2d half (15-16)  
January Buses Co  
Bryant St.  
Guthrie (see full)

**ALBANY**  
**Proctor's**  
(Troy 600)

1st half  
Dwyer &

Dooly & Sales  
Shogren Midgets  
**CLEVELAND**  
Hippodrome  
Tony & George  
Meyer & James  
"Love Race"  
Hop Eden  
Silvia Clark  
Reynolds R.

**COLUMBUS**  
**E E Keith's**  
Salo  
Oliver & Myra  
Clara & Douglas  
Midland Showers  
Mrs. C. H. Jones  
Whitfield & Ir-

**DETROIT**  
Temple  
Scott &

Martin & Kurt  
 Alexandria  
 Jack Trammor Co  
 4 Entertainers  
 Music & Magnificent  
**ALLENTOWN, PA**  
**Orpheum**  
 Seymour's Family  
 Ben Smith  
 Columbia & Victor  
 Henry & Blake  
 7 Honey Boys  
 2d half  
 Novelty Clintons  
 Hart Wagner & E  
 Lowrey Bros & N  
 Princeton  
 Breen Family  
**ALTOONA, PA**  
**Orpheum**  
 Leannore Kern  
 Bowyer & Grey Co  
 Esile & Paulson  
 (Two to fill)  
 2d half  
 Gibson & Price  
 Chas Tobin  
 L & J Pfeiffer  
 (Two to fill)  
**ATLANTA**  
**Lyric**  
 (Birmingham 1st half)  
 1st half  
 "Lass"  
 "Wonder Girl"  
 Gileott & Ann  
 Barham & Groll  
 Edwin George  
 Van & Johnson  
 Lucile & Cocky  
**EASTON, PA**  
**Opera House**  
 Novelty Clintons  
 Hart Wagner & E  
 Lowrey Bros & N  
 Princeton 3  
 Green Family  
 2d half  
 Seymour Family  
 Ben Smith  
 Columbia & Victor  
 Hampton & Blake  
 7 Honey Boys  
**ERIE**  
**Colonial**  
 Dallas Walker  
 G & F Valentine  
 Thompson Ten  
 Tracey & McBride  
 Moore & Jane  
 Jennifer Bros  
**GRAND RAPIDS**  
**Empress**  
 Reddington &  
 Grand  
 Russell & Devitt

**Let Us Represent  
You For  
Broadway  
Productions  
and  
Shubert Vaudeville**

**ED DAVIDOW AND  
RUFUS R. LA MAIRE**

1403 Broadway. Tel. Bryant 841-842

---

Robert & Robert Dora Hinton Wayne Marshall & C Murray Bennett Melody Garden <b>BALTIMORE</b> Maryland Miller & Capman Herman & Shlirly Harthy & Patter- son Mrs Wellington	Harry Holman Co Jennings & How- land Muscland Frank Gaby Sam M's Birds <b>HAMILTON, CAN</b> Lore W & H Brown Peggy Carhart Lloyd & Rubin Franklin Gas Co Leonair Hayes Co Thos Hoos
--	--

Frank Ward  
Halt 3  
Rae Samuels  
Johnny Burke  
Hackett & Dehan  
**IN BIRMINGHAM**  
Lyric  
(Atlanta ap'd)  
1st half  
Norvelle  
Carroll & Gorman  
Cudds & Ends  
Job Muliken  
Werner Amoroso 3  
**BOSTON**  
B F Keith's  
Irene Bros  
Stephen & Hollis  
Nell Webb  
Bill Robinson  
Harry Carroll Co  
Joe Rolly Co  
Reynolds & Tonn-  
gan  
**BUFFALO**  
Sheu  
Josie O'Mears  
Prince & Giff  
Leprie  
**HARRISBURG**  
Majestic  
Gibson & Price  
Chas Tobin  
L & J Archer  
(Two to fill)  
2d half  
Leanne Kern  
Roger Grey Co  
Elsie & Paulson  
(Two to fill)  
**HAZLETON, PA**  
Feely  
J & G (Gilfoyle  
Frazier & Bunce  
R & J Grey  
(One to fill)  
2d half  
Fighting & Boomer  
Riding & Hogie  
(Two to fill)  
**INDIANAPOLIS**  
B F Keith's  
Arthur Parat  
Furman & Nash  
Rice & Winthrop  
Alan Rogers  
Jack Heany  
Mechan's Animals

Henry B. Roemer  
Co.  
Jas. McGowan  
Fisher & Gilmore  
Millership & Ger-  
ard  
Revan & Flint  
Kittarow 3  
**CINCINNATI, PA.**  
Edgemoor  
W. & M. Koeber  
Mcmonette Nokin  
Marie Granner  
Low Ross Co.  
(One to fill) 2d  
Lorimer & Hudson  
Valentine Vox  
Fig. 3  
"Trickster" & Wat-  
son  
Jas. Levy Co.  
**CINCINNATI**  
B. F. Keith's  
Valda Co.  
Swier & Westbrook  
Lamb & Harper  
Virginia Comfort  
Co.

**JACKSONVILLE**  
Arcade  
(Savannah split)  
1st half  
Juggling Jodelis  
4 Brown Girls  
Vie Plant Co.  
Lloyd Nevada Co.  
Billy Shone

**JOHNSTOWN**  
Majestic  
(Pittsburgh split)  
1st half  
J & B Page  
Wm Morrow Co.  
Jean Metcalf Co.  
Dalton & Craig  
**LANCASTER, P.**  
Colonial  
Kafka & Stanley  
Johnson & Hard-  
"Look."  
(One to fill)  
2d half  
Carpos Bros.  
A. & N. Munton  
1st half  
(One to fill)

New Orleans  
 (split)  
 1st half  
 A & L Harlow  
 T. H. Harlow  
 2nd half  
 P. H. Saxon &  
 Fla.  
 Elm City 4  
 T. H. V. Tooters  
**MONTREAL**  
 Princess  
 (Grandstand)  
 R. H. & White  
 McFarland & Lat-  
 nec  
 Frank Wilcox Co  
 Fred Elliott  
 "Step Lively"  
 Ford & Rose  
 Joe Laurie Co  
**NORFOLK**  
 Academy  
 Foley & LaTure  
**PROVIDENCE**  
 E. F. Allen  
 The Rielings  
 Clark & LaTure  
 Ruth Budd  
 Preiner & Klauw  
 "Sawing Woman"  
 Healy & Cross  
 Edith Tallafra Co  
 Quincy & Norman  
**QUEBEC**  
 CAN  
 Auditorium  
 Jimmy Gellan  
 Metro  
 Stanoff & Sonia  
 Curay & Rose  
 Paul Levan & Mil-  
 ler  
**RICHMOND**  
 Lyrie  
 (Nortfolk split)

**YOUNG MAN** fully acquainted with vaudeville performers to enter an agent's office in the capacity of scout. One who has been a performer preferred. Good opportunity for live man. Write or wire full particulars.

Address: Box 162, Variety, New York.

(Rehmann split)  
1st half  
Polly & Oz  
Max Bloom Co  
Wells Virginia &  
W  
Bison City 4  
(One to fill)  
Moore & Fields  
Macarty & Brad-  
ford  
Hurke & Durkin  
Donovan & Lee  
Shaded area  
(Others to fill)  
**NEWARK, N J**  
1st half (12-14)  
Alex Bros & Ev

1st half  
Golde & Ward  
Jewell & Raymond  
Heney Lewis & O  
Morgan & Under  
Belmonts  
**ROANOKE, VA**  
Roannoke  
Municipal Ceraids  
Howard & Nor-  
wood  
Harry Holman  
Dennis Sis Thibault  
& C  
Devos & Statzer  
2d half  
Overholt & Young  
Cecil Gray  
Frank Stafford Co

Joe Cook  
"A Dress Rehearsal"  
Sharkey Roth &  
W  
(Others to fill)  
2d half (15-18)  
J C Mack Co  
Hobby C Mack Co  
(Others to fill)  
**NEW ORLEANS**  
**Lyrie**  
(Mobile split)  
1st half  
Elaine Sis & Hurd  
Jean Haddad  
Pearls Gypsy Rev  
Mullen & Francis  
"Current of Fun"  
**PATTERSON**  
**Majestic**  
Chas Keating  
Paul Lynn Co  
Katie Holsworth  
Co  
(Two to fill)  
2d half  
Evan Rittenfield  
Ned Norworth Co  
(Others to fill)  
**PHILADELPHIA**  
**H F Keith's**  
3 Ladies  
Clinton & Rooney  
Piotter  
Hers & Glavin  
Wellington  
Corradini's Ans  
4 Men

**F. HEMMENDINGER, Inc.**  
**JEWELRY DIAMONDS REMOUNTING**  
**PLATINUM REMODELING**  
Tel 971 John 45 **JOHN ST.** New York City

Emily Darrell  
Helen Morett)  
**Girard**  
Carpus Bros  
Low Hawkins  
Little Jim  
(Two to fill)  
2d half  
Kafka & Stanley  
Pardo & Archer  
Chas Keating Co  
Johnson & Hardy  
(One to fill)  
**Keystone**  
Gerard's Monkeys  
Napoli  
Duffy & Keller  
Frank Sabin Co  
7 Military Cir  
Wm  
Lorimer & Hudson  
B & S  
Valentine Vex

Mabel Burke Co  
D D H T  
"Elritat" on  
2d half  
Ed Glace  
Harry Johnson  
Franklyn Arrell Co  
(Two to fill)  
**SHENANDOAH,**  
**PA**  
**Girard**  
Fielding & Hoome  
Pinto & Boyle  
(Two to fill)  
2d half  
J & G Gilfoyle  
Fraser & Bunce  
B & B Grey  
(One to fill)  
**SYRACUSE**  
**B F Keith's**  
Teresa & Wiley  
Harry Lester Ma

Medicine Max  
**TEN EYCK and WEILY**  
 with "Up In The Clouds" Co  
 New Garrick Theatre, Chicago

---

Princeton & Wat- son  
 son  
 Jack & Levy Co McEllan & Carson  
 2d half II & A Seymour  
 W & M Rogers Henry Santry Co  
 Marie Garper **Proctor's**  
 Frank Dobson Co Ed Hill  
 (Two to fill) Jerome & Albright  
**PITTSBURGH** Harry Johnson  
**Davis** Follett's Monkeys  
 Maxine Bros & 20th Century Rev  
 Bob (One to fill)  
 Bernard & Garry 2d half  
 (White Co) Follett's Monkeys  
 Newhoff & Phelps Corinne Arbuckle  
 Lee Kids 20th Century Rev  
 Olson & Johnson (Two to fill)  
 Walter C Kelly  
 Elroy Sig **TOLEDO**  
 Sheridan Square B F Keith's  
 (Johnston, mlt) Ben Heyer  
 W & E Edwards  
 Sully & Blount

Milton Pollock Co  
 Glenn & Jenkins  
 Unusual 2  
**TORONTO**  
**Hippodrome**  
 Alice De Garmo  
 Jerome & Francis  
 W. W. W. W.  
 Fred Lindsay  
 (Others to fill)  
**Shea's**  
 Elly  
 Ernie & Ernie  
 Will Mahoney  
 Dick & Parker  
 Francis Kennedy  
 Courtney Co  
 Lady Alice Pets  
**TROY, N Y**  
**Proctor's**  
 (Albany split) 1st half  
 Roope & Francis  
 Mildred Parker  
 Benny & Barry  
 Ruth Walton  
 Bostocks School  
 (One to fill)  
**UTICA, N Y**  
**Gaiety**  
 The Faynes  
 Pollard Sis  
 Harry Hayden Co  
 El Cleave  
 In Argentina  
 (On to fill)  
 2d half  
 Boyle & Bennett  
 Flirtation  
 D D II ?  
 (Two to fill)  
**WASHINGTON**  
**B F F**  
 Herberts Dogs  
 Miller Sisters  
 Wm Brack Co  
 Lloyd & Christie  
 Josephine Victor  
 Co  
 Jrd Dooley Co  
 Chic Sale  
 "Shadowland"  
**YONKERS, N Y**  
**Yonkers's**  
 Buckridge & Casey  
 Co  
 Clark & Verdi  
 Shields & Kane  
 Alfred Farrell  
 (Two to fill)  
 2d half  
**Basil Lynn Co**  
 Bill Carver to  
 Vanetian 5  
 Kay Neilan  
 (Two to fill)  
**YORK, PA**  
**Opera House**  
 Clowen Seal  
 Margaret Padula  
 "The Hebecharal"  
 King & Irwin  
 Amaranth Sis  
 2d half  
 Donald Sis  
 Farnback & Dolly  
 Sargent Co  
 Ed Morton  
 Creole Cocktail  
**YOUNGSTOWN**  
**Hippodrome**  
 Raymond Wilbert  
 Co  
 B & E German  
 Seed & Austin  
 J & B Morgan  
 Parlor Bedroom &  
 Davis & Darnell  
 Wilson Aubrey 3

<b>BRIDGEFORD</b> <b>Poli's</b> Percival Girls F & M Dale "Marriage vs D- vorce" Heath & Sperling Evelyn Phillips Co Tuck & Claire Mason & Cole Co Rigelow & Clinton D Scholer Co (One to fill) <b>Flaza</b> O'Donnell Co Mason & Dixon Maximo & Verga L Hunt Co 2d half Lynch & Zeller Gertie DeMitt	<b>B Shaw Co</b> <b>SCRANTON, PA</b> <b>Poli's</b> (Wilkes-Barre split) 1st half Sheldon & Sheldon B. J. Florence Brazil & Allen Bryant & Stewart J A Johnson Co <b>SPRINGFIELD</b> <b>Palace</b> Cuba Crutchfield Doyle & Hamilton Munn & Co B Show Co (One to fill) 2d half <b>Lawton</b> Hazel Mann W Fischer Co W. Washb
---	--

If you want Time in the West communicate with the Largest Independent Vaudeville Agency in the World.

**ERNIE YOUNG**  
AGENCY  
1312-13 Masonic Temple  
CHICAGO

<b>HARTFORD</b> Capitol	<b>WATERBURY</b> Poll's
Marcella Fallette	O'Connor & McCor-
Mason & Cole	nick
Baal & Prabeto	Luck & Claire
Pender Troupe	W. Flisher Co
(One to fill)	Dolly Dumplin
2d half	"Cave Man Love"
Gene & White	2d half
Dolly Dumplin	3d half

Cartwell & Harrin  
Eddie Foyer  
"Cen Man Love"

**Palace**  
Lynch & Zeller  
Grace Leonard  
M Kissen Co  
Warren & O'Brien  
Royal 6

**2d half**  
Fervical Glitz  
Loney Haskell  
"Marriage vs Di-  
vorce"

Pietro  
A Miller Co

**NEW HAVEN**  
Hijou  
Dell & Gliss  
Gertie DeMitt  
Brlow & Clinton  
A Miller Co  
(One to 611)

**2d half**  
O'Donnell Co  
Mason & Dixon  
Anderson & Hurt  
M Romaine Co  
Lewis Hart Co

Dave Johnson  
Grace Leonard Co  
Doyle & Hamilton  
Heath & Sperling  
Royal 4

**WILKES BARRE, PA**  
Poll's  
(Scranton split)

**1st half**  
Yamamoto  
Plazo 3  
Carson & Kane  
"Corktail" Ro-  
mance"

**WORCESTER**  
Poll's  
Dave Johnson  
Hazel Mann  
Anderson & Hurt  
Pietro

"Money is Money"

**2d half**  
Cuba Crutchfield  
Marcell Folett  
Silver Duval Co  
Ming Kee 4  
Leikliner & Alex  
Co

**Plazo**

**Palace**  
 Story & Clark  
 Lightner Elex Rev  
 Eddie Foye  
 Gene & White  
 (One to fill) 2d half  
 Melnoite 2d  
 F & M Dale  
 E Phillips Co  
 Marino & Nera

**Lawton**  
 Henry Haskell  
 "Rubellite"  
 M Romaine Co  
 Melnoite 2d  
 Dell & Giles  
 Stevens & King  
 M Kirsan Co  
 T Lyman Co  
 (One to fill)

**BOSTON—KEITH'S**  
**Boston**  
 Charles Ledgar  
 Bennett & Shepard  
 McCormack &  
 Wallace  
 The Leightons  
 Fabbott & Brooks  
 Gordon's Olympia  
 Scollay Sq  
 Regal & Mack  
 Ray Perkins  
 6 MacLaren  
 Gordon's Olympia  
 Washington St

**Cambridge**  
 Sully & Thomas  
 Chas I Fletcher  
 Shapiro & Jordan  
 Reed & Tucker  
 La Dora & Beck  
 man  
 (One fill)  
**CAMBRIDGE**  
 Gordon's Cent Sq  
 3 Haley St  
 Williams & Taylor  
 Teschow's Animal  
 3d half  
 Weber & Ridner  
 Joe Armstrong.

**BOOKING EAST AND WEST.  
QUICK ACTION—RELIABLE SERVICE**  
Wire, Write or Call SUITE 402.  
**LOEW ANNEX BLDG., 160 West 46 St.  
NEW YORK CITY**

LEWISTON Music Hall	MANCHESTER Palace
Shapiro & Jordan Reed & Tucker Chas L Fletcher La Dora & Beck- man (One to fill)	Dancing McDon- alds Joan La Crosse T P Jackson Co & Anthony & Arnold Garacetti's Itroa 2d half
Eileen Sheridan Mason & Gwynn (Others to fill)	Aeroplane Girls Jack McAuillie Robert Reilly Co Lester & S Klutings' Animals NEWPORT, R I Colonial
LYNN, MANS Gordon's Olympia Weber & Ridnor (One to fill)	Jack McAuillie Kenny & Hollis Chong & Mow 2d half
Klutings' Animals 3 half	Harry Hayden Co Grant Gardner Teachnow's Animals
3 Halsey Sis Kenny & Hollis J Blundy & Sis	
<b>CHICAGO—KEITH CIRCUIT</b>	
CINCINNATI Palace Rose Ellis & R	LAFAYETTE, IND New Mars J & J Gibb

**The Singing Peptimist**  
With **JACOBS & JERMON**, 1921-22  
"NTROLLING PLAYERS."  
This Week (Sept 5) **Hurtig & Seamon's, N.Y.**

**Knowles**  
**Clifford & Leslie**  
**Tracy Palmer & T**  
**Dunbar & Merrill**  
**Mardi Gras Rev**  
**Newport & Strik**  
**DANVILLE, ILL.**  
**Serrace**  
**Clifford Howard**  
**King & Wise**  
**"Fascination"**  
**Aloha & Grille**  
**Go Doyett Co**  
**3d half**  
**Austin & Delaney**  
**"Pinched"**  
**Zelays**  
**(2 to fill)**  
**DATON**  
**Kelthe**  
**Billy Watson**  
**Juvenility**  
**Annihilation Sisters**  
**(2 to fill)**

**The Standards**  
**M Hamilton Co**  
**Brincoe & Kaugh**  
**Steele & Seft**  
**2d half**  
**Les Kellers**  
**Georgia Howard**  
**Great Howard**  
**Loline & Emery**  
**"District School"**  
**LANNING, MICH**  
**Strand**  
**Byron Bros**  
**Winter Garden &**  
**Noel Lester**  
**Jo Jo Harmon**  
**Jack Gregory Co**  
**2d half**  
**3 Lees**  
**The Dorans**  
**Minstrel Monarchs**  
**Tony Rogers**  
**Fenwick Girls**  
**LEXINGTON, KY**

2d half	Ben—All
G Wallace & Boys	Les Keller
"Rice Pudding"	G Wallace & Boys
Howard Manley	Mr & Mrs Selkirk
J & J Gibson	Howard & Manly
(One to fill)	(One to fill)
<b>DETROIT</b>	2d half
LaSalle Gardens	Naah & Thompson
Jones & Crumley	Mark & Stanton
Tilloy & Rogers	B Wilcox Co
Oren Drew	B Earl & Grls
Capps Family	Tom Jones
Lancton Smith & L	Billy Van Horn
2d half	<b>MARION, IND</b>
The Naglys	Orpheum
Marcellie Hardy	Les Raymond
Jean Chase	Mark & Stanton
White Garden 4	"Rice Pudding"
Montgomery	2d half
<b>FLINT, MICH</b>	Annalan Es
Palace	Mullen & Renn
Watulka & Under-	Mr & Mrs Seafrie
study	<b>MT CLEMENS, MICH</b>
Cook & Vernon	<b>Mecomb</b>
"Touch In Time"	Hyland & Smith
Bowling Austin & G	Monroe Bros
Joe Fanton Co	Lynn & Leray
2d half	2d half
Nippon Duo	Major J Allen
Goetz & Duffy	Capps Family
Mile Dance	John & F. Brown
Jack George 2	<b>OWASCO, MICH</b>
E & F Steidman	Strand
<b>FT WAYNE, IND</b>	Bowling Austin & L
Palace	Hyland Grany & L
Nurfies	Lester Rogers Co
John Geiger	<b>PONTIAC, MICH</b>
	Oakland

**BOB** **CARRIE**  
**AUSTIN and ALLÈN**  
**"BROADWAY TO THE ORIENT"**

H J Chane Co Rome Valyda 5 Avelons 2d half	Marcella Hardy F & C LaTour Major Allen Coated Cracker Jacks 2d half
King & Wine W & G Alike Lee & Cranston Adams & Burnett Jack Gregory <b>HAMMOND, IND</b> Cranston Valentine & Bell Adams & Burnett Lee & Cranston Phina & Picka 2d half	Green & 1st Wall & Dexter Phina & Co (One to 8) <b>RICHMOND, IN</b> Murray Mullen & Renn Nash & Thompson B Earl Ohio Bobby Van Horn 2d half
F & C LaTour "Fascinating" Rome Valyda 5 Avelons <b>KALAMAZOO, MICH</b>	Valentine & Bell M Hamilton Co Lancton Smith & L Jones & Crumbl

Regent

RAGINAW, MISS

---

**DENTIST**  
MEVICKER'S THEATRE BLDG.  
**Dr. M. G. CARY**  
CHICAGO  
Special Rates to the Profession.

---

3 Lees	Jeffran-Mirand
The Dorans	Nippon Duo
Minstrel Monarchs	Goetz & Duffy
Knapp & Cornalla	Milo Dance
Fenwick Girls	Jack George Duo
2d half	A. F. Steadman
Noel Lester Co	2d half
John Gelger	Cook & Vernon
Byron Bros Band	Watahka
Jo Jo Harrison	"Touch In Time"
Comes & Cracker-	Lynn & Latty
Jack	Joe Fenton Co

---

**ORPHEUM CIRCUIT**

**CHICAGO**  
Maudie  
Trixie Eriksen

On Fifth Avenue  
Laska & Harrison  
Kremer & Doyle

**IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA**

SEE

# Max Hart

**Room 803 Loew Building  
1540 Broadway, N. Y. C.**

**Bryant 7403-04**  
**4783-4**

Tom Kelly Vlaser Co BANGOR, ME	LAWRENCE Empire Albany, N.Y.	Mart Fuller Coca-Cola BANGOR, ME	Frank R. Coca-Cola BANGOR, ME
--------------------------------------	------------------------------------	--	-------------------------------------

**GOLDEN and WARE**  
 Musical Alvinas  
 Gertrude Morgan  
 M & A Royce  
 Joe Armstrong  
 Gypsy Songsters  
 Budd Bros.  
 (One to half)  
 (One to half)  
 Mohl

Robert Reilly Co  
 Mason & Gwynn  
 Aeroplane Girls  
 25 half  
 Chong & Moe  
 Williams & Taylor  
 T P Jackson Co  
 Anthony & Arnold

Roman Bldg., 245 West 47th St.  
 Phone: Bryant 2570  
 Booking exclusively with H. F. Keith and  
 affiliated circuits.  
 Our Acts are all working.  
 If you want quick service see us at once

# BILLY GLASON

"JUST SONGS AND SAYINGS"

Tom Patricola  
Willie Solar  
The Wintons  
Tuscano Bros  
Palace  
Wilbur & Mass-  
field  
Doris Humphrey  
Co  
Lyons & Yosco  
Carl McCullough  
Martha Fryer  
Kellam & O'Dare  
Bert Melrose  
The Rosellas  
Peggy Brennan  
State-Lake  
Dorcas Celebrities  
Gene Greene  
Bryon & Har  
Nash & O'Donnell  
Moody & Dunne  
Chas Howard Co  
Kraus & White  
Doyle & Blaine  
Frear Barrett & F  
DENVER  
Hippodrome  
Gus Edwards & Co  
Jack Inglis  
Lady Teen Mai  
Norton & Nichol-  
son  
Sandy  
Sammated & Marion  
S ROMANOS  
DES MOINES  
Orpheum  
Larry Comer  
Hugh Herbert Co  
Bailey & Cowan  
Tempest & Sun-  
dock  
Williams & Wolfus  
Mang & Snyder  
DULUTH  
Orpheum  
Van Cello  
Dooley & Storey  
Swift & Kelly  
Margaret Ford  
Pearl Regay Co  
Jack Rose  
Gautier's Toy Shop  
EDMONTON, CAN  
Orpheum  
(12-14)  
(Same bill Calgary  
15-17)  
Hughes 2  
Wood & Wyde  
Allen Stanley  
The Caninos  
Adler & Ross  
Bowers-Walters &  
C  
Wallace Calvin  
KANSAS CITY  
Orpheum  
Sultan  
Fall of Eve  
E & B Conrad  
Geo Yeoman  
Kitty Doner Co

**NOLLIE WILLIAMS**, "Comedies of 1921"  
opening Toledo, O., Sept. 4. Book made  
and lyrics by  
**Jack Clarence J.** Norah Lee  
**Stern, Marks & Haymond**  
1658 H'way (51st St.) N. Y. Circle 9219

Booth & Nino  
Kramer & Boyle  
LINCOLN, NEB  
Orpheum  
Tom Wise Co  
Bronson & Bald-  
win  
Vera Berliner  
Wanzer & Palmer  
Zuhn & Dries  
Clinton Sis  
Cavano 2  
LOS ANGELES  
Orpheum  
Wm H Crane Co  
Scanlon Denno & S  
Gallagher & Mar-  
tin  
Carson & Willard  
Fraser & Gardner  
4 Lamas  
Ford & Cunning-  
ham  
Gibson & Connell  
Fraxley & Louise  
MEMPHIS  
Orpheum  
Bubblor  
Jack Joyce  
Leo Zarrell 2  
Rodero & Marconi  
Bartram & Saxton  
Bobbie Gordon  
MILWAUKEE  
Orpheum  
Trip to Hittland  
Clark & Bergman  
Morris & Campbell  
Wilson & Wilson  
Harry Langdon Co  
Roy & Fox  
MINNEAPOLIS  
Orpheum  
Ed Marshall  
ham  
Sarah Padden Co  
Nanon Welsh Co

**LOEW'S CIRCUIT**  
NEW YORK CITY  
State  
Jack & Forria  
Flake & Fallon  
Home & Cullen  
O Stanley & Sis  
Frank Fay  
Keady 1  
Jack Lee  
Shaw's Dog Revue  
Kubonoff  
Bryant & Stewart  
Bob Ferns & Co  
Frank Fay  
A Kinney & Co  
American

**FRED P. NOSS**  
Six Musical Nooses  
226 W. 50th Street, New York City.

Weber & Elliott  
(Two to fill)  
Victoria  
Sutton & Doll  
Johnny Dove  
N Samuels Co  
Race & Edge  
Mme Rialta Co  
Schleht Co  
Adams & Grith  
"Indoor Sports"  
Gracie Sports  
Morris & Mack  
Dance Fantasies  
Molera Revue  
(One to fill)  
NEW ORLEANS  
Orpheum  
Laura Pearson Co  
Beth Berl Co  
Sig Friscoe  
Clifford & Johnson  
Charles Harrison  
Stagpols & Spire  
Page Hack & M  
OMAHA  
Orpheum  
Pierlet & Scofield  
Frank Browne  
Wilfred Clarke Co  
Avey & O'Neill  
Rita Gould  
Van Horn & Inez  
Vander Gyl  
PORTLAND, ORE  
Orpheum  
Bushman & Bayne  
Watts & Hawley  
York & King  
Galletti Monkeys  
Ward & Moore  
CLIFORD WAYNE Co  
Barbette  
ST. LOUIS  
Orpheum  
Mary Haynes  
Norton & Melnotte  
Gordon & Stanley  
Law & Paul Mur-  
dock  
H & D Kellogg  
Rialto  
Flasher  
Fall of Eve  
Dolly Kay  
Barry & Whittedge  
Walman & Berry  
Bennington &  
Scott  
ST. PAUL  
Orpheum  
Michael Bros  
Follis Sis  
Anderson & Graves  
De Vos & Hoxford  
Corinne Tillson Co  
Bob Hall  
Anderson & Yvel  
SALT LAKE  
Orpheum  
Ona Munson Co  
Jean Adair  
Butler & Parker  
Gordon & Rica  
Mantell Co  
Klitter & Reaney  
SAN FRANCISCO  
Orpheum  
Wilbur Mack Co  
Frank Farson  
Ford & Cunnig-

**Boulevard**  
Bell & Riva  
Murray Irwin  
A & A Knight  
Hughie Clark  
Kallish's Hawl-  
lans  
3d half  
Krook & Herman  
Rainbow & Mo-  
hawk  
M Samuels Co  
Mallon & Case  
Mme Rialta & Co  
Avenue B  
Plunkett & Ro-  
maine  
Tollman & Kerwin  
"Put & Take"  
Fields & Plink  
One to fill  
H & L Stevens  
Chas Martin  
Roland & Ray  
4 Danubes  
(One to fill)

**BROOKLYN**  
Metropolitan  
Prevost & Osolet  
Chas & Lambert  
B Jarvis Co  
Jimmy Lyons  
"Dance Follies"  
2d half  
Jack & Foria  
Eugene Emmett  
"Business Is Bus"  
Priscill Long & H  
LaPollette Co  
Fulton  
Brown's Dogs  
Play & Castleton  
Playmates  
A Alton Co  
4 Jacks & Queen  
2d half  
West & Van Slick-  
len  
Johnny Dove  
Martin & Courtney  
Tie & O'Brien  
J Martin 2  
Palace  
Harry & Lola Ste-  
vens  
Gertrude George  
Lafayette Co  
(One to fill)  
(2d half)  
Jennings & Mack  
Put & Take  
Fields & Wells  
(Two to fill)  
Geo Farwick  
"Frday 13th"  
Maley & O'Brien  
M Tollman Co  
(One to fill)  
(2d half)  
Plunkett & Ro-  
maine  
Jack Phelps  
(Three to fill)  
ATLANTA, GA  
Grand  
Glenn & Richards  
Royal Harmony 5  
Kennedy & Martin  
(One to fill)

Hurley & Hurley  
Fred Werner  
Bett's Seals  
C & T Harvey  
Futuristic Revue  
G & L Garden  
Mr & Mrs D Clark  
Ruler & O'Brien  
Hori & Nagami  
2d half  
Murray & Irwin  
L & G Harvey  
Prevost & Osolet  
"Indoor Scenes"  
Al Carpe  
J Bannister Co

# Official Dentist to the M. V. A.

**DR. JULIAN SIEGEL**  
(493 Broadway (Palman Bldg.) New York

A DeVoy Co  
Goody & Scott  
Dolce Sis Co  
KANSAS CITY  
Garden  
Australian Delors  
Fletcher & Terry  
C S Keith Co  
Tasman Bldg.  
W Baker Co  
Carlton & Beck  
Thanks & Kelly  
H Berry & Miss  
Al Tyler  
Aerial LaValla  
KNOXVILLE  
Low  
Ernesto  
Hall & O'Brien  
(Two to fill)  
2d half  
Bollinger & Ray-  
nolds  
McKenna & Fitts-  
patrick  
Eddie & Ramsden  
Salle & Robles  
LONDON, CAN  
Low  
Montague & Nap  
Jack Goldie  
Kibel & Kane  
2d half  
Paramo  
Johnson & Crane  
Rose Revue  
12 BEACH, CAL  
State  
Cannon Bros

# FRANCIS X. BUSHMAN

—and—  
**BEVERLY BAYNE**  
in "THE POOR RICH MAN"  
ORPHEUM, PORTLAND  
Next Week (Sept. 11)

Gordon Duo  
Cory Revue  
Moher & Eldridge  
"Katlend"  
3d half  
(Same as Las An-  
geles 1st half)  
LOS ANGELES  
Hippodrome  
Work & Mack  
Lindsay & Hazel  
Connors & Boyne  
Walters Hopkins &  
C  
5 Musical Buds  
2d half  
King & Cody  
Hamilton Walton  
Pien & Tennyson  
The Gabberts  
MEMPHIS  
Low  
Milo & Blum  
Colin & Dunbar  
Goforth Brockway  
Frank Bush  
"Girl In Basket"  
2d half  
Summers Duo  
Donald & St John  
"Love"  
Maide DeLont  
"Tid Bits"  
MODesto, CAL  
Strand  
(11-13)  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy  
"Inspiration"  
(16-17)  
Stutz Bros  
Reed & Lucy

# UNUSUAL DUO

**FRANK FIVER and GEO. JENNY**  
Week Sept. 5, Empress, Grand Rapids.  
Booked Solid 1921-22. Dir. Frank Evans

G P Randall Co  
Frank Rogers  
Mme Verobello Co  
MONTREAL  
Low  
Stanley Bros  
Helen Vincent  
Wm Morris  
Danny Simmons  
B Labarr & Reauz  
NEW ORLEANS  
Orpheum  
Rita Shirley  
Burke & Burke  
Frank Shepard  
Royal Trio  
2d half  
Ryker  
Galloway & Gar-  
rette  
Frances & Day  
Burton & Dyer  
"Fortune Queen"  
SPRINGFIELD, MASS  
Low  
Alvin & Kenny  
L Mason Co  
Welcome Home  
Foley & O'Neill  
Dance Creation  
2d half  
H & A Scanton  
F & E Burke  
J Kennedy Co  
Rucker & Win-  
fred  
Wilson & Larson  
STOCKTON  
State  
Hip Raymond  
O & K King  
J Rosen Co  
Granville & Fields

**BOB BAKER**  
Booking Acts of Merit My Specialty  
**COAST TO COAST**  
505 Loew's Annex Bldg. 160 W. 46th St.,  
New York

"Mixtures"  
2d half  
V & M Crawford  
Carl & O'Brien  
J DeConde Co  
Moore & Shy  
LaTemple Co  
TORONTO  
Low  
Wonder Sall  
Margaret Marie  
Timely Revue  
Weston & Blaine  
Brower Trio  
WACO, TEX  
Orpheum  
Polis  
Hilton Sisters  
Rout Garden 3  
Lubin & Lewis  
3 Baltus  
2d half  
**WESTERN VAUDEVILLE**  
BLOOMINGTON, ILL  
Majestic  
Kennedy & Davies  
Chas Seaton  
Marlette's Moni-  
kies  
2d half  
Orville Stamm  
Nala & Rizzle  
F & O Walters  
Bell & Belgrade  
Geo Morton Co  
2d half  
Graig & Catto  
Permane & Shelley  
B Arlington Co  
Hollins Sis  
Polla Family  
CAMPAIGN, ILL  
Orpheum  
Wilbur & Adams  
Austin & Delaney  
Golden Bird  
"Summertime"  
(One to fill)  
2d half  
W Hale & Bro  
Transfield Sis  
Jimmy Fox Co  
Harry Cooper  
Reed & Helmar  
(One to fill)  
CHICAGO  
American  
Yule & Richards  
J Fox Co  
R Clark Co  
Storch & Hays  
Four Camerons  
(One to fill)  
2d half  
P Curley Co  
Minstrel Revue  
Piny & Hays  
(Three to fill)  
Avenue  
Rago  
Milton & Lehman  
Clifford & Kramer  
Johnson & Patton  
2d half  
Allman & Novas  
"Down Tender"  
Anderson & Golnes  
Empress  
Ford & Price  
Delbridge & Crem-  
mer  
Medley & Dupree  
Khyam  
The Broghtons  
2d half  
CHIE & Bailey  
Khyam  
Fagg & White  
Ballyhoos  
2d half  
CHIE & Bailey 3  
Lapine & Emery  
Fagg & White  
Blossoms  
Sandy Shaw  
Honey Kong Mys-  
terious  
2d half  
Clifton & Kramer  
Delbridge & Crom-  
mer  
J E Bernard Co  
Keno Keyes & M  
Steads Septet  
Lincoln  
Coscia & Verdi  
Billy Dose Rev  
Alf Ripon  
P Curley  
(Two to fill)  
2d half  
F & O Walters  
Hufford & Creven  
"The Question"  
G Curley  
Merlin's Dogs  
(One to fill)  
DAVENPORT, IA  
Columbia  
Lind Bros  
Ovation Duo  
Nelson & Madison  
B Arlington Co  
Jack Osterman  
Higgins & Braun  
2d half  
Santos & Hayes  
Rev  
(Two to fill)  
DECATUR, ILL  
Empress  
W H B & Bro  
Corrinne Co  
"District School"  
V Gilbert Co  
(Two to fill)  
2d half  
Lucas & Ines  
Coscia & Verdi  
Hil Johnson Co  
Sandy Shaw  
Van & Vernon  
(One to fill)  
DENMONES, IA  
Orpheum  
McCormack & Lor-  
etta  
B Miller Co  
Marion Gibney  
2d half  
Al Abbott  
McGowan & Knox  
Hanson & Burton  
Sis  
E ST LOUIS, ILL  
Erbers  
Dancing L Berbes

Harts & Evans  
Jack Lyle  
Hammell's Minnes  
Morrison & Young  
O Ayres & Bro  
WASHINGTON  
Strand  
Kennedy & Nelson  
Willie Smith  
Rawley & Van  
Kaufman  
Lano & Freeman  
Chalfonte Sis  
WINDSOR, CAN  
Low

phants  
(One to fill)  
(One to fill)  
Monahans Co  
Kale & Indetta  
H Hayward Co  
NKY Trio  
Zemator & Smith  
ST. LOUIS, MO  
Columbia  
J & E Baker  
Swiss Song Birds  
LaFrance & Harris  
Shura Kulowa Bal-  
let  
2d half  
Violet & Lewis  
Cleveland & Pay  
Carnival of Venice  
Grand  
Peake's Block-  
heads  
Helen Staples  
F & G Belmont  
Tyler & St Clair  
Browning & Davies  
Hirschhoff's Revue  
Fiske & Lloyd  
Yip Yip Yaphank-  
ers  
(Two to fill)  
2d half  
Slack & Dean  
B Morris & Exlette  
(One to fill)  
EVANSVILLE, IND  
Grand  
Rosa & Foss  
Fisher & Lloyd  
Lorraine Sis  
Bronson & Ed-  
wards  
(Two to fill)  
2d half  
Frazier & Cook  
(Two to fill)  
SIoux FALLS, S D  
Orpheum  
Kino  
Carlisle & LaMal  
Renee & Baird  
Howard & Clark  
Mitt Collins  
GALESBURG, ILL  
Orpheum  
Girls of Allitude  
Shrine & Fitzsim-  
mons  
Kalam & Kao  
2d half  
Flenders & Butler  
B J Moore  
"Cotton Pickers"  
JOULET, ILL  
Orpheum  
Van & Vernon  
Keno Keyes & M  
(One to fill)  
2d half  
Peters & West  
Almond & Hazel  
Holly  
Rhoda Elephants  
(One to fill)  
2d half  
LINCOLN, NEB  
Orpheum  
Monahans Co  
Kale & Indetta  
Harry Hayward Co  
Zemator & Smith  
Nifty Trio  
2d half  
Wilfred Dubois  
Chamberlaine &  
Earl  
McGrath & Deeds  
G V Bowers Rev  
J "Fat" Thompson  
(One to fill)  
RACINE, WIS  
Empress  
Rose King 3  
Maureen Englen  
Riverside 3  
Hills Circus  
2d half  
Sullivan & Mack  
L & M Hart  
Dave Manly  
Maxwell Quintet  
FEBRIA, ILL  
Orpheum  
M Montgomery  
Ed Janis Rev  
Marion & Manley  
Orville Stamm  
Lucas & Ines  
2d half  
I Worth Co  
Kennedy & Davies  
Chas F Semon  
"Blossoms"  
Kerville Family  
(One to fill)  
QUINCY, ILL  
Orpheum  
Flenders & Butler  
E J Moore  
"Cotton Pickers"  
2d half  
Girls of Allitude  
Shrine & Fitzsim-  
mons  
Kulama & Kao  
RACINE, WIS  
Halle  
Mystic Garden  
J E Bernard Co  
B Lightlike Co  
2d half  
Marks & Wilson  
ROCKFORD, ILL  
Palace  
Wilfred Dubois  
Chamberlaine &  
Earl  
McGrath & Deeds  
F V Bowers Rev  
J "Fat" Thompson  
(One to fill)  
2d half  
Nassarro & Darlago  
Nassarro & Bub-  
bles  
Melville & Rule  
(Three to fill)  
ST. JOE, MO  
Crystal  
Peters & West  
Almond & Hazel  
Holly  
Rhoda R Ele-

# If You Wish European Engagements

**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

phants  
(One to fill)  
(One to fill)  
Monahans Co  
Kale & Indetta  
H Hayward Co  
NKY Trio  
Zemator & Smith  
ST. LOUIS, MO  
Columbia  
J & E Baker  
Swiss Song Birds  
LaFrance & Harris  
Shura Kulowa Bal-  
let  
2d half  
Violet & Lewis  
Cleveland & Pay  
Carnival of Venice  
Grand  
Peake's Block-  
heads  
Helen Staples  
F & G Belmont  
Tyler & St Clair  
Browning & Davies  
Hirschhoff's Revue  
Fiske & Lloyd  
Yip Yip Yaphank-  
ers  
(Two to fill)  
2d half  
Slack & Dean  
B Morris & Exlette  
(One to fill)  
EVANSVILLE, IND  
Grand  
Rosa & Foss  
Fisher & Lloyd  
Lorraine Sis  
Bronson & Ed-  
wards  
(Two to fill)  
2d half  
Frazier & Cook  
(Two to fill)  
SIoux FALLS, S D  
Orpheum  
Kino  
Carlisle & LaMal  
Renee & Baird  
Howard & Clark  
Mitt Collins  
GALESBURG, ILL  
Orpheum  
Girls of Allitude  
Shrine & Fitzsim-  
mons  
Kalam & Kao  
2d half  
Flenders & Butler  
B J Moore  
"Cotton Pickers"  
JOULET, ILL  
Orpheum  
Van & Vernon  
Keno Keyes & M  
(One to fill)  
2d half  
Peters & West  
Almond & Hazel  
Holly  
Rhoda Elephants  
(One to fill)  
2d half  
LINCOLN, NEB  
Orpheum  
Monahans Co  
Kale & Indetta  
Harry Hayward Co  
Zemator & Smith  
Nifty Trio  
2d half  
Wilfred Dubois  
Chamberlaine &  
Earl  
McGrath & Deeds  
G V Bowers Rev  
J "Fat" Thompson  
(One to fill)  
RACINE, WIS  
Empress  
Rose King 3  
Maureen Englen  
Riverside 3  
Hills Circus  
2d half  
Sullivan & Mack  
L & M Hart  
Dave Manly  
Maxwell Quintet  
FEBRIA, ILL  
Orpheum  
M Montgomery  
Ed Janis Rev  
Marion & Manley  
Orville Stamm  
Lucas & Ines  
2d half  
I Worth Co  
Kennedy & Davies  
Chas F Semon  
"Blossoms"  
Kerville Family  
(One to fill)  
QUINCY, ILL  
Orpheum  
Flenders & Butler  
E J Moore  
"Cotton Pickers"  
2d half  
Girls of Allitude  
Shrine & Fitzsim-  
mons  
Kulama & Kao  
RACINE, WIS  
Halle  
Mystic Garden  
J E Bernard Co  
B Lightlike Co  
2d half  
Marks & Wilson  
ROCKFORD, ILL  
Palace  
Wilfred Dubois  
Chamberlaine &  
Earl  
McGrath & Deeds  
F V Bowers Rev  
J "Fat" Thompson  
(One to fill)  
2d half  
Nassarro & Darlago  
Nassarro & Bub-  
bles  
Melville & Rule  
(Three to fill)  
ST. JOE, MO  
Crystal  
Peters & West  
Almond & Hazel  
Holly  
Rhoda R Ele-

# PANTAGES CIRCUIT

**BUTTE, MONT**  
Pantages  
(15-17)  
(Same bill plays  
Anascond 14;  
Missoula 15)  
Georgalis 8  
Lester & Moore  
Ethel Clifton Co  
Choddy Dot & M  
Al Shayne  
3 Kansasa Boys  
DENVER  
Pantages  
Amores & Avey  
Hayes & Lloyd  
Anita Ellis Co  
Lillian Ruby Co  
Japanese Ro-  
mance  
OT FALLS, MONT  
Pantages  
(13-14)  
(Same bill plays  
Helena 15)  
Rekoma  
Little Caruso Co  
Walton & Brandt  
Kane Moore & M  
Jerome North  
O'Hara & Neely  
(One to fill)  
LO BEACH, CAL  
Pantages  
(Sunday Opening)  
3 Dealey Girls  
Avalon 3  
Lydia McMillan  
Bobby Henshaw  
Riverside 3  
Hills Circus  
2d half  
Sullivan & Mack  
L & M Hart  
Dave Manly  
Maxwell Quintet  
FEBRIA, ILL  
Orpheum  
M Montgomery  
Ed Janis Rev  
Marion & Manley  
Orville Stamm  
Lucas & Ines  
2d half  
I Worth Co  
Kennedy & Davies  
Chas F Semon  
"Blossoms"  
Kerville Family  
(One to fill)  
QUINCY, ILL  
Orpheum  
Flenders & Butler  
E J Moore  
"Cotton Pickers"  
2d half  
Girls of Allitude  
Shrine & Fitzsim-  
mons  
Kulama & Kao  
RACINE, WIS  
Halle  
Mystic Garden  
J E Bernard Co  
B Lightlike Co  
2d half  
Marks & Wilson  
ROCKFORD, ILL  
Palace  
Wilfred Dubois  
Chamberlaine &  
Earl  
McGrath & Deeds  
F V Bowers Rev  
J "Fat" Thompson  
(One to fill)  
2d half  
Nassarro & Darlago  
Nassarro & Bub-  
bles  
Melville & Rule  
(Three to fill)  
ST. JOE, MO  
Crystal  
Peters & West  
Almond & Hazel  
Holly  
Rhoda R Ele-

# MAY and HILL

Direction: JACK LEWIS-KEITH.  
HORWITZ-KRAUS-LOWE.

Panzer Syva  
Canary Opera  
Dixie 4  
Good Night Lo-  
don  
Gus Ellmore Co  
MINNEAPOLIS  
Pantages  
(Sunday Opening)  
Norris Collier  
Cunningham &  
J R Gordon Co  
Stafford & Doros  
Harmony 4  
30 Pink Toes  
(One to fill)  
OAKLAND  
Pantages  
(Sunday opening)  
J & M Gray  
Carl Emmy's Pets  
Shelton Brooks  
Santucci  
Flying Ballet  
OGDEN  
Ronie De Calve  
Amores & Jeanette  
Tale of 3 Cities  
Perry Owen  
Pekinese Troupe  
CLEVELAND  
The Hennings  
Al Ricardo  
Creole Fenton  
Chung Hwa 4  
(Continued on page 27)

# MILES-PANTAGES

**EDYTHE MAYE**  
Featured in "Two Little Pals" as Juliet  
Maryland, Balti., this week (Aug. 29)

The Waterson, Berlin & Snyder  
Co., and Benny Davis and Jack Shil-  
kret, respectively publishers and au-  
thors of the recent song hit, "Make  
Believe" are named defendants in  
Federal Court proceedings by Charles  
N. Daniels, the songwriter, better  
known under his name-de-plume of  
"Neil Moret." The plaintiff alleges  
that the song is an infringement of  
his copyrighted composition, "Se-

crets" (lyric by Louis Welwyn) also  
published about the same time by the  
Waterson-Berlin-Snyder firm.  
Daniels until last year headed the  
San Francisco music publishing house  
of Daniels & Wilson which is still  
in existence. He signed last winter  
to write exclusively for W. B. S.  
Mr. Daniels sold out his interest in  
his own company. He turned over  
to the defendant several compositions

including this "Secrets" number and  
charges that Davis and Shilkret (the  
latter conductor of the Little Club  
orchestra) adapted the melody for  
their own use under the "Make Be-  
lieve" title.  
Daniels sets forth in his petition,  
filed through Clark, Prentice & Rou-  
stone that he has been deprived of  
profits upwards of \$25,000 which is

his estimated value of his own com-  
positions, and prays for an injunc-  
tion and an accounting of the sheet  
music and mechanical royalties since  
accrued on "Make Believe."  
No answer has been filed as yet  
to this bill in equity.  
Cliff Hess, who has been away

from the Waterson-Berlin-Snyder  
fold for some time, will again help  
write the nation's songs at his former  
stamping ground.  
Low Pollack and Sidney Mitchell  
are collaborating exclusively for the  
Broadway Music Corporation's cat-  
alog. Both were last associated with  
Hemick.



The Sensational "Hit"—  
"All By Myself"  
  
The Sensational "Hit"—  
"All By Myself"  
  
The Sensational "Hit"—  
"All By Myself"

# The Sensational "Hit"—"All By Myself"

If you sang "My Mammy" send for this one—a greater song for you than "Mammy"—great double versions, and obligatto.

SU  
FI

Words by JOE YOUNG and SAM M. LEWIS

ARTIST COPY

**Tuck Me To Sleep**  
(In My Old Tucky Home)

Music by GEO. W. MEYER

Moderato con espressione

VOICE

Old Ken-tuc-ky cradled me when  
Old Ken-tuc-ky smile up-on

I was born lone some shack  
Old Ken-tuc-ky how I miss your fields of  
Dear old Tuc-ky keep it bright till I get

corn back  
Night time when I get to bed How I weep and  
Make the shad-ows stay a way From my Mam-my

toss my head I'll weep no more I'm go in back in stead  
old and gray She'd weep no more If she could hear me say

CHORUS

Tuck me to sleep in my old Tuc-ky home Cov-er me with Dix-iesles and  
leavemethere a lone Just let the sun kiss my cheeks ev-ry morn, like the  
kiss-in I've been miss-in' from my Mam-my since I'm gone I aint had a  
bit of rest Since I left my mam-my's nest I can al ways rest the best  
in her lov-in' arms Tuck me to sleep in my old Tuc-ky home Let me  
lay there, stay there ne-ver no more to roam. roam.

—Copyright MCMXXI by Irving Berlin, Inc. 1587 Broadway N.Y. City.  
International Copyright Secured All Rights Reserved

THE LAUGH-PRODUCER

**"Just the Type for a Bungalow"**

A song with a lot of smart laughs

Corner 48th Street

NEW YORK  
CHICAGO

IRVING B

BOSTON  
PHILADELPHIA

SA

The Sensational "Hit"—"All By Myself"

"GET  
By the  
"MY"



# The Sensational "Hit"—"All By Myself"

If you sang "Snooky Oookums" get this one—a double with a howl in each line, and business that fits any act.

Words by JOE YOUNG & SAM M. LEWIS

ARTIST COPY

Cry Baby Blues

Music by GEO. W. MEYER

Moderato con moto

VOICE

You're the ba-by I've been call-in' my own, Oh  
You must think your kiss is made out of gold, Oh

me, Oh my, You're a-bout the mean-est ba-by I've known and  
me, Oh my, They wont do you an-y good when you're old

here's just why When I wan-na kiss you an-swer no I'll tell you this  
here's just why When ros-es are red bees hang-a-round When they are dead

I'm gonna go And ba-bies al-ways cry when there left a-lone (You'll get those)  
bees can't be found There'll be no bees a-round when you're love grows cold (You'll get those)

CHORUS

Cry ba-by blues—you're gon-na cry ba-by Cry ba-by blues—just means good-

bye ba-by Su-gar o' mine You're so re-fine You wont do this wont do that

What's on your mind Cry ba-by blues— You're gon-na die ba-by

Kiss-es you'll lose as sweet as pie ba-by Ask most an-y sweet-ie rat the

can-dy shop— What good is a lol-ly with-out an-y pop If

I skid-does you're gon-na cry ba-by (Those cry ba-by blues, blues)

Copyright MCMXXI by Irving Berlin, Inc. 1587 Broadway N.Y. City  
International Copyright Secured All Rights Reserved

## THE DANCE HIT "When The Sun Goes Down"

The danciest dance tune in town

IRVING BERLIN, INC.

1587 BROADWAY  
New York

BALTIMORE  
MINNEAPOLIS

DETROIT  
CINCINNATI

The Sensational "Hit"—"All By Myself"

The  
Sensa-  
tional  
"Hit"—

"All  
By  
Myself"

The  
Sensa-  
tional  
"Hit"—

"All  
By  
Myself"

The  
Sensa-  
tional  
"Hit"

"All  
By  
Myself"



## Producing Dept.

**Studio**  
ENTIRE TOP FLOOR  
232 West 46th Street  
Opposite the N. V. A. Club  
Phone Bryant 2187

**WRITING, REVISING,  
DIRECTING and PRODUCING**

**SPECIAL SONGS and  
MUSIC TO ORDER**

**REHEARSAL HALLS FOR RENT**

**CALL AND SEE**

**E. K. NADEL  
HARRY CRAWFORD  
JAMES L. SHEARER  
HARRY STORIN  
and  
PAUL GERARD SMITH**

**Who Has Written "HIT" Material For**

STELLA MAYHEW, NELLIE V. NICHOLS, ALICE HAMILTON, WELLINGTON CROSS, PHIL BAKER, BUSCOE & RAUH, POWERS & WALLACE, POTTER & HARTWELL, MARIE GASPES, STEVENS & BRUNELLE, FULTON & BURT, DUELL & WOODY, MARION GIBNEY, RAINBOW & MOHAWK, BEATTY & EVELYN, PAT BARRETT, DEBELL & WATERS, HARRY HAW, ADAMS & BARNETT, ANDERSON & BURT, NEWPORT & STIRK, ARNOLD & HORNER, DUNHAM & O'MALLEY.

## FIFTH AVE.

(Continued From Page 21)

Quixano and Co. (New Acts) No. 2. Macart and Bradford gave the show a comedy start in the No. 3 spot. The first laughs of the day were brought forth with Macart's stew bit, the act being worked up to a high comedy pitch with a good send off at the finish. "Tango Shoes," a novel comedy turn, picked up the show where Macart and Bradford

left off, and carried it along with a series of laughs. This offering has seen much service and continues as a strong comedy vehicle. As a neighborhood house act it can be counted on for sure returns regardless of its age.

In spite of the abundance of comedy preceding them, Lang and Vernon stepped in and banked over another comedy hit. This couple show considerable ability in handling fast cross fire talk. An improvement in the material would make them a sure two-day bet. Their present angle of the old What St. idea gathered in innumerable laughs with newer material delivered in this speedy manner sure of even greater returns.

Carlos Sebastian and the Myra Sisters, due to it being the first show, experienced considerably difficulty

with the orchestra. The musicians were unable to pick up the cues, with the act suffering to a large extent on this account. Sebastian is supported by two clever girls, with the general layout of the act making it a good flash dance offering. Donovan and Lee next to closing stepped out and took away the applause honors of the day. The two-act was given a good start by Miss Lee, with the Donovan gags to follow up, hitting the right comedy angle. Cross and Sartorius, a two-man acrobatic offering, closed the show capably.

## LOEW'S STATE

Loew's State's future is secure, if the showing of Monday (Labor Day) matinee is any standard. Weather was ideal for holiday tripping out of town. There was a double-header at the Polo Grounds, and the metropolitan card of sporting events was a record for length and variety. Nevertheless the new house was packed right up to the picture operator's booth by the time the vaudeville section started around 3:30.

A little over an hour of films preceded the specialty bill. "Wedding

Bells," a Constance Talmadge picture, began about 2:15, and it was 3:30 before the News Topical was over and the way was clear for the specialty interlude. The bill was light, with singing and dancing the predominating elements. It made a fairly even layout, of medium cost and without a drawing feature. Apparently the Loew management does not propose to get itself tied up with a policy of advertising costly features. Just ordinary vaudeville appears to be ample to draw the crowd to the big playhouse anyway. Capacity on a holiday afternoon of perfect weather ought to make that plain.

Lew and Grace Harvey opened the vaudeville bill following the News Topical. It's a neat singing offering

with plenty of variety in costume changes and numbers, lacking in just one detail. A sprightly dance at the finish would have given the routine a touch of needed speed. As it is the four or so songs are rather monotonous, although they are picked to give variety in style. The first is a number song with the two principals, visible only as to their heads stuck through a drop in one. The second brings them out in Chinese costume. The man follows in a solo wearing a Tuxedo, joined presently by the woman in a soubrette dress of yellow, for a wedding song handled in patter style with a lively rag air. Won fair measure of applause from an especially friendly audience.

Curtis and Fitzgerald have a typical small time specialty, but capably

## COLOURED HAND SHADOWS

The Origination  
of  
MAXWELL HOLDEN  
OF  
Holden and Graham

Proceedings will be taken  
against any  
INFRINGEMENT  
or any  
MANAGER

Playing an infringement

The comedy hit that stopped the show was the speed and fun of the Nifty Trio—a circus clown the kids should see, a girl who wore—Oh my, oh my! nothing at all up here you know, and long thin silk ones down below—and with a singer of popular airs the three proved veritable vaudeville bears. The clown is clever and plays with ease a trick jazz fiddle with 18 s's.

**A Little Birdie  
Whispered It To Me**

**A New One Step Novelty Song**  
WRITTEN and PUBLISHED  
by **Jack Snyder**  
1658 BROADWAY N.Y.

PUBLISHED FOR  
BAND ORCHESTRA

## WHAT THE PAPERS SAID ABOUT THE NIFTY TRIO

A welcome trio of three entertaining persons came next. The Nifty Trio consists of a comic on the clown order, a fellow who handles pop sun-burns and a girl who wears good wardrobe. The act was a laughing hit.

—VARIETY.



managed. The two men do imitations of all manner of sounds, such as horses' neighs, cats, dogs, steamboat sirens and stage cat fights, chicken crows, and finally a whistling flirtation by birds. The turn never gets a chance to become monotonous, moving from one neatly turned detail to another swiftly. There is very little talk to halt the going, always an aid to a specialty.

The Futuristic Revue, seven singers (four women and two men) was the longest act on the bill, taking up 18 minutes. One of the distinguishing features of the bill is its speed; there never is too much of anything. In that short time they put over four operatic numbers and a violin solo. The act has a wealth of special settings and some sumptuous costuming for a turn of its kind and radiates class, both in the staging and in the singing. All the singers (there are six besides the woman violinist) are well trained, and their ensembles are distinctly enjoyable. They were perhaps the applause winner of the afternoon. The ambitious numbers all end in a high note, and this probably helped to draw the applause. The striking stage picture helped as well.

Callahan and Bliss ("Attaboy Petey") creates a laughable type in their "Two Sports from Michigan." It is not the old-fashioned stage "Rube," but rather the modern "small Smart Guy." Their dances and business is capital, but at times the talk is stretched out and drags, although it is an intermittent laugh getter of the substantial sort. They were on a little more than 15 minutes, half again as long as any of the other teams.

Rush.

### 23rd ST.

Absolute capacity with a fair sprinkling of standees Labor Day night at this house by the time the first act came on although a good percentage were the overflow from the supper show crowd, about a quarter of the house exiting gradually with each succeeding act. The audience was in a holiday mood and accordingly welcomed everything in fullest measure resulting in extra encores and therefore a late show.

The Lecardo Brothers, a two-man acrobatic team working in bakers' costume and a bakery setting showed a violent routine of leaps and tumbles that were none the less effective. As for their attempted comedy by-play, they were really funny for an acrobatic team. Kay Neilan in the device opened in juvenile sex get-up for her kid specialty and went through her character numbers swimmingly. They accepted a couple recalls. Herbert Ashley assisted by Joe Dorney and an unbilled woman showed the old Ashley and Dietrich act in which the woman, "Mme. Le Vonce" enters to a "Madame Butterfly" overture for her supposed act opening only to be interrupted by the other two men. Some argumentative talk follows following which that end of the "plot" is utterly abandoned and as Ashley sotto-voiced, "There's nothing else to do so let's give 'em the old song and parody standby." Ashley has a couple of new parodies on current songs that scored heavily following Dorney's straight rendition. Dorney by the way is capable vocalist who takes his efforts in the calcium seriously enough to raise a spontaneous applause barrage on his own account.

Green and Bennett, a two-man colored team proved entertaining with a hybrid collection of comedy business, unadulterated nonsense and serious singing. In bricklayers' get-up the team travesties an operatic air to the dialog plaint, "I'm gonna quit my job" and the other dissuading his partner from that idea. Attracted by the advertisement that the neighboring booking agent wants two troupe players, which one of the hungry boys interprets as "laum-bone", they get out their instruments, in reality camouflaged kazoos and go into their session of jazzing on them.

"The Fourflushers" (New Acts) topped the vaudeville section. Sharkey, Roth and Witt, a straining rathskeller trio held down the next to shut spot capably although somewhat handicapped by the late hour and part of the exiting crowd. Once started however, they held 'em in or kept 'em standing in the rear.

Niobe, closing the show encountered similar difficulties but once started she too had them interested and on seats' edge. Niobe is the aquatic marvel she bills herself. Her under the water feats were effective if for no other reason than that they furnished food for conversation on exit as to "how does she do it". Niobe eats food under water, sings "Yankee Doodle", and answers queries by writing on a slate while submerged among other things. She's a closing turn that should have no fear of performing to vacant seats no matter how late the hour.

Abel.

### AMERICAN ROOF

The Roof held its largest attendance in several months Monday (Labor Day) evening. The entire lower floor was filled with the fringe of loges holding an exceptionally large quota. The customary ten act bill with a feature picture comprised the entertainment.

West and Van Siden, musical turn,

ACTION -- ACTION -- ACTION -- ACTION -- ACTION -- ACTION -- ACTION

## Coming Agents for Comers

GEORGE FRANK C.  
O'BRIEN & JOYCE

BOOKING WITH ALL INDEPENDENT CIRCUITS

## Vaudeville-Productions-Pictures

CAN ROUTE DESIRABLE ACTS IMMEDIATELY

Call At Once

Room 508, ROMAX B'LDG, 245 W. 47th St., N. Y. C.

ACTION -- ACTION -- ACTION -- ACTION -- ACTION -- ACTION -- ACTION

opened the show. This combination is a sure fire opener for the smaller houses. Both members display ability which aided by their neat appearance brings the turn up to the necessary requirements. Donovan and Haskell (New Acts) No. 2 were the usual second spot mixed team with a male member who shows promise. Wilson and Larsen a two-man semi-acrobatic team No. 3 took down a comedy hit. These boys started like a whirlwind with their comedy but glowed the good impression to dwindle largely due to an overdose of the same stuff. For small time comedy these men have the requirements. Curtail the turn a bit and it should be surefire in any three-a-day house.

Jimmy Lyons with a monolog largely about the war held forth No. 4. Lyons has secured good material although some of the war talk is a bit passe at this time. It appealed to the American audience that gave the boy considerable recognition. "Dance Creations," a fast stepping turn, closed the first half. The lone male

member of this turn is a capable Russian dancer. The tamborine number as executed by the girls furnishes a corking bit, entirely different from the average routine of dancing turns.

Howard and Brown (New Acts) opened after intermission banging over a hit from the start. This colored couple set a pace which was difficult for the following turns to follow. Grace and Eddie Parks in a light singing and talking turn gathered a fair amount of applause largely due to the winsomeness of the couple. The turn provides light entertainment that can be fitted into any bill.

Clayton and Lennie with a cross-fire talk routine gathered in the laughs next to closing. The combination is a strong one for the next to closing spot in the Loew houses. Degnon and Clifton closed the show.

### BILLS NEXT WEEK

(Continued from page 23)

(Two to All) Regent Rogers Bennet & T Ray & Helen Wal. Daily & Berlew

Bernard & Ferris  
Keeville Family  
Orpheum  
Kittamura Japs

### INTERSTATE CIRCUIT

DALLAS  
Majestic  
The Rectors  
Daniels & Walters  
Gilfoyle & Lange  
Harry Ellis  
Vera Gordon Co  
"Sunshine Girls"  
Adelaide Bell Co  
FT WORTH, TEX  
Majestic  
Kate & Wiley  
Lewis & Mender-son  
Geo Damerel Co  
Raymond & Schram  
"Who's Your Wife"  
Clara Morton  
Hall Ermine & B  
HOUSTON, TEX

Golden Gate Co  
Terminal 4  
Doral Blair Co

Majestic  
(12-14)  
P & J Levillo  
Sargent & Marvin  
J Kennedy Co  
Buddy Walton  
Julior & Terris  
Swor Bros  
Choy Ling Her Tr  
GALVESTON, TEX

Majestic  
(Same bill plays  
Austin 15-17)  
Smith Barker Co  
Hart & Dymond  
Matty Lee Lippard  
Bobby Randall  
Spie & Egan  
Barnes & Worsley  
Parker Bros

Witmark & Sons have acquired the American publishing rights to "The Violet Song" by Maurice Yvain, best known in France as the author of "Mon Homme." The Witmarks obtained the Western Hemisphere rights from West & Co., British publishers who issued the song under the title of "Golden Butterfly," although the American music house has decided to retain the original "Violet Song" title.

Beginning Oct. 1, all music printed in the United States and shipped to Canada must have imprinted upon it the words "Printed in the U. S. A." The Music Publishers Protective Association was so notified in a letter secured from the Canadian Department of Customs and Inland Revenue.

Arthur Freed and Joe Meyer, the Frisco songwriting team, have placed a new "Hugs and Kisses" song with Harms, Inc. and as Nat Sanders, professional manager for Harms, states: "I am giving 'Hugs and Kisses' to all the new burlesque companies now in rehearsal." It is Harms' prime "plug" song.

### McNichol in "Pinched"

Roy McNichol heads the cast of a new dramatic playlet called "Pinched." Lewis and Gordon are producing it for vaudeville.



Restore  
Those  
Silver  
Threads



These disgusting gray streaks which make you look old and worn—comb them away with Mary T. Goldman's Hair Color Restorer. Mail coupon for free trial bottle and test on a single lock. This proves it. No danger of streaking or discoloration—nothing to wash or rub off. Leaves your hair soft, fluffy, lovely to curl and dress. Restoration complete in 4 to 8 days, whether your gray hairs are many or few. Fill out coupon carefully—enclose lock if possible. Trial bottle and application comb come by return mail. Full sized bottle at your drug store or direct from us. Don't risk ruining your hair with cheap substitutes. Mary T. Goldman, 294 Goldman Bldg., St. Paul, Minn.

Mary T. Goldman, 294 Goldman Bldg., St. Paul, Minn.

These send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer with special comb. I am not obligated in any way by accepting this free offer.

The natural color of my hair is: black, jet black, dark brown, medium brown, light brown.

Name: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_

## CALGARY

By FRANK MORTON

The Orpheum season opened Aug. 25 with Bushman and Bayne headlining an attractive bill. The house registered capacity business at \$1 top.

Willard Mack arrived in the city last week, and after visiting relatives here will commence work on a new play, the plot and characters of which will be typical of the northwest. Ralph Kendall, author of several books of the Royal Canadian Mounted Police, will assist the playwright in the preparation of the work.

Porter Warfield, formerly comedian with the Princess company, is in the Holy Cross hospital here.

The annual performance for the benefit of the Tuxis Boys will be presented at the Grand during the last week of September. "Nothing But the Truth" has been selected as the attraction.

Ernest Willis, a former legitimate actor, and now owner of the Calgary

## WARDROBE PROP. TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$20 and \$25. A few extra large Property Trunks. Also old Taylor and Bai Trunks, 25 West 41st Street, Between Broadway and 5th Ave., New York City.

# Arthur Eva SILBER and NORTH

## "Bashfoolery"

Booked Solid, B. F. Keith Circuit

Opening This Week  
(Sept. 5), Temple, Detroit

Direction  
**HARRY WEBER**

Bill Posting Co., leaves for a visit to relatives in Australia.

R. J. C. Stead was the guest of the Canadian Club, Women's Canadian Club and Canadian Authors' Association at a luncheon at the Palliser hotel on Monday. Mr. Stead is one of the best known of the Canadian writers of fiction.

The musicians' union has demanded an increase in scale for the coming season, with the operators asking the same scale as is already in force. Managers are asking for a reduction in scale in both cases.

## CLEVELAND

By J. WILSON ROY

With the closing last week of the engagement of "My Lady Friends" at the Ohio, after a brilliant three weeks' run, all records were broken for a

stock production in this city in point of returns and attendance.

Burlesque resumed at the Star, Monday, with "Knick Knacks," and the Empire schedules "Harum Scarum." Billy Hexter, after a year's sojourn in Detroit, is back at the Empire's managerial switch.

This week, Ohio, "Winding Stairs"; next, "Erminie"; Hanna, Bessie Bariscale in "The Skirt"; next, William Hodge in "Beware of Dogs."

Luna Park closed for the season Labor Day.

Paul Gusdanovic, of the Orpheum and Strand, has taken over the former Hoffman Palace. The house reopened Saturday.

New policy will be inaugurated at the Marvel, Gordon Square and Capitol this season—vaudeville and pictures—split weeks.

Frederick McConnell, formerly as-

sociated with the Arts and Crafts theatre, Detroit, the Greek theatre of the University of California, and the Guild Players, Pittsburgh, will guide the destinies of the Play House this season. The initial offering will be "The Importance of Being Earnest" and Eugene O'Neill's "Beyond the Horizon" is also listed.

Films—Allen, "The Black Panther's Cub"; Euclid, "At the End of the World"; State, "The Hell Diggers"; Stillman, "The Four Horsemen"; Circle and Strand, "The Cup of Life"; Park and Mall, "Passing Through"; Knickerbocker, "Too Wise Wives"; Metropolitan, "The Night

Horseshoe"; Orpheum, "The Conquest of Canaan."

Louis Rich, musical director for several years at the Opera House, will wield the baton at the Hanna this (Continued on page 30)

## AT LIBERTY

FRANCIS X. HENNESSY

Irish Union Piper, Scotch Highland Piper, Scotch Highland Fling Dancer, Irish Step Dancer, Stage Step and Modern Ball Room Dancer, Violinist (Musical). PLAY PARTS — VAUDEVILLE. Would be pleased to join Musical Act, Burlesque or Irish Comedian or Comedienne Partner (oldtimer preferred). Agents, keep my address. Care Variety, New York.

## AT LIBERTY

HAND BALANCER. Amateur for eight years; height 5 ft. 4 inches, weight 120 lbs. Good appearance. Wishes to join recognized understander or act. Willing and anxious worker.

Address WILLIAM E. VAN NORDEN, Jr.  
310 Grant Ave., Plainfield, N. J.

## CHICAGO BOOKERS, ATTENTION

"The Peer of All Mental Masters"

# K H A Y M

Will HEADLINE the BILL at the

## EMPRESS—CHICAGO

Full Week Opening Sept. 12

SEE THIS  
BOX OFFICE ATTRACTION

THEN SEE  
TOM POWELL FOR OPEN TIME

## IN BOSTON

# H & M TRUNKS

Can now be had at ST. LOUIS FACTORY PRICES.

All Trunks in Stock for Immediate Shipment. Trunks Repaired and Exchanged. Mail Orders Filled.

HERKERT & MEISEL TRUNK CO. 453 WASHINGTON STREET, BOSTON, MASS  
In the Heart of the Theatrical District

NOTE—THIS IS A DIRECT BRANCH OF THE HERKERT & MEISEL TRUNK CO., OF ST. LOUIS

## THE GREATEST FOX-TROT BALLAD IN YEARS

# "IN THE STILL OF THE NIGHT"

WORDS AND MUSIC BY FRANK SHUBERT, THE NEWEST "FIND" OF THE SONG-WRITING WORLD, WHO IS BEING PROCLAIMED BY CRITICS AS ANOTHER IRVING BERLIN

A GREAT  
SINGLE NUMBER  
GREAT FOR DUET  
A GREAT  
QUARTETTE SONG  
ORCHESTRATIONS  
IN ALL KEYS

## CHORUS

WHILE THE WORLD IS A-SLEEPING, IN THE STILL OF THE NIGHT,  
WHILE THE SHADOWS ARE CREEPING, IN THE STILL OF THE NIGHT  
OH, HOW I MISS YOU, DEAR, OH, HOW I WANT YOU HERE,  
I SEE YOUR FACE APPEAR IN THE SILVERY MOONLIGHT  
AS THE HOURS GO BY, DEAR, IN THE STILL OF THE NIGHT,  
HOW MY HEART SEEMS TO CRY, DEAR, IN THE STILL OF THE NIGHT  
THE MORNING DRAWS NEAR AND THE BIRDS START TO SING,  
AND I CAN'T HELP BUT WONDER WHAT THE NEW DAY WILL BRING  
AS I SIT BY MY WINDOW, IN THE STILL OF THE NIGHT.

**EMPIRE CITY MUSIC CO.**  
GAIETY THEATRE BUILDING, NEW YORK

A WONDERFUL  
LYRIC  
HAUNTING  
MELODY  
A RIOT  
WITH ANY ACT  
Send for Your  
Professional Copy

# JEROME H. REMICK & COMPANY

NEW SONG HITS FOR  
THE COMING SEASON

THE LIVELY FOX TROT TUNE

## EMALINE

by  
LITTLE & McHUGH

EACH ONE  
IN A CLASS  
BY ITSELF

BALLAD FOX TROT HIT  
OF THE YEAR

## WHY DEAR

by  
H.R. COHEN

EVERYBODY  
IS TALKING ABOUT  
THAT GREAT NEW COMEDY SONG

## BIMINI BAY

THE BALLAD BEAUTIFUL  
ORIGINALLY INTRODUCED BY NORA BAYES

## REMEMBER THE ROSE

by  
MITCHELL & SIMONS

SUCCESSOR TO  
"AIN'T WE GOT FUN"  
by WHITING, EGAN  
and KAHN

THE SOUTHERN MELODY  
BY THE WRITER OF "HINDUSTAN"

## KENTUCKY HOME

by  
BRASHEN & WEEKS

JACK NORWORTH'S GREAT SONG HIT

## - MY - DADDY

by NORWORTH, SWANSTROM & MORGAN

A GREAT NOVELTY SONG

## SATURDAY

by  
MITCHELL & BROOKS

A SONG FOR HIGH CLASS SINGERS

## TEA LEAVES

by the writers of "JAPANESE SANDMAN"  
EGAN & WHITING

BROOKLYN - 560 FULTON STREET  
BOSTON - 228 TREMONT STREET  
PHILADELPHIA - 31 SOUTH 9TH STREET  
PITTSBURGH - 505 SCHMIDT BLDG  
WASHINGTON - 9TH & D STREETS, NW  
CLEVELAND - HIPPODROME BUILDING  
SEATTLE - 321 DIKE STREET

YOU WILL FIND A REMICK OFFICE IN NEARLY EVERY TOWN YOU PLAY - NO WAITING  
EVERYTHING READY FOR YOU - ORCHESTRATIONS, PROF. COPIES, SPECIAL ARRANGEMENTS

NEW YORK - 219 W 46TH STREET  
CHICAGO - 634 STATE LAKE BLDG  
BALTIMORE - STEWART'S MUSIC DEPT  
DETROIT - 457 FORT STREET W.  
CINCINNATI - 515 WEST 6TH STREET  
MINNEAPOLIS - 218 PANTAGES BLDG

TORONTO - 127 YONGE STREET  
PORTLAND ORE - 322 WASHINGTON ST.  
SAN FRANCISCO - 908 MARKET ST.  
ST LOUIS - THE GRAND LEADER  
LOS ANGELES - 427 SOUTH BROADWAY  
BUFFALO - 485 MAIN STREET  
AKRON, OHIO - M O'NEILL CO

# TRIXIE FRIGANZA

PLAYING VAUDEVILLE

Palace, Chicago, Next Week (Sept. 12)

## CORRESPONDENCE

(Continued from page 28)

season. He started in his new surroundings Monday.

### DETROIT

By JACOB SMITH

"Take it From Me," Garrick; next, "Afgar."

Shubert-Michigan opens Sept. 18 with William Hodge.

Shubert-Detroit being completely renovated for Shubert vaudeville.

O'Brien's Minstrels opened season at New Detroit.

Harry Sommers, who operates the Powers in Grand Rapids, has completed plans for a new theatre costing \$300,000 that will open Sept. 1, 1922.

W. S. Butterfield has abandoned vaudeville this year at the Majestic, Battle Creek, and the Orpheum, Jack-

son, and instead will play feature pictures.

The Liberty, Detroit, has added vaudeville to its pictures, making two changes weekly.

The wage agreement between the Detroit exhibitors and the operators and musicians for the coming season has been settled. Under the new arrangement wages remain exactly as they have been the past year.

The new Crosswell theatre, Adrian, reopened Sept. 1, after having had \$30,000 spent on it for repairs. Angell & Codd are the owners.

Industrial conditions are improving in Detroit and the outlook for a splendid theatrical season, with any kind of a good break in the weather.

Williams and Lancaster are going to build a 2,000 seat house in Ferndale, a suburb of Detroit.

J. O. Brooks has been appointed resident manager for the F. E. Warren corporation.

### INDIANAPOLIS

By VOLNEY B. FOWLER

Season opened this week with "The Passing Show of 1921," just out of Chicago, at the Murat, and "Shavings" at English's. Keith's also opened. Burlesque came back Saturday, when Lena Daley and her "Kandy Kids" opened the season. The Daley show had been rehearsing at the Park for three weeks.

Stuart Walker and his clan left early this week after the close of

their season at the Murat Saturday. Mr. Walker had 18 profitable weeks during this, his fifth summer season in Indianapolis. The company not only made money for Mr. Walker this year, it is said, but also won national fame. The three premieres given by the organization were important. The Shuberts are to produce in New York "Artists' Life" and "Main Street," two of the plays brought to life by Mr. Walker. Walker is to direct the Gotham appearance of both it was announced before he left Indianapolis. Rehearsals for "Artists' Life" were to open Tuesday and its premiere being set at a house yet to be picked on or about Sept. 15. Immediately following this work on "Main Street" will be begun it was stated here.

Work will start this month upon the new "Terrace" picture theatre at 17 and 19 North Illinois streets. The house will seat 1,200 and will cost around \$175,000. Stegmeyer Brothers, who have conducted a cafe on the site for 25 years or more, own the building, intending to establish a new eating place in the basement, and to lease the theatre to the Central Amusement Co.

Walter Whitworth is the new dra-

Established 1895  
**MURENA BROS.**  
FRENCH and  
SHORT-VAMP  
Novelty FOOTWEAR  
Also Baby French Heel  
778 6th Ave., New York  
Cor. 44th St.

### TO LEASE—GRAND THEATRE, CLEVELAND, OHIO

Splendidly equipped for Stock, Vaudeville and Moving Pictures. 1400 seats. Corner East Ninth Street and Bolivar. Apply: L. J. Halle, Treas., 29 Broadway, New York.

matic critic of the Indianapolis News.

### KANSAS CITY

By WILL. R. HUGHES

Sept. 4—Grand, "Twin Beds," Empress, "Saucy Babies," Musical stock, Gayety, "Girls de Looks," Century, "Record Breakers," Orpheum, Pantages, Globe and Garden, vaudeville.

Last week was a spotted one with the vaudeville houses, nothing else, outside of pictures, being open. The Orpheum, Pantages and Loew's Garden all got away to big business, but the heat killed it and all dropped terribly the early part of the week. The Globe, western vaudeville, got into the running Thursday, with the house dolled up with new paint, upholstering and fixings. It will continue its old policy of five acts and a feature picture and two bills a week. The prices, 15-cent matinees and 25-cent

(Continued on page 32)

Billy FRAWLEY and Edna LOUISE

"IT'S ALL A FAKE"

by

TOM DUGAN and BILLY FRAWLEY

ORPHEUM, SAN FRANCISCO, AUG. 20, 1921,

LEO FITZGERALD,  
245 WEST 47TH STREET,  
NEW YORK CITY.

DEAR LEO:—

OUR NEW ACT IS A BIG HIT HERE. THEY KEPT US IN FIFTH SPOT ON OUR SECOND WEEK AND WE ARE GOING BIGGER THAN LAST WEEK. TELL TOM DUGAN EVERYBODY IS TICKLED TO DEATH WITH OUR MATERIAL AND IT LOOKS LIKE THE WORLD'S GREATEST AGENT WILL BE ABLE TO SHOW THEM A PRETTY SLICK PAIR OF ENTERTAINERS WHEN YOU BRING US BACK TO NEW YORK.

"RED" HAS A LOT OF NEW WARDROBE AND I'VE STILL GOT THAT GREEN STRIPED "SILK SHIRT" YOU HELPED ME PICK OUT. HOPE IT LASTS UNTIL WE GET TO SIOUX CITY.

IF YOU WANT TO JUMP OUT TO SEE US ANY PLACE ENROUTE WE OUGHT TO HAVE A LOTTA FUN, BECAUSE I JUST MET A FELLOW WHO KNOWS A GUY THAT HAS A SISTER WHO MARRIED A DOCTOR AND HIS SON RUNS A DRUG STORE IN LOS ANGELES. "RED" SENDS LOVE TO YOU, AND YOU KNOW ME, ENIL. BEST ON EARTH TO YOU AND TOM.

YOURS,

BILLY FRAWLEY.

## H & M TRUNKS

AT FACTORY PRICES  
From the Following Agents

S. NATHANS

531 7th Ave., New York

M. SUGARMAN

453 Washington St., Boston

BARNES TRUNK CO.

75 W. Randolph St., Chicago

J. M. SCHWEIG

12 5th Ave., Pittsburgh

BOOKS TRUNK CO.

901 Main St., Kansas City

FT. WORTH TRUNK CO.

1105 Main St., Ft. Worth, Tex.

Herkert & Meisel T. Co.

910 Washington St. St. Louis

# IGOR'S BALLET RUSSE

This Week (Sept. 5) Keith's Palace, New York

Direction PAUL DURAND

# DAVE APOLLON WITH FORD SISTERS REVUE

WORLD'S MOST FAMOUS MANDOLINIST, AND THE ONLY SOLOIST WHO APPEARED WITH THE RUSSIAN SYMPHONY ORCHESTRA

This Week (Sept. 5) B. F. Keith's Royal, New York

Next Week (Sept. 12) B. F. Keith's Palace, New York

CLIPPER (5th Ave.)

One of the hits of the show was a young Russian, David Apollon, who plays with the Ford Sisters. He was a riot. Besides playing the banjo in the band, he plays a mandolin with such speed that it proves the saying that the hand is quicker than the eye. The house wouldn't let him stop. He also has a novelty, playing the piano with one hand while with his mouth and other hand he manipulates the mandolin. The Ford Sisters are clever, as usual, with their costuming and their dancing, and scored their usual hit. He got his musical education in the Russian Symphony Orchestra.

N. Y. GLOBE (Brighton Theatre)

The booking experts of the Palace Theatre might do well to emulate George Robinson of the New Brighton Theatre, who in contrast to the Palace has been giving his customers excellent vaudeville fare these past few weeks. Apollon, the marvellous mandolinist, again stopped the show last night, obscured though he is in the midst of the Ford Sisters' "Frolics"





# SHAPIRO, BERNSTEIN & CO.

MUSIC PUBLISHERS LOUIS BERNSTEIN, President

## SEASON'S SMASHING START

This new fox trot ballad by the boys who gave us "Beautiful Ohio," "Love Bird" and a dozen big successes:

### "JUST LIKE A RAINBOW"

By MARY EARL and TED FIORITO

It's a smashing success the first time it's rendered by a performer. Just try it once and you will still be singing it next summer. It's the kind of a song that will never get so common as to make the public tire of it.

A new style novelty rag song for rag singers, ballad singers and novelty singers:

### "MANDY 'N' ME"

By BERT KALMAR, CON CONRAD and OTTO MOTZAN

The boys who are the composers of "Margie," "Palestena," "Bright Eyes" and many oany others, and they've given you here what they gave you in their other tremendous hits.

A college boy novelty comedy rubic number, with male or female version:

### "I AIN'T NOBODY'S DARLING"

By ELMER HUGHES and ROBERT KING

A song which is becoming a tremendous hit before being sung on the stage. The college glee clubs have taken it up and made made it a craze.

Two great "blues"—enough said:

### "PLANTATION BLUES"

By WILLIAM TRACEY and MACEO PINKARD

and

### "NIGHTMARE BLUES"

By FRANK GILLEN, ARTHUR BEHM and WALTER HIRSCH

These two "blues" will take the place of any "blues" song that was ever written in the world's history.

A very beautiful high-class waltz ballad which will become a standard for years:

### "REMEMBER"

By MARY EARL, ARTHUR SIZE MORE and FRANK MAGINE

# SHAPIRO, BERNSTEIN & CO.

Broadway and 47th Street, New York City

NEW YORK  
LOU FORDAN  
Professional Manager

CHICAGO  
BILLY STONEHAM  
Grand Opera House Building

PHILADELPHIA  
HENNIE CORMACK  
25 South 9th Street

SAN FRANCISCO  
FRANK SNOWDEN  
Pantages Theatre Building

BOSTON  
JAMES GALLAGHER  
240 Tremont Street

BALTIMORE  
SAM TUMIN  
1405 Madison Avenue


LOS ANGELES  
Barney Weber  
320 Superba Theatre Building

MINNEAPOLIS  
WALTER McGRATH  
Lindley Skiles Building

# JABBERWOCKY

THE  
FOX TROT SONG  
ECCENTRIQUE  
A GREAT NUMBER  
BY KENDIS & BROCKMAN

WONDERFUL  
FOR DUMB, DANCING  
AND MUSICAL ACTS  
FOR PRODUCTIONS  
AND BROWN, EASTWOOD & WESLYN



Copyright MCMXXI by M. Witmark & Sons International Copyright Secured

PROF. COPY AND ORCHESTRATIONS NOW READY

## M. WITMARK & SONS

THOS. J. QUIGLEY  
Garlick Theatre Bldg.,  
Chicago, Ill.  
DOC HOWARD  
21 E. 6th St., Cincinnati, O.  
AL HOWARD  
150 W. Larned St., Detroit,  
Mich.  
ALBERT J. LINDSEY, 1213 No. Tacoma St., Indianapolis, Ind.

ED EDWARDS  
35 S. 9th St., Philadelphia, Pa.  
SYDNEY KLEIN  
430 Kuster Ter., Salt Lake  
City, Utah  
JOS. L. MANN  
424 Barth Block, Denver, Colo.

JACK LAHEY  
213 Tremont St., Boston, Mass.  
H. ROSS McCLURE  
Emporium Mercantile Co.,  
St. Paul, Minn.  
FRANK FOSS,  
827 Hamilton Terrace  
Baltimore, Md.  
JACK CROWLEY, 18 Belknap St., Providence, R. I.

## AL COOK

1562 Broadway (Next to  
Palace Theatre)  
BARNEY HAGAN  
Pantages Bg. San Francisco, Cal.  
ROBERT EDGAR  
500 Montellus Bldg.,  
Seattle, Wash.  
ARTHUR WHITE  
406 Lindley Building,  
Minneapolis, Minn.  
CHAS. WARREN, 7-A Soho Sq., London, W. I. Eng.

## NEW YORK

MORT NATHAN  
207 Superba Theatre Bldg.,  
Los Angeles, Cal.  
ELMER HOXIE  
Gaiety Theatre Bldg.,  
Kansas City, Mo.  
J. J. GERLACH  
312 Savoy Theatre Bldg.,  
Pittsburgh, Pa.

### CORRESPONDENCE

(Continued from page 30)

top at night are the lowest in the  
city.

"Twin Beds" the opening attraction at the Grand this season performed the same ceremony at the same house last season and for the two previous years was the second attraction in the house. The old bill seems to be a popular one as each season has shown an increase in the

week's business.

The Shubert looks like a million dollars, fairly blazing with gold leaf, opens Sept. 11, when the "Four Horsemen" film will show a single week at \$1 top for the matinees and \$1.50 at night.

The managers of the legitimate and burlesque houses overlooked one this week. With some 40,000 visiting Odd Fellows here to attend the annual convocation of lodges from six states, not a house other than vaudeville and photoplays was open. The managers of the local burlesque houses, wanted to open Saturday night, and had the shows in and ready to go but were under positive orders not to open until the matinee Sunday.

Manager William Gray, of the  
(Continued on page 38)

## WARDELL and LaCOSTE

### A Shot, A Kiss and A Song

On Opening Bill Loew's State Theatre, New York

Direction ABE I. FEINBERG



King Lear takes off his  
wrinkles almost as easily as  
his crown when he uses

### ALBOLENE

If you are still being annoyed by  
sticky or watery creams, just try  
ALBOLENE—you will find it a  
joy. Cuts the grease instantly and  
keeps the face smooth and soft,  
preventing make-up poisoning.

In 1 and 2 oz. tubes for the make-  
up box. Also in 1/2 lb. and 1 lb.  
cans for the dressing table.

McK & R

At all drug stores and dealers  
Sample Free on Request

McKESON & ROBBINS, Inc.  
MANUFACTURERS  
Established 1853 New York



OH!  
JADA BABY  
(SHE'S JUST A LITTLE BABY DOLL)

FOX-TROT  
WRITTEN AND PUBLISHED BY  
Jack Snyder  
1559 BROADWAY NEW YORK

## BILLY LIGHTELLE REVUE

Booked Solid—W. V. M. A. and B. F. Keith (Western)

Exclusive Agent, BERNARD BURKE



**READ**

**Coupon Below  
Sign and Mail at Once**

**MAX HALPERIN AGENCY**  
**402 Woods Theatre Building - CHICAGO**

Phone Randolph 1786

*You are authorized to book the undersigned for routing or to fill open time with the Western Vaudeville Managers' Association, B. F. Keith Vaudeville Exchange (Western), Orpheum Circuit or any of their affiliated circuits.*

Signed .....

Permanent address .....

Date .....

*(This authorization holds good for 30 days when signer is at liberty to cancel this agreement and secure another representative.)*



ANNOUNCING

L. Lawrence Weber and William B. Friedlander

INCORPORATED

DRAMATIC :: MUSICAL :: VAUDEVILLE

Attractions

Executive Office:  
Longacre Theatre

Producing Office:  
140 West 42d St.

NEW YORK CITY

NEWS OF THE DAILIES

With the closing of the Booth for matinee and evening Aug. 31, the report got around that George Arliss was seriously ill of heart trouble. Winthrop Ames denied this was so, saying a switch had blown out in the house, making a performance impossible. Mr. Arliss resumed Labor Day.

Jack Johnson was stopped from making a speech at a negro gathering in Newark Sept. 5 by the police because of previous utterances regarded as inflammatory. Ku Klux Klan interference is hinted.

Four indictments charging larceny were returned last week against

Jacques R. Cibrario, Soviet film agent, charging larceny.

Raymond Hitchcock gave three notes for his \$6,500 motor car, and John P. Baiber, Inc., attached it last week as Hitchcock had gone into bankruptcy.

Frederick E. Goldsmith is now suing Charles Chaplin for \$10,000 said to be legal fees due on account of the comedian's former wife, Mildred Harris.

After threatening injunction proceedings, William Harris, Jr. and the Shuberts were allowed to continue with "Blackbeard's Eighth Wife" in New Haven.

Charles H. Duell and Lillian

Tucker, the actress, will wed, it is announced. Duell is a former Republican state treasurer and head of Inspiration Pictures.

Eva Puck last week obtained her divorce from Anron Kessler, being given the custody of their child.

Grieving over the death of her mother, Lois Leigh, the dancer, last week committed suicide by drinking lysol.

Tom Mix as a result of an auto crash faces arrest on a charge of felony. The warrant was sworn out by Charles O. Sayre.

The Methodists now proposes to have their own substitute for dancing and call it "mutual athletics."

"Never again," said Charlie Chaplin, as he was about to sail for England. Reporters had asked him if he were going to remarry.

"Only 38," by A. E. Thomas, will be presented Sept. 12 at the Cort by Sam H. Harris.

Ethel Hallor has again left home and her mother says she suspects she is with her sister, Edith.

Jimmy Gallivan, Jr., son of the congressman, has defied his father and is sticking to the chorus of "The O'Brien Girl."

The Capitol this week installed a new 50-piece orchestra recruited outside the union. Erno Rapee will continue to conduct.

While flying to Atlantic City, Theda Bara had to descend outside Ashbury and was picked up by a motor boat.

The physical superiority of Carnot's throat and vocal chords was testified to this week by Dr. William Lloyd.

CONNICK'S SUCCESSOR

Speculation continues to be rife as to the successor to H. E. H. Connick as Chairman of the Finance Committee of Famous Players.

Elek J. Ludvig, chief counsel and secretary of the corporation, is the most likely candidate, with Emil Shauer, in charge of the foreign department, and Ralph Kohn, of the legal department, also mentioned. The appointment will be announced shortly.



Guerrini & Co.  
The Leading and  
Largest  
ACCORDION  
FACTORY  
In the United States.  
The only factory  
that makes any  
of Reeds - made by  
hand.  
277-279 Columbus  
Avenue  
San Francisco, Cal.

On 34th Street

A. RATKOWSKY  
Inc.

The Old-Fashioned  
Furriers

FURS

Advanced Models  
Coats, Stoles, Scarfs and  
Novelty Fur Pieces that are  
the very latest fashions. All  
are offered at the price you  
would have to pay wholesale.  
We manufacture our own  
models and abolish the whole-  
sale and retail profit.  
Special Discount to the Pro-  
fession  
Furs Stored, Repaired and  
Remodeled

MY  
**RUBY**  
PAL  
(I CALL MY HAPPINESS)

WRITTEN AND  
PUBLISHED BY

FOX-TROT  
**JACK SNYDER**

PUBLISHED FOR  
BAND & ORCHESTRA

1658-BROADWAY  
NEW YORK

THREE KEENA SISTERS

SINGING AND DANCING TRIPLETS

This Week (Sept. 5) McVickers, Chicago—Next Week (Sept. 12) Miller's, Milwaukee

Direction MARK LEVY

## CHICAGO SHOWS

(Continued from page 9)

weekly, Willie Karbe, started the bill, with an upside down routine. Karbe acts just as comfortably standing on his head as most of us do standing on our underpinions. His first stunt really shows his endurance in head balancing, and then he does the same thing on a swinging trapeze. It's a dangerous closing stunt but served its purpose of bringing Karbe back for three bows. Taylor, Macey and Hawkes are a dandy harmonizing combination. The three men enter in evening dress and go into fast numbers, no attempt is made to stick to the conventional harmony routine, and they just touch upon classical and ballads. The heavy set man of the trio works the comedy situations to a high pitch. The act went well because no business is overdone.

Wild and Sidelin, man and woman, could revamp their offering to much advantage and thereby strengthen it. The woman enters first and sings, then she announces she will offer her impression of one of her sex out shopping. The olio goes up, showing a special department store drop. A man walks out of a doorway, flirts with the woman, exchanges talk with her, some funny, most of it unfunny. The drop goes down again and the man goes into imitations, mentioning Frances White's famous characterization of the school girl singing "Mississippi." The duo then go into a double modeling number. The expense of the special drop is misdirected, and brighter talk and more of it should be done before the drop.

Marshall and O'Connor, two colored men, were first to carve their names into the minds of the crowd. One fellow is a wonder at the piano, and accompanies the other's singing and whirlwind dancing. They enter with lightning speed, with the man's dancing drawing rounds of applause. He exits to let the piano coxer play a chimes selection, and after that they do all double numbers. Both are good performers and clever in their lines.

Arthur Sullivan and company (a woman) garnered the house for laughs. Sullivan does not act his part any more, he lives it, and when an actor lives his part no one can do it better than he. Sullivan, it is true, has used this vehicle for a long time, but each time seen, he is just as good.

Mabel Blondell should stop and wonder, and analyze the cause of her formerly knock-out act failing to hit solid. Briefly it is that her big card is the shimmy and Frisco finish, and to the majority these are passe. It couldn't have been the crowd for they applauded everybody and every thing other acts had offered. She has been using the same restricted material for a long time, and it needs a change.

Miss Blondell acted somewhat surprised herself at the results of her efforts.

Herman and Rose closed the show. They have a nifty, clean and standard offering. Both carrying an overabundance of personality, warble in fine style, and sell their stuff in first class showmanship fashion. Neither tries to outdo the other and they work in perfect harmony. This all goes to make them liked besides getting everyone's stamp of approval. The act did not pay attention to the spot, they just went at it and banged over. In a good spot they'd stop the show.

McConnell and Austin and Vincent and Franklin, and Lyndall-Laurel Company not seen at this show.

## CHATEAU, CHICAGO

Chicago, Sept. 7.

A class bill throughout was here last half. Perfectly blended vaudeville with a variety of acts to make a pleasing entertainment and at the same time have the class element, so seldom seen on the local small time bills. This house located in the residential caters to a class neighborhood and they expect more than average small-time show. Two of the five acts on the bill, Maker and Redford in a comedy skit with songs and dances interpolated, which is entitled "College Chums" and "The Brazilian Heiress," a one-act musical comedy featuring Frankie Kelcey, respectively in third and closing positions are reviewed among new acts, with the balance of the bill being of the standard type.

Arco Brothers in neat and swiftly moving hand balancing opened the show. Their work is accomplished with suavity and ease and there is none of the forced effort and alleged grace attempted.

Next week Ethel Keller and Chums, consisting of a good looking juvenile with a fair singing voice and an adeptness toward playing the saxophone, with a girl pianist who vocalizes also. Miss Keller a dainty singing comedienne who can also "step" some has a routine of syncopated melodies which she presents in a clean and consistent manner concluding her numbers with a interpretation of eccentric dance steps and a very good waltz clog. The man sings several ballads and a duet with the pianist gives variety. In the trio work they make the best showing as the comedienne, and the pianist syncopated melodies. The comedienne of which there are three, was by Miss Keller, who is very appropriate and makes a very good flash for the act. It might be said that for the night, the act is a change of Miss Keller, who seems to be marked in comparison with her single gown. It might also be said that the act is a

more. The turn was well received in this position.

In the next to closing spot was Grace Hayes, a mezzo-soprano, with Cyril Mockridge at the grand piano. The repertoire of Miss Hayes is of the classical order and seemed to be to the liking of this audience, as they voiced their approbation at the end of each number in a most enthusiastic manner. Her closing melody, which is selected from the song bits of a number of musical shows is a very fitting climax for the turn.

The show closed with the comedy firm, "Crazy To Marry."

## STROLLING PLAYERS

(Continued from page 16)

songs and, although he does get 'em, there is rather too much of him and he runs oppressively to sentimental numbers in solo. Gold dances with the same abandon with which he sings and his stepping went a long way to enliven what might otherwise have been a dull show. His

methods may be over-vigorous but the outfit needed pep and he supplied it.

In addition to the trio mentioned the cast has five other men, four of them making up a rather colorless singing quartet and doing subordinate work in various bits. Bob Jackson does several specialty bits and leads several numbers. He is another florid worker, but gets his material over aggressively with popular ballads as they would be sung by a grand opera tenor.

The principal women are better, three capital workers well above the average for burlesque in their several styles. Ann Myers, prima donna, knows how to deliver lines. But at the start she has a table scene in Paris cafe and gets over the Frenchified accent neatly. Her dressing from first to last is all to the Ziegfeld and her handling of numbers entirely satisfactory.

Hazel Harzle filled the bill as the

dancing soubret. She is a slim, lively girl, of the short nose, piquant type and she can dance like a house afire. She dresses prettily although not quite on the spectacular order of her co-worker, Miss Myers.

Julia Clifford would probably classify as the ingenue, distinguished in the cast by possession of an extraordinarily fine high soprano voice which gave the numbers a musical quality rare in wheel organizations. Her handling of "Love Nest" with appropriate business involving a toy doll's house was an outstanding item of the performance.

It is probable that Jacobs & Lermon have bought in the cast one of some of the most popular girls. The dressing of the chorus is flashy with line color and costume entirely out of the fashion of the past and coming into vogue of the present. The features and the cast are all accepted things for the burlesque. There isn't a single appearance of full thighs, for example. The nearest thing to it is a model of the modern

fitting from waist to ankle. There are a number of fresh looking youngsters in the 18 and the whole group is far and away superior in appearance and pep to the familiar labor saying regular of the burlesque chorus.

The book is credited to Douglas Leavitt and special music to Jack Strouse and Ruby Cowan. There is a lot of special music in the show most of it agreeable. The producers have made an unusual effort to put on a distinctive performance. They have gotten all the credits except the comedy and effort is evident in that direction.

Rush.

## HERK SINGER FILMS

Chuck Reisser has been engaged to direct Sammy Burns in a series of comedy pictures. I. H. Herk and Jack Singer, the burlesque men, are interested in the Sammy Burns film concern. Burns was formerly of the Chicago Police Department.

BOOKED SOLID  
FOR 4 YEARS  
on the KEITH and ORPHEUM CIRCUITS

THE MIGHTY MINIATURE MARVELS

# SINGER'S MIDGETS

A GIGANTIC PRODUCTION  
ALWAYS NEW AND NOVEL

Show-World's Greatest Box Office  
Attraction—Increased Business  
With Every Return Engagement

LEO SINGER, Personal Manager

UNDER THE EXCLUSIVE DIRECTION OF THE

## PAT CASEY AGENCY

New Address, Columbia Theatre Bldg., 47th Street and 7th Ave.



AT THE COLISEUM, MR. JUDSON COLE, AN AMERICAN CONJURER, HAS CREATED  
A NEW FIELD IN ENTERTAINING. — LONDON (ENGLAND) "DAILY MAIL."

# JUDSON COLE

AN INFORMAL MAGICAL INTERLUDE

NOW PLAYING PANTAGES CIRCUIT

Business Representative EDDIE RILEY 245 West 47th St., New York

## B'WAY STORY

(Continued from page 15)

but the other three attractions are hanging in the balance.

The William Harris, Jr., production "Bluebeard's" Eighth Wife" which was scheduled to open the Ritz last night was postponed on Wednesday afternoon and the date now stands for Sept. 19. At the last minute before the New York opening there was some conflict as to the playing of the leading role opposite Ina Claire and as a result Robert Milton who was directing the show retired from that post and Claude King stepped out of the cast. He was replaced by Edmund Breese who originally played the part early in the Spring and Lester Lonergan stepped in to direct. The company will play the Garrick, Washington, the last half of next week prior to the New York showing.

Three of the current attractions that have been on Broadway for less than a month are scheduled for the storehouse tomorrow night. They are "Sonny Boy" which is at the Cort, to be replaced by the Sam Harris production "Only 38;" "The Poppy God" at the Hudson, which will be reopened after a week with the John Meehan attraction "Man in the Making" and "Nobody's Money" at the Longacre. No attraction has been selected to fill that house as yet.

There were four new buys added to the list at the agencies. They are "The Hero" at the Belmont with 200 for four weeks with 25 per cent. re-

turn, "The Merry Widow" at the Knickerbocker for the entire seven weeks of the run to the extent of 350 a night with the same return and the Marjorie Rambeau show "Daddy's Gone A-Hunting" at the Plymouth with 350 for four weeks, and "The Easiest Way."

The complete list remains at 13, namely, "The Hero" (Belmont); "The Detour" (Bijou); "Tangerine" (Casino); "Two Blocks Away" (Cohan); "Dulcy" (Frazee); "Follies" (Globe); "Six Cylinder Love" (Harris); "Merry Widow" (Knickerbocker); "Scandals" (Liberty); "Easiest Way" (Lyceum); "Sally" (Amsterdam); "Daddy's Gone A-Hunting" (Plymouth); "Mimic World" (Promenade); "Greenwich Follies" (Shubert).

Because of the tremendous slump due to the weather the cut rates were flooded with attractions, there being 19 on the list Wednesday afternoon. They were: "The Last Waltz" (Century); "The Triumph of X" (Comedy); "Sonny Boy" (Cort); "Back Pay" (Eltinge); "Sonny" (48th Street); "The Wheel" (Gaitey); "The Poppy God" (Hudson); "Nice People" (Klaw); "Nobody's Money" (Longacre); "Swords" (National); "Just Married" (Bayes); "Mimic World" (Promenade); "March Hares" (Punch & Judy); "Getting Gertie's Garter" (Republic); "The Nightcap" (29th Street); "Honors Are Even" (Times Sq.); and "The Whirl of New York" (Winter Garden).

William Fox and Winnie Sheehan appeared before the members of the Theatre Owners' Chamber of Commerce at their meeting on Wednesday in an effort to make peace over the question of percentage booking on "Over the Hill." Although Fox is a member of the organization his appearance on this occasion was as a producer and distributor rather than an exhibitor.

Marcus Loew was also present at the meeting in regard to his Metro special productions.

Fox was on the grill by the exhibitors for more than an hour and did not leave the meeting until after six o'clock. The T. O. C. of C. officials refused to talk regarding the definite arrangement that had been arrived at other than to say that it was an amicable one.

## JUDGMENTS

The following is a list of judgments filed in the County Clerk's office, first name being that of judgment debtor with name of creditor and amount following:

Gibraltar Operating Co., Inc., and Arco Prods., Inc.; L. Burston; \$11,402.82.

Abel Cary Thomas; E. W. Thomas; \$125.75.

Wilner, Romberg Corp. and Max Wilner; J. C. Frank; \$352.96.

Wm. A. G. Douglas; C. D. Marks; \$306.53.

John Murray Anderson, Inc.; R. Messe, Inc.; \$281.71.

Earle Lindsay; L. J. Michel; \$77.80.

Preston Gibson; Iver-Johnson Sporting Goods, Inc.; \$456.05.

Lew Leslie; F. E. Goldsmith; \$113.12.

Pierre Tartow; Maresi-Mazzetti Corp.; \$36.05.

Ziegfeld Cinema Corp.; Albert & Sons, Inc.; \$754.45.

Helen M. Ballard, formerly known as Helen M. Spears; Hickson, Inc.; \$191.05.

George Cross; Cosmopolitan Theatre Corp.; \$90.41.

Crecent Talking Machine Co., Inc.; Mutual Bank; \$1,591.75.

Same and C. Dieffenhauser; B. Novak et al.; \$2,061.77.

Walter Scheuer; Craftsmen Film Labs, Inc.; \$318.90.

Armand Vecsey; A. S. Cochran; \$663.70.

Texas Guinan; J. H. Smith; \$219.40.

Judgment Cancelled  
Oscar Hammerstein; O. L. F. Couder; \$2,342.80; Nov. 8, 1915.

## LAWYERS COME AND GO

M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) sailed Saturday for England on a combination business and vacation trip. On the business end of it, the attorney will confer with J. Stuart Blackton on the latter's British picture production enterprises.

Alfred Beckman of House, Gross-

**Identify Your Face**  
You want to look good in every picture. That's why you should have your face identified with the "Identify Your Face" system. It's the only system that gives you a permanent record of your face. It's the only system that gives you a permanent record of your face. It's the only system that gives you a permanent record of your face.

F. E. GUNTER, M. D.  
317 Fifth Avenue  
N. Y. City. Opp. Waldorf

man & Vorhaus, wirelessly he is due to arrive in New York some time this week. Mr. Bookman left for London several weeks ago representing Arthur Hammerstein in his British musical comedy production venture as a member of Jaimbird-Hammerstein, Ltd.

## Town Hall's Stage Wrong

The Fire Department has been making an investigation of the stage at the Town Hall where "Put and Take" is being played. The stage of the Hall was not built for a production and according to reports does not meet the requirements of the fire laws.

All future production engagements at the house have been called off until the stage can be rebuilt.

## STAGE SHOES

Entire companies and individuals capably served in a courteous manner.

All modeling supervised by I. Miller

I. MILLER & SONS

Incorporated

New York

1554 Broadway, at 46th St.

Chicago

State and Monroe Streets

Largest Manufacturers of Theatrical Footwear and Ballet Slippers in the World.

A near riot took place at the Lexington Sunday night during the concert there, and police reserves were sent for. Ernest King was singing and a man in the gallery shouted an insulting epithet. King is a former member of the Austrian nobility.

START  
the Season  
Right  
with

TAYLOR  
TRUNKS

Prices reduced  
Liberal allowance  
on your old trunk

C. A. TAYLOR Trunk Works  
210 W. 44th St., New York  
28 E. Randolph St., Chicago

## "NOGRAY"

THE GREATEST DISCOVERY OF THE AGE  
POSITIVELY NOT A DYE

Gray Hair—It is a Disease—Nerve Decay  
Why Have It When You Can Be Cured by

## "NOGRAY"

And Look Ten Years Younger

Restores gray hair to NATURAL color by NATURAL process. No more gray and false hair or dyes. Promotes new growth—stops falling hair—cures dandruff. Absolutely harmless—genuine testimonials—investigate. Used and endorsed by leading lights of the stage and screen. PRICE \$2.00 THE BOTTLE OR 3 FOR \$5. At drug and department stores and

THE "NOGRAY"—Hair Remedy Co.

1482 BROADWAY, NEW YORK

Suite No. 806, Fitzgerald Building

## TRIPOLI TRIO

GRAND OPERA and  
HARMONY SINGERS

Next Week (Sept. 12)

McVickers, Chicago

Read! Read!

New Orleans, La.,  
Picayune News

By Estelle Bethea Hale:

"Tripoli Trio Big Hit on Last Half Bill—Loew's. A beautiful night scene in Tripoli makes an artistic setting for the 'Tripoli Trio,' which is one of the most popular acts ever offered at the Bijou. They come in the third spot of the latter half of the bill, which began yesterday. With mandolin and guitar tunes, trios in song and several solos, they entertained a delightful audience. The tenor, who imitated Caruso, has an especially musical voice. Some good comedy is brought in during songs."

PRESENTED BY THE ORIGINATOR

# FRANKIE

DON'T BE LED ASTRAY

FOX-TROT  
WRITTEN and PUBLISHED BY  
JACK SNYDER  
1658 BROADWAY, NEW YORK

SINGLE, DOUBLE, QUARTETTE, & COMEDY VERSION, NOW READY

## LAMONT'S COCKATOOS and MACAWS

A Tropical Scene in Bird Land

STANDARD ACT OF MERIT, NOVELTY AND QUALITY. SPECIAL SCENERY

Touring W. V. M. A. and B. E. Keith (Western)

Direction TOM POWELL AGENCY



Congratulations **Marcus Loew** on the State's Glorious Opening  
and to **J. H. Lubin** on the Wonderful Shows

# IRVING YATES

**VAUDEVILLE MANAGER**  
*and* **PRODUCER**

---

**LOEW ANNEX BLDG.,**

Suite 414—160 West 46th Street

**NEW YORK**

---

*Now booking with Marcus Loew and all independent circuits*

---

P. S.—Dear Mr. or Miss Vaudeville Artist:

Do you want action? Write or wire me and I can assure you  
immediate results.

---

**CHICAGO OFFICE**

1602 Masonic Temple Bldg.,

**CHAS. YATES, Manager**

*Success to LEW CANTOR, my former partner*

51st ST.  
BROADWAY

**HITS**

COR. 51st ST.

# HARRY VON TILZER

AIN'T YOU COMING OUT, MALINDA  
SOMEBODY'S MOTHER  
HUMPTY DUMPTY  
I AIN'T GONNA BE NOBODY'S FOOL  
IF SHAMROCKS GREW ALONG THE SWANEE SHORE  
I LOVE THAT  
DOWN IN MIDNIGHT TOWN  
THAT OLD IRISH MOTHER OF MINE

OUR NEW ADDRESS  
**1658 Broadway :: :: New York City**

MUSIC  
PUB. CO.

51st ST.  
BROADWAY

**HITS**

COR. 51st ST.

## CORRESPONDENCE

(Continued from page 32)

Garden, returned this week from the east where he spent the summer. He reports that he will have a lot of Erlanger's best attractions this season and looks for it to be a winner. The house has been brightened up for the season and will no doubt be as popular as ever with its large clientele. Irvin Dubinsky, who will be the treasure again this season, is still out with one of the Dubinsky tent shows and will not get on the job for several weeks. In the meantime Eddie Britt is taking in the money.

Billy Miller, the best known theatre treasurer in town, will be in the box office of the Shubert again this season.

L. A. Keller, treasurer at the Orpheum for a number of years, has been appointed assistant manager, succeeding Floyd S. Scott, who was called to New York to look after the publicity and promotion department for the Orpheum Circuit.

The Al G. Barnes circuit is playing the Missouri and Kansas territory this month.

Grant Pemberton, from the Pantages, Los Angeles, has been appointed manager of the Kansas City house and arrived this week. It was first announced Nick Pierong, manager for Pantages at Tacoma, was to have the local house, but the plans were changed.

It is reported that Enaley Barbour, lessee of the Empress is very seriously considering reopening the original entrance to the house from 12th Street. If this is done it will give the house its main entrance directly across the street from that of the new Pantages.

A Yiddish stock headed by Joseph Kessler is to be tried out at the Auditorium this season. The policy

will be two nights a week of the same bill. "The Wedding Gown" will be the opening production. J. Goldberg is to be the local manager.

A number of changes in the "Saucy Babies" Company, the musical stock playing indefinitely at the Empress are rumored. A new producer is expected in a few days. Curley Barnes, principal comedian, closes this week. His successor has not been named.

The Ringling show is heavily billed for Sept. 22, one day only. The circus is using more paper here than before for years.

So little publicity was given out in advance of the opening of the new Pantages theatre here that one dramatic critic remarked "I thought they wanted to keep it a secret."

Cliff Work, who is announced as the manager of the "Baby" Orpheum when it opens next month is not a stranger to Kansas City. He was manager of the Hippodrome, now the Garden, several years ago.

Taking advantage of a vice crusade being made by the local police department, and played up strong in the daily press, the management of the Saucy Babies company, at the Empress, introduced a 30 minute playlet "Friends" the last half of the week. The little play went over strong and was given in addition to the regular revue and "Raffles" whose act was featured. Manager Coleman announces that he will give a feature act each week in connection with the regular musical revue and picture. The theatres top price is 50 cents.

With the hot weather continuing and the crowds flocking to the parks, the annual Mardi Gras at Electric park will be continued until Sept. 10. The affair is drawing the largest crowds in its six years record.

The resident managers of the Shubert, Grand, Orpheum, Pantages, Main Street, Empress, Garden, Newman, Doric, Royal, Liberty, Twelfth Street theatres and Convention Hall, have formed an organization which the members hope will prove of mutual benefit in working out different details that come up in the operation of their houses and in handling other questions which affects all. It is the intention to hold regular monthly meetings and others when necessary. The managers are greatly interested



**E. Galizi & Bro.**  
Greatest Professional  
Manufacturers and  
Repairers. Incomparable  
Special works. New  
Idea Patent  
Shift Keys.  
Tel. Franklin 526  
New York City  
217 Canal Street

In the new organization and soon commence preparations for a big benefit entertainment, to be given in Convention Hall, the proceeds to be used in assisting different charitable institutions, for which the theatres are called upon to aid. The officers of the organization are Lawrence Lehman: Orpheum, president, Louis Shouse: Convention Hall, treasurer, Milton H. Field: Newman, secretary, Cyrus Jacobs: Globe, business agent. The names of the managers of the Century and Gayety theatres, burlesque houses, are conspicuous by their absence. Neither of the managers was able to join the organization on account of orders from headquarters instructing all burlesque managers to withdraw from any local managers' organizations. Now that the union's matter has been disposed of, the burlesque people may withdraw that order.

## MINNEAPOLIS

A 25 per cent. slump in gate receipts at the Minnesota State Fair compared with last year's fair is the outlook. Crowds every day so far this week but attendance is smaller than last year. Fair officials attribute the slump to the fact that farmers are hard up. Despite the slump it's a great fair!

"Way Down East" is packing 'em at the Auditorium at 50 cents. Same picture did just fair here last winter while playing at \$2 top. Picture will run at least two weeks.

Juanita Hansen, film actress, heads Pantages bill this week. Paramount week observed here with parade and everything.

## PORTLAND, ORE.

Heilig—picture, "The Woman He Chose."

Baker—Baker Stock, "Wonderful Thing."

Lyric—Lyric Musical, in "Mademoiselle's Chicken."

PICTURES — Liberty, "The Hell Diggers," Columbia, "The Great Moment," second week; Rivoli, in "The Conquest of Canaan;" Majestic, "Experience;" Peoples, "Crazy to Marry;" Star, "King-Queen-Joker;" Hippodrome, "The Fatal Hour."

Louis Christ, formerly attached to the Alcazar Musical Comedy Company here, has been named assistant to Manager J. A. Johnson at the Pantages and will do publicity for the house on the side.

Ralph Winsor, for two years manager of the Star, concluded his association Sunday. He will be advance man for the Robert Athon players in a specialty act touring the coast. His successor here has not been named.

The bright lights of Portland show shops are rapidly being switched on for the season. Sunday the Baker Stock and the Lyric Musical Company opened. Marjorie Foster, new Baker cad, is being royally received in Portland, where the Baker players have been a fixture for more than 20 years. Al Franks, principal comedian, is directing at the Lyric this year.

Myron Selznick, president of Selznick Pictures, spent Wednesday and Thursday of last week in Portland, seeking to contract for the exhibition of his output with C. S. Jensen, head of Jensen & Von Herberg.

With Francis X. Bushman and Beverly Bayne headlined, the Orpheum will open with the matinee Sunday, September 11th. The Orpheum will continue its half week policy at the Heilig, closing each week with the Wednesday matinee. The Heilig shows

will use the last half of the week and the first booking is Blanche Bates and Henry Miller in "The Famous Mrs. Fair," coming Sept. 15th, for three days.

Local film houses are making much noise about their fall openings, with bookings given much attention. This week also is being celebrated as Paramount week.

O. S. Jensen, head of the Jensen & Von Herberg Co., controlling 35 Northwestern theatres, gives as his reason for failure to complete booking on "The Four Horsemen of the Apocalypse," the fact that its producers are adamant in their demands for admissions up to \$2. Jensen declares that gross business would be greater at a lesser fee.

H. D. Goodfellow has sold the O. K. and Peoples theatre at Enterprise, Ore., to H. M. Mahoney and J. W. Joeger.

An important deal was consummated at Boise, Idaho, when the three motion picture theatres there were purchased by Robert A. Davis and W. A. Menrenhall. The merger of interests gives the Boise Amusement Co. a monopoly.

The Jensen & Von Herberg Lib-

**Nat Lewis**

THEATRICAL OUTFITTERS

2620 Broadway New York City

**H AND M**  
**PROFESSIONAL TRUNKS**  
*The Trunk That Stood The Test*

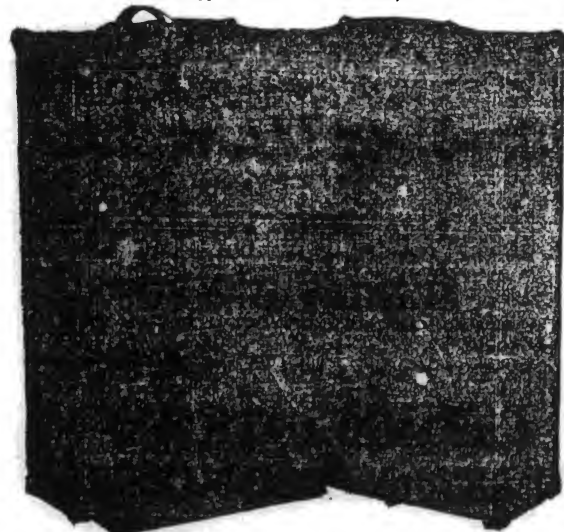
Exclusive Agents

**BARNES TRUNK CO.**

75 West Randolph Street,

(Opposite Garrick Theatre)

CHICAGO



Prices Same As Factory

**TED BARRON**

is open for position as

**GENERAL MANAGER**

for

**MUSIC PUBLISHER**

All communications strictly confidential

Address care FRIARS CLUB, New York City

**WINTER GARDEN FOUR**

*A Treat In Harmony*

Booked Solid—W. V. M. A. and B. F. Keith (Western)

Direction EARL & PERKIN

# The Greatest Novelty in the World

## A Performing and Almost Human

# CROW

### ALAN DALE'S

#### Criticism of the New York American of September 5th, 1921

**T**HERE were some startlers at the Hippodrome when it wedged its way into the season Saturday night, but the feature that "got" me was one that was quite new to me. Guess what it was.

(Then mention every attraction of the Hippodrome program by saying, "No, it was not so and so.")

No, it wasn't any of the above features. Not one of them. I was hopelessly enamored of a brand new feature that consisted of the most intelligent—I might almost say intellectual—crow I have ever seen. Now, I've watched many animals do stunts of almost human cunning, from cockatoos to fleas, but never before Saturday night had I seen a trained crow. This crow, a beautiful shade of pure black, stood on a pedestal and played ball. It caught the ball in its beak; it tossed the ball about, and when people in the audience threw the ball toward the stage, that crow leaped forward and caught it. Surely a marvel of a crow. How was it trained? And every time it caught the ball it made some peculiar noise, as though

it were saying: "See what a wonderful crow I am!" And it was a wonderful crow. It belonged to the three Bobs. One of the Bobs manipulated the bird and this Bob bowed and looked very happy when the whole Hippodrome burst into applause, as it naturally would have done at such an unusual feature. Now, don't tell me that you've seen trained crows all your life and that I'm belated. I've seen one or two shows in my day, but never have I enjoyed the antics of a crow before. And it was such a neat looking, kindly faced, gently beaked crow. Oh, I assure you that it was a pleasure to watch it.

That's what I took home with me from the Hippodrome to remember. I am not belittling any of the other capital features. Perish the thought. But I just assert that I'm strong for that crow. I want to see that crow again. I shan't be satisfied until I do see it. I'm determined to see it, and I fancy you'll agree with me that it has set a new pace.

We may yet see a game of baseball played by trained crows.

### H. B. MARINELLI'S

opinion when he saw the first performance on November 22nd, 1920, "the most unusual and extraordinary novelty ever seen."

"It is the greatest attraction in the world and if properly handled is bound to be one of the biggest money makers in any country."

"My valuation of the salary is between \$1,000 and \$1,500 weekly and is cheap at that price in the hands of any intelligent showman."

NOW PLAYING AT THE

# NEW YORK HIPPODROME

Presented by

## BOB KARNA

Management and Direction

## H. B. Marinelli, Ltd., Inc.



E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

# B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

## Feiber & Shea

THEATRICAL ENTERPRISES

Booking Vaudeville Acts Now for the Coming Season

Suite 912-915—1542 Broadway, (Loew Bldg.)

NEW YORK

TELEPHONE BRYANT 5530

## BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUORON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

## AMALGAMATED

## VAUDEVILLE

## AGENCY

1441 Broadway, New York

PHONE BRYANT 8992

Booking First Class Acts in

FIRST CLASS THEATRES

ARTISTS MAY BOOK DIRECT

## Longacre Engineering and Construction Company

INC.

Specializing theatre financing and construction

CHICAGO OFFICES

NEW YORK OFFICES

American Bond &amp; Mortgage Bldg.

562 Fifth Ave.

## BEN and JOHN FULLER AUSTRALIAN CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME

American Representative, A. BEN FULLER

DELGAR BLDG., 1005 MARKET ST.

SAN FRANCISCO

PHONE PARK 4332

## The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg., CHICAGO, ILL.

### CHICAGO'S QUEEN

(Continued from page 14)

were delivered at the Couthouli offices bearing the \$3 admission fee on them, and this will remain on all tickets landed during the run of this show so as to enable the "Queen" to earn her 25 cents commission. The Couthouli buy was made under the agreement that no tickets are to be "chopped" back in the box office at any time.

It was learned the contract which Edith Cantor holds for the Apollo calls for a \$2.50 scale, and that Cantor was not consulted when the Couthouli deal was made to advance the scale 50 cents.

Coincident with the conference that Mrs. Couthouli had with Shubert came the announcement that James Sheehan, who has been treasurer of the theatre since it was opened by A. H. Woods, received his dismissal Monday. Sheehan's friends lay his discharge at the "portals" of Mrs. Couthouli, as the treasurer on various occasions had refused to do her bidding and permit her to dump back tickets on "The Passing Show."

**WANTED—Young Lady**  
With good figure for high class posing act. State height and send photo in last letter.  
Address Box 222, Variety, New York

which was the last attraction at this house.

As soon as the Couthouli tickets were sent out the price sign in the lobby, which up to that time had read, "Main floor, \$2.50," was changed to read, "Main floor, \$2.50 and \$3."

The Wm. Harris, Jr., attraction, Holbrook Blinn in "The Bad Man," which opened at the Princess Sunday, did not listen to the entreaties of the Couthouli organization, and sealed the house at a \$2.50 top. A limited number of tickets have been granted the "Queen of the Scalpers," but at box office prices, and she will be compelled to charge a premium on them to get any profit.

The theatre patrons here seemed

**At Liberty—Vaudeville Leader**

Violin. Ten years' experience. Playing W. V. M. A., Orpheum and Interstate Acts. Married. Union. Address VAUDEVILLE LEADER, Variety State-Lake Bldg., Chicago.

## THE ORPHEUM CIRCUIT

MARTIN BECK,  
President.MORT H. SINGER  
General Manager.

CHARLES E. BRAY

General Western Representative

FRANK W. VINCENT,

BENJ. B. KAHANE,

GEORGE A. GOTTLIEB,

Sec'y. Treas., and Counsel.

Managers' Booking Dept.

S. LAZ LANSBURGH,

Associate Counsel

FLOYD B. SCOTT

JOHN POLLOCK,

Publicity and Promotion.

Press Department

O. R. McMAHON,

Manager Auditing Department.

GENERAL OFFICES,

PALACE THEATRE BUILDING, NEW YORK CITY

to have been "wised" up to the Couthouli system, and a petition is being circulated and names secured to present to the local managers requesting them to refrain from doing business with the brokers and place the tickets on sale over the box office window. This was brought about by persons who have been applying at various theatres where hits are housed and were unable to secure advance seats for the attractions. It seems as though the Couthouli stands have been holding back tickets, according to various persons who have applied for them, and when the girls have been asked why no tickets were on sale, they replied, "Out-of-town parties secured them."

A canvass of the independent brokers has brought out they have been getting tickets by the score from the Couthouli stands, as all of their wares bore the "Couthouli" rubber stamp. One attraction for which she gets 280 tickets each night has had 200 of their seats fall into the hands of the independent brokers, and as high as \$15 a pair was paid last Saturday night for tickets for one show at an independent broker's office. These brokers, it is said, have been paying the Couthouli stands a profit of 25

cents on each ticket they procured, and they have been peddling them off for a profit of \$1 or more a pair.

Mrs. Couthouli made a buy prior to the opening of Florence Reed in "The Mirage" of 250 tickets a performance. The top for this show is \$2.50 on week nights and \$3 on Sat-

## The GEO. H. WEBSTER VAUDEVILLE CIRCUIT

301-303 Hulet Block  
MINNEAPOLIS, MINN.Consecutive Routes for Standard Acts  
PLAY OR PLAY CONTRACTS

urday. The tickets were given her on the condition that she would not be allowed any return privilege, and from indications it seems as though she will have a number of tickets left over each evening.

The daily papers are beginning to take notice of the Couthouli system, and it is said that several anticipate waging a campaign against her methods.

## EDWARD GROPPER, Inc. THEATRICAL

WARDROBE TRUNKS

HOTEL NORMANDIE BLDG.

S. E. Corner 39th & B'way, N. Y. City  
PHONE: FITZROY 2848

## WANTED—VIOLINIST

Must be an artist capable of playing solo and directing orchestra, for Vaudeville Act.

VERA SABINA,

Hotel Somerset, New York City.  
Bryant 347

Charles "Chic" Sale has completed his second protean screen comedy for the Exceptional Pictures Corporation in which he impersonated seven characters. The two reels is titled "His Nibs."

The Pine Tree Pictures, Inc., has arranged to release through the Arrow Film Co. its latest production of James Oliver Curwood's "Girl from Porcupine," directed by Dell Henderson.

The Dempsey-Carpentier fight film will not be shown at the Episcopal Church, Greenwood Lake, by the rector, Rev. John W. Areson. He has resigned.

## JAMES MADISON says

I am a democratic author and equally at home whether writing monologues, sidewalk acts, parodies, songs, sketches, musical comedies, burlesque shows, scenarios, movie titles, etc. 1452 Broadway, New York.  
Madison's New Budget, No. 18, \$1.

## VARIETY'S PUBLICITY PLAN

Variety has worked out a plan of continuous publicity for players. Through it at an expense within the discretion of the player, publicity in the form of announcements or cuts may be secured in consecutive issues of Variety.

Variety's Publicity Plan is based on the practical advertising foundation of "continual plugging" that has made brands and commodities household words. The same equally fits the profession.

The publicity plan is figured at the lowest rates and may be graduated to any amount, but it is continuous publicity in each instance during the period contracted for.

Variety has given advertisers remarkable results. Some could be directly traced; other results while not so direct were admittedly through Variety publicity. As the foremost theatrical paper of the world, circulating all over the world, accepted everywhere as the real organ of the theatre by all branches of it, Variety should give returns and does.

Any Variety branch office will furnish information and cost of the Publicity Plan, or it may be obtained either by calling in person or addressing the main office in New York.

## MINERS MAKE-UP

Est. Henry C. Miner, Inc.

## BUMPUS & LEWIS

SCENIC STUDIOS

245 W. 46th St., N. Y.

Bryant 2695

## DROP CURTAINS FOR SALE AND RENT

SOME OF THE ACTS WE HAVE EQUIPPED WITH SCENERY; SKELLY AND HEIT REVUE, "FORTUNE QUEEN"

CANTOR &amp; YATES PRODUCTIONS

IN VELVET, SILK, SATEENS AND OTHER MATERIALS



## NEW YORK THEATRES

MARK  
**STRAND**

"A National Institution"  
BROADWAY at 47th St.  
Direction, Joseph Plunkett

D. W. GRIFFITH'S  
Greatest Production

**WAY DOWN EAST**

GAITY Broadway, 46 St. Bros. at 8:30.  
Matinee Wed. and Sat. 2:30.

JOHN GOLDEN Presents

**"THE WHEEL"**

A New Play by Winchell Smith

—AND—

LITTLE West 41 Street, Bros. at 8:30.  
Matinee Wed. and Sat. 2:30.

**The 1st YEAR**

By FRANK CRAYEN

Staged by WINCHELL SMITH

with "The Four Horsemen" for an indefinite run. A new policy will be inaugurated by which all seats will be reserved, two performances daily will be given and prices will range from 50 cents to \$1.50.

## ST. LOUIS

By GEORGE W. GAMBILL

Manager Frank Phelps of the Grand Opera House (Junior Orpheum), will depart for Minneapolis within a few weeks to open the new Junior Orpheum there, the Hennepin, and will act as the manager of the house. Phelps came here from the State Lake in Chicago and just at the time when the Grand seemed to be not hitting on all eight. Now the Grand is the best patronized theatre in this city. They are giving four a day and despite any inclement weather, it is at all times packed.

The Garrick and the Gayety opened

**COVERS FOR ORCHESTRATIONS**

ART BOOKBINDING CO.  
147 WEST 42nd STREET  
NEW YORK CITY

## ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Seats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 6136-6137

**Liberty Loan Bonds**  
Accepted as Cash at Full Face Value on Any and All Purchases.

**HOLZWASSER**  
1417-1423 THIRD AVENUE  
NEAR 80th STREET  
**FURNITURE**  
Cash or Credit

Write for our  
132 Page  
Catalog  
Illustrated With Engravings.  
Mailed Free of Charge.

## MEN AND WOMEN OF THE STAGE

to whom the artists in furniture presents ever its strongest appeal, should follow the example of the hundreds of leading members of the profession who have furnished their homes through us, and thereby not only save from 25 to 40% on the price, but avail themselves of the privilege of our convenient deferred payment system, the most liberal in New York for over a quarter of a century.

<b>A 3-Room Apartment</b>	<b>LIBERAL TERMS</b>	<b>A 5-Room Apartment</b>
<b>\$335 VALUE</b>	<b>Value Week Month</b>	<b>\$1,095 VALUE</b>
Consisting of all Period Furniture.....	\$100 \$2.00 \$5.00 \$150 \$2.25 \$7.50 \$200 \$2.50 \$10.00 \$250 \$2.75 \$12.50 \$300 \$3.00 \$15.00 \$350 \$3.25 \$17.50 \$400 \$3.50 \$20.00 \$450 \$3.75 \$22.50	Incomparably Rich Period Furniture....
<b>\$440</b>		<b>\$875</b>
<b>A 4-Room Apartment</b>	<b>Larger Amount Up to \$5,000</b>	<b>A 6-Room Apartment</b>
<b>\$575 VALUE</b>	<b>SPECIAL CASH DISCOUNT</b>	<b>\$1,895 VALUE</b>
Period Furniture.....	<b>20%</b>	<b>Elaborate Designs In Period Furniture</b>
<b>\$695</b>		<b>\$1,275</b>
We Deliver by Auto Truck Direct to Your Door.		



## GRAFT IN PICTURES

Variety started something two weeks ago with the article under the heading of "Graft in Pictures." It was a brief resume of conditions on the west coast. It spoke of graft generally and pointed only to one or two instances of how the manipulation of the producer came about.

Since the article appeared the general comment in the trade has been such as to bring about the decision to continue the graft stories and occasionally add a definite expose of the petty stunts practiced in Filmdom. Perhaps the occasional incidents pointed out may wage up some of those being gypped and hypped.

The parasites are familiarly known as the "yes men" of the game. On every picture producing organization's payroll are from one to a dozen. They toil not, neither do they spin, but they collect salaries and graft on the side. It is not alone their salaries that are wasted nor the amount they may get in petty graft, but their utter incompetence and general lack of knowledge of picture making, exhibiting and showmanship makes them cost the producer thousands upon thousands.

The "yes man" type is usually found around the promoting producer, who is working on a shoestring as far as his own money is concerned. He is not a showman, picture man nor even a salesman. The chances are he has been a racing tout or a plain out and out grifter, "laying" saps on "sure things," and the only thing he really has is nerve, with which he cons the other fellow out of his money, "win or lose."

This type usually operates for what he can get "in the hand." He cares not for the success of the picture nor the possibility of making money for the organization. He gets his as the picture goes along. Off the bat he declares himself for a salary of from \$500 to \$750 a week. His offices and even his suite at one of the big hotels are charged into the expense of the production.

One instance of this was completely shown at the time when a number of banks that had been financing picture production went to the wall. They were holding a lot of straw security from picture concerns. When the time came for the money to be paid depositors there was none to be had from the picture men. Their own salaries and those of the "yes men" surrounding them were all placed on the production cost of their product, but none of them did anything to enhance the value of the picture, nor was the amount they received shown on the screen.

Their graft ran the entire gamut of plain "knock down and drag out" to petty thefts.

This is how the graft is worked in one concern where there are a trio of "yes guys" operating. The producers' personal representative, the publicity men and the star's personal representative work in conjunction with an outside plant. The star's representative convinces her, with the accent on the "con," that a certain story would be sure on the screen. The producer's representative is tipped and the outside plant is offered to secure a 30-day option on the story or play as the case may be. The script has been offered to the company for \$10,000, but when the outside plant is called in, he says the price is now \$15,000, and the producer having virtually promised the star she shall have this particular story, has to make good. With the \$15,000 in hand the outside plant goes to the publisher or author and exercises his option at the original price and in addition collects a commission which is pooled with the \$5,000 that has been added to the original price. Then the little inner office quartet cut up the proceeds.

The litho-graft is another one of the little pocket money winners. Many a billposter has stood out before a location board and cursed the paper that tore at the corner when he slapped a paste brush on it. In this the yes-guy suggests a certain printing company which in turn takes care of him to the extent of about a cent a sheet on everything ordered. This in turn is an added cost handed down to the exhibitor who has to pay so much more for his paper. Its quality is far inferior to what the company could have gotten had it paid a cheaper price to a company that would not have been compelled to use inferior quality to meet the shake down. In one distributing company the entire cellar of its building was found full of useless paper ordered by the "yes man" so he could collect the graft.

Bred in a bed of graft the yes man cannot see any other way of doing business except on a graft basis. He cannot see any way of doing business on the basis of the merit of product. It is a case of "Oh, I can 'fix it' providing you'll stand for the cost."

A producer was worried over obtaining a release franchise for a star whom he had placed under contract after taking her from another company. His yes man said he would do the "fixing," which took the form of a \$5,000 diamond necklace, slipped to one of the "wardmen" to the ostensible head of the distributing company. The necklace was to have been a gift to the wife of the head. The only trouble was that the man whose wife was to adorn her neck with the gift was short of cash and he sent a foreign representative out to peddle the trinket. The foreign rep went all around the film trade with the necklace, finally disposing of it for \$3,200, which went to the head of the distributing works. The producer got his release, but the exhibitor had \$5,000 added to the cost of the production when it was finally passed on to him.

There are a couple of other little angles in the yes man's field of graft. There is usually a 10 per cent. kick-back on the cost of the cuts the company has made, and a quarter of a cent a foot on the positive prints is also in the graft field, not mentioning the chances the poster artist and the art title man also have to "kick in" when they want to do business.

With the advent of the time when production cost has to be cut the sure manner of saving money is going to be the elimination of the film "yes man." In one organization (a small one at that, making only about eight productions a year) there are four yes men whose salaries aggregate \$1,200 a week. With their petty grafting and salaries alone they cost the organization over \$100,000 a year. Aton of this the mislays: they make through sheer ignorance of the essentials of showmanship an additional \$150,000 a year can be added and the total is a cost of a quarter of a million dollars per annum that has to come out of the exhibitor pocket on eight pictures. One real showman with sales, exploitation and advertising experience at a salary of \$500 a week would hold down the job of all four of them and bring the producer a bigger return for his money.

With the awakening of the producers to the fact that the "yes men" are burning a big hole into their pocketbooks, there is a story going the rounds recently giving an insight as to why the term "yes man" is applied. The boss called a general meeting of all his yes men in the inner office. The night before had been a rather heavy one for the boys, who had been "stopping," and the chief yes man,

## CHAPLIN AT HOME

(Continued from page 1)

such preparations been made. Visiting royalty never received a greater welcome. The returned war heroes have occasioned no more excitement.

Marshall Foch rode through no more enthusiastic crowds than will stand in line for two nights running to be there when the little man who has made millions laugh rides from the station to his hotel. The Home Department has responded to the plea of the City of London authorities by promising the attendance of the crack guard regiments to help preserve order.

Staid London listened without surprise today to the story that the Prince of Wales would cut short his vacation in order to receive the American prince of comedy, and believed without question the extraordinary tale that the Premier himself had to interfere to prevent a breach of royal decorum, a compromise with the popular insistence on honor for Chaplin being reached when it was agreed that the comedian should at once be escorted to call on the Duke of York (Wales's brother) who would assume the duty of presenting the actor to the King and Queen and other members of the royal family, all of whom have expressed the desire to meet him, especially as they bear in mind his great services in raising money for the British loans during the war.

## Columns in Press

The daily press is pouring forth column after column about Chaplin's forthcoming visit. No such newspaper display has ever been seen before except in the occasion of a reigning prince's death or marriage.

The press is full of stories about the early life of Chaplin. No person who even hints that he remembers the comedian in his youth is too obscure to send a reporter to see and bring back long accounts and extended interviews. Digging up persons who "knew him when" has brought to light many whose knowledge is obviously gleaned from the screen, but this makes no difference.

In the meantime a disagreeable row has broken out over the Chaplin feature film "The Kid," and there have been several serious encounters as the result of a decision of Hy Winik's.

Winik has charge of the distribution of the film here and has decided, coincidentally with Chaplin's arrival, to run it only at Covent Garden. Naturally this has thrown West End exhibitors into a blue fury as they have been running it to capacity profits at their theatres and do not want it taken away from them while the comedian himself is in London.

Winik, nevertheless, has stuck to his decision, though a story is abroad that he has had to appeal to Scotland Yard for protection, so many threatening letters have been sent him and so many exhibitors or their agents have called to protest in a fashion so vigorous as to demand an able-bodied guardian to take care of the promoter.

Winik also has taken the Leicester Square cinema and is running quick lunch matinees of the fight film. While "The Kid" might also be shown there, the understanding is that Chaplin will appear personally at Covent Garden which explains Winik's decision. The police, however, will not allow this to be announced as they fear their ability to preserve order will be strained to the limit as it is.

## BOSTON CENSOR

(Continued from page 1)

the entire chorus wearing fleshings was hardly expected when Rice started his drive on publicity several weeks ago with a \$250 top for the production that New York paid \$4 a copy to see, as it was hoped that the Universal junket for film censors would keep Casey in California long enough to see every inch of the 120,000 feet of film the censors ostensibly were to review.

Henry Ford's bitter attack on Gest's type of production has stimulated keen interest locally in "Mecca" as regards its degree of nudity.

## BOOKS 'WAY DOWN EAST'

The Fox theatres have booked the Griffith film, "Way Down East" for all of the Fox houses.

The total rentals will approximate \$50,000.

sitting on the right hand of the boss, dozed off. The reason that the boss had for calling the meeting was he had grown wise to himself and also to the "yes men" and had decided to fire them all. He finished his little talk and at its conclusion said, "Now you're all through and I think from now on we'll save money. Don't you think I'm right?" Just as he put the query, the chief yesser woke, and answered, "Yes, you're right, as you usually are, Governor."

## INSIDE STUFF

ON PICTURES

Chairman Cobb of the New York State Censor Commission has made it known that his office will take the initiative in summoning a conference of all the censor bodies in the United States during the autumn with a view to exchange of views and an effort to reach some system of standardizing censorship regulations.

This move has revived talk about federal censorship and since a year ago when the subject was under agitation the proposition of government regulation appears to have gained many friends in the trade. When it was up before New York had not yet created its censor board and the plan then was to fight censorship in any form and in all places. Now the industry believes that a federal body would be an improvement over scattered local censors.

Nobody believes that with the establishment of federal censors all the local boards would disband, because censoring is a revenue getter for the states and it provides juicy jobs for the faithful of the political machines. Political patronage dies hard and the trade has little hope for relief in this direction. But if a federal board came into being the local censors would accept its rulings and the producers would have some government agency of dignity and prestige to fix the rules, and they figure that there would be a saving to them of money and effort in having a central tribunal instead of bothersome smaller boards all with different ideas and demands.

Sponsors of federal censorship point to the fact that for a long time before Massachusetts had its own censor, the rulings of the National Board of Review were accepted in Boston. If a picture had been c. k'ed by the National Board it did not have to go through the Boston censor's hands, but if the National Board had not seen a film it had to be passed upon locally. Extension of this system to the whole country is now hoped for through federal censorship by many producers.

Advices from abroad are to the effect that George Bowles has forsaken America and will spend the remainder of his days in France. He has purchased an estate at Brabazon, near Fontainebleau, converted the \$100,000 he accumulated in the show and picture business here into francs at a time when French money was worth one-third its normal exchange, purchased bonds with the proceeds and Mrs. Bowles is now engaged in cutting coupons twice a year. Awhile ago Bowles was traveling through Italy, saw a beautiful estate on the Mediterranean some 40 miles from Rome and secured an option on it for J. J. McCarthy, cabling him to come over, with the added inducement that the purchase of the Italian estate carried with it the title of baron. That was a little too much for McCarthy, who felt he couldn't quite live up to the title.

Not much likelihood of Douglas Fairbanks and Mary Pickford returning to the coast immediately to resume their picture-making activities. They have closed their studio and laid off everybody indefinitely. Fairbanks may go to the northwest to make some exterior scenes for his next release, but his present success in "The Three Musketeers" gives every indication it will run long enough to take up the time occupied ordinarily by three of his pictures. All reports are that Miss Pickford's new feature, "Little Lord Fauntleroy," is also likely to score heavily, so they are in no hurry to get another picture ready. She is now waiting here for the opening at the Apollo and will have to appear at the new trial granted in the Cora Wilkening suit for commissions, which will be on the October calendar. Shortly thereafter both must answer the suit instituted by B. P. Schulberg against Hiram Abrams and the United Artists, in which Schulberg claims a half partnership in the Abrams distribution contract with United Artists. Fairbanks, Pickford and Chaplin are parties to the action and have been served with court orders to submit to examination.

The story sent out by Associated Producers on its \$50,000,000 "merger" with First National was a splendid piece of press work. It gave the impression of a tremendous amalgamation of gigantic film interests, instead of having to explain why Associated Producers did not have sufficient product to continue to maintain its expensive system of exchanges. In some quarters it was stated Maurice Tourneur was not included in the deal whereby First National will in future distribute A. P.'s output. As a matter of fact, Ince and Sennett had been figuring on the deal for some time past and further tied up Tourneur with a supplementary contract whereby they agreed to finance the French director's productions. The doubtful directors who may not come in under the First National agreement are J. Parker Read, who is really an offshoot or subsidiary producing unit of Ince's, and Allan Dwan. For the present, Al Lichtman, general manager of A. P., will confine his activities to the distribution of the A. P. releases via First National, but there is no telling how much deeper he may ingratiate himself into the First National concern.

The recent importation into Massachusetts of the Dempsey-Carpentier fight films by the producers for the purpose of giving a free performance of the pictures to the wounded soldiers at the Parker Hill Hospital was not even a technical violation of the Federal law, according to a ruling handed down by United States District Attorney Harris. His ruling was based on an interpretation of the "Public exhibition" clause.

## COAST NEWS

Hal Roach is to cruise the Mexican waters shortly after Sept. 11 in his new cruiser "Gypsy" with Dustin Farnum, Ray Thomas, Edwin Featherstone and Harry Keefe. The "Gypsy" is a Southern California production, being designed and built at San Pedro. Mr. Roach's former yacht was destroyed by fire about six months ago.

The entire footage shot for "Foolish Wives" by Von Stroheim was 326,000 feet. About 60 miles of it will have to be cut out for the American screen, but out of the balance there will be enough film for about five additional features that will be easy to sell in the South American market or any place where they have houses "For Men Only."

The first Jean Hovey story for Harold Lloyd is about finished at the Hal Roach studios in Culver City. It is entitled "A Sailor-Made Man." In

his support will be seen Mildred Davis, Molly Thompson, Wallie Howe, Charles Stevenson, Gaylord Lloyd, Roy Brooks and Leo Wallis. Fred Newmeyer is directing, assisted by Bob Golden.

Harry Gribbon has been signed by U. to appear in a series of comedies directed by William Watson. "Where's My Wife," written by Scott Darling will be the first and will be followed by "Hubby Keeps House," Laura LaPlante and Tom Kennedy will be in the latter.

"Sin Flood" has been finished at the Goldwyn lot under the direction of Frank Lloyd. In the cast are Richard Dix, Helene Chadwick, James Kirkwood, Ralph Lewis, John Stepping, Howard Davies, Will Walling, Darwin Karr, Otto Hoffman, William Orlamond and L. H. King.

Rowland V. Lee is directing "His Back Against the Wall" for Goldwyn. Raymond Hutton, Shannon Day and Monti Collins are in the cast.

Clara Kimball Young has been working on the U. lot, using the New York street scene there.

Lowell Sherman is now working on the Goldwyn lot as a member of the cast in "Grand Larceny."

## NEWS OF THE FILMS

The Cayuga Pictures, Inc., is named defendant in a \$10,500 Supreme Court action by James N. Nanty, charging breach of contract as president and general manager of production. He claims he worked 39 weeks at \$500 a week, totalling \$19,500 for his services from June 1, 1920 to February 26, 1921. He admits receipt of \$9,000 of the amount. Nanty also sets forth he paid Miss M. A. Healy, his assistant, \$1,350 salary covering a period from December 27 to February 26 last at \$150 weekly, at the direction of the defendant and is also suing to recover this amount.

A \$147,653 attachment against the United Theatre Equipment Corporation by the Nicholas Power Co., Inc., was discharged in the Supreme Court last week. The action is for goods sold and delivered. The United in turn is plaintiff in a Supreme Court claim for \$1,434.50 against the Inter-Church Film Corporation representing a balance claimed on merchandise sold.

Joseph P. Lamy, 1482 Broadway, New York City, distributor for the world for the Atlantida Film Producing Co. of Madrid, Spain, says that the directors have started the producing of "La Verbena de la Paloma," an adaptation from the famous Spanish operetta of that name.

J. Alexander Leggett is suing the European Relief Council, an unincorporated association, and George B. Baker and John B. Kennedy, as individuals and officers of the Council, to recover \$7,500 representing the rentals of three films at \$2,500 each.

George D. Baker, who has completed three pictures for Sawyer & Lubin, with Gareth Hughes as the star, has signed a new contract to make another series with the same star. The productions are being filmed for Metro.

W. R. Wilkerson has assumed his duties as manager of F. B. Warren's New York exchange, having been transferred here from Minneapolis. Mark Nathan, former local manager, has been shifted to Cincinnati, replacing Irving Hanover.

Colin Campbell will direct Pauline Frederick in "The Lure of Jade," from a story by Marion Orth. Sessue Hayakawa's next production for Robertson-Cole will be "The Street of the Flying Dragon" and Norman Dawn will direct.

Metro purchased three stories for the screen this week—"The Adventure of a Ready Letter Writer," by Blanche Bruce, for Gareth Hughes; "Stay Home," by Edgar Franklin, and "The Right That Failed," by J. P. Marquand, the latter for Bert Lytell.

Tony Sarg, known for his animated cartoons in picture circles, has contracted with Famous Players to do the posters for their comedies. Henry Chive, the artist, has been making posters for the Paramount dramatic releases.

First National will release the German film production, "Danton," under the title, "Woman and Superman." It is a story of the French Revolution with Emil Jennings in the stellar role.

Trenton started some excitement last Sunday by running Sunday pictures for the first time and various church organizations are much aroused about it.

William Bayliff, who has played safe crackers on the screen, was arrested last week charged with looting the safe of John J. Brady, a neighbor of Commissioner Enright.

"Shame of Society," a Walsh-Fielding production, co-starring Montagu Love and Barbara Castleton will be released through Robertson-Cole Sept. 18.

The World Film Corporation has sold the New York and northern New Jersey rights to "Suspicious Wives" to R. H. Clark.

Albert Capellani has commenced work on the new Cosmopolitan production, "Sisters," with Seena Owen and Matt Moore in the leading roles.

Paramount has decided to discontinue releasing its weekly "Magazine" after Sept. 1. It was a cartoonish review of news topics.

Norma Talladge has commenced work on "Satan Through" after a three months' vacation. Sidney A. Franklin is directing.

William Fildewitz, manager of the Golden Rule theatre, Rivington street, was sentenced to ten days last week for admitting children to his house.

Earl W. Hammons, president of Educational Films Corp., has gone

abroad to look after the foreign distribution of his product.

Herbert C. Pell, Jr., Democratic State Chairman of New York, has come out against picture censorship.

Columbia University is to have a course in scenario writing directed by Mrs. Frances Taylor Patterson.

Paramount will try out pictures using casts from several nationalities in its French studios on the Riviera.

Samuel Sax has been appointed sales manager for Robertson-Cole. He was formerly general sales manager for Selznick.

Jean Riley, the film actress, has disappeared out in Hollywood after a quarrel with her husband and there's a to-do in the papers about it.

There's no trouble at all between Mr. and Mrs. Wallace Reid according to a telegram they have sent the papers here.

The German government has suppressed its film dealing with colored French troops on the Rhine.

Goldwyn will release Max Linder's "Be My Wife," comedy.

Metro staged a private showing of the Mme. Nazimova screen version of "Camille" at the Ritz on Wednesday evening. Mme. Nazimova arrived from the coast to be present. The feature is to be seen at the Capitol in a couple of weeks, Sept. 26 being the regular release date.

Betty Compson is starting work on the screen version of Barrie's "Little Minister" under the direction of Penrhyn Stanlaws.

## WET GOLD

The virility marking the directing and acting output of Ralph Ince, sticks out as companion excellence with the J. E. Williamson undersea wonders in "Wet Gold," a Goldwyn release, now circulating in Greater New York. Nothing more exciting or pictorially startling has found its way to the screen. Produced as a stage play even with only a few of its big effects realized in scenes, with real water of course, and the play would be a sensation. Why it isn't so in films must be answered by the mis-handling of publicity.

The author and inventor of "Wet Gold" got away from all prior submarine stories in a dramatic commingling of land effects with those shown beneath the surface of the sea. In its boldest interpretation it is a tale of stolen treasure buried in a submerged wreck at the bottom of the ocean, with two rival bands of adventurers in a race for the prize. The excitement reaches its height principally along the bottom of the sea, within the chambers of a pirate submarine, and in the waters, on and about a rusted old hulk concealing the fortune.

As a dramatic composition Mr. Williamson has accomplished a fine piece of work, regardless of the informing value that his undersea photography brings to the production.

Ince, the leading principal of the romance, also directed the picture. His role is one of a gentleman adventurer, a sort of wayfarer of the seas. The characters of the play are in the main well conceived and acted. The one who didn't fare so well was Charles McNaughton, as a gambling intruder. He overacted at critical moments. Alene Burr as the heroine played with simplicity and real charm. John Butler, as her sweetheart, was bright and effective and a fine portrait of a southern gentleman of the old regime was contributed by Thomas McGrane.

A love story threads in and out through the composition, but it is rather in the big heroic moments of thrills, shocks and under-sea shudders that the main action centres, a final climax of these—the death of the unscrupulous intruder via the jaws of a shark—proving specially vivid in realism.

And now for the puzzle this splendid feature propounds: Why isn't this one of the talked-of productions of the year? Bristling with provocations to sensational advertising, why hasn't something of the picture's merits got into print somewhere? From all angles, it is an unusual production, its effects along the floors of the sea, its ocean graveyards, its revelation of submarine operation, its all weeks related before the eye to a pulsating drama, all suggest ballyhoo.

The picture was opened in New York initially at the Broadway theatre without any splash. Intelligently boomed all New York would want to see it. In its way it might easily have vied with the interest excited by feature productions held on Main Street for long runs.

Doesn't Williamson know what he's got? The market is choked with alder, film publicity men, who could make big money with this feature if

put down as a show with all the circus trappings that a feature of its unusual sort demands to awaken the public to realize that "Wet Gold" isn't a mere passing program picture as its manner of manipulation classifies it.

Variety some time ago had occasion to express similar judgment and regret about a picture that, properly exploited—"The Killer"—should have proved a big box office success. What is the matter with the present exploitation staffs of picture producers.

Jolo.

## SERENADE

Maria del Carmen.....Miriam Cooper  
Pancho.....George Walsh  
Her Mother.....Rosa Marstini  
Pepuso, His Father.....Jas. A. Marcus  
Domingo Matias.....Josef Swickard  
Samon, His Son.....Bertram Grassby  
El Capitan Ramiro.....Noble Johnson  
Don Fulgencio.....Adelbert Knott  
Juan.....Wm. Eagle Eye  
The Dancer.....Ardita Milano  
Pedro.....Peter Venezia  
The Secretary.....John Eberts  
Zambrano.....Tom Kennedy

This is R. A. Walsh's initial release on his First National franchise. In it he has co-featured his wife, Miriam Cooper, and his brother, George Walsh. He has managed to turn out a picture that is almost of special quality, and a production that should be a box office attraction. Miss Cooper shows to greater advantage in this picture than in any recently, and George Walsh is a corking Spanish lover, although what seems to be a black wig makes him entirely different in appearance.

The story was originally a Spanish novel under the title "Maria del Carmen," and Miss Cooper plays the leading role. George Walsh plays opposite as the lead and Bertram Grassby as the heavy completes the triangle.

The scene is laid in a small Spanish town where Miss Cooper and Rosa Marstini, who plays her mother, are of the aristocracy, while Walsh is the son of the governor, played by James A. Marcus. The young people are in love, but when the new governor and his son (Josef Swickard and Bertram Grassby) arrive, the girl's mother prefers the new arrivals. The rivalry between the two young men leads to a duel in which the hero beats the late arrival and he has to flee for his life.

While he is away the new governor informs the girl that if she will marry his son and thus bring about his recovery from the wound he has received he will forgive her former lover.

She is about to make the sacrifice when Walsh reappears, refuses to be saved by the girl and gives himself up. But not before the son of the governor and he have another setto, during which the former undergoes a change of heart and is willing to have the young lovers escape. But the excitement causes a relapse and he dies. His father then swears vengeance and Walsh is arrested and condemned. The girl in an effort to save him tries to bribe the chief military aide of the governor, a former bandit, who has decided to loot the town and take the girl for himself. At the critical moment the hero escapes jail, friends come to his aid, they manage to defeat the bandits, and all ends happily.

Miss Cooper appeared stunning in all her scenes and gave a performance that is going to place her with the leading dramatic lights of the screen. George Walsh was the hot-blooded lover right down to the ground and managed to handle himself in the dueling scene, an earlier fight and in the escapes in a manner that will further endear him to the fans.

Messrs. Swickard and Grassby both gave clever performances, while Noble Johnson as the bandit heavy looked and enacted the role to perfection. Ardita Milano handled a Spanish dancing bit nicely.

If "Serenade" is a sample of the class of the production that R. A. Walsh is going to furnish First National, the organization ought to congratulate itself.

Fred.

## PASSING THRU

Billy Barton.....Douglas MacLean  
Mary Spivins.....Madge Bellamy  
James Spivins.....Otto Hoffman  
Willie Spivins.....Cameron Coffey  
Solus Harkins.....Willard Robards  
Mother Harkins.....Edith Yorke  
Zeke Harkins.....Fred Gamblod  
Louise Kingston.....Margaret Seddon  
Fred Kingston.....Louis Natheaux  
Harry Kingston.....Bert Hadley

Douglas MacLean is happily suited in this Paramount feature by Agnes Christine Johnson, made into scenario form by Joseph Franklin Poland, and directed by William A. Seiter. The story has first rate, smooth comedy values, and its added interest comes from the use of a trained white mule employed cleverly in the action.

The character of Billy Barton, a good-hearted, over-generous youth, who has an unfortunate knack of getting in wrong, is especially likeable, a peculiarly congenial role for this young and agreeable comedian. The picture is one of those rare productions where the spontaneous laughs come frequent and regularly without resort to crudely slapstick and arise plausibly out of an interesting background of human situations. There

## FRENCH FILM NOTES

Paris, Aug. 20.

Maurice de Marsan, managing director of the Lys Rouge brand of French films, has several big things on the stocks and will commence the season by releasing "Le Marchant Homme" (The Naughty Man) produced by Ch. Maudru, with the actor Desjardins and Renee Loryane. This concern will also release during the coming a version of "Cinderella," with Mme. Simone Sandre and Georges Lannes; "L'Amour du Mort," a picture version of Tom Gallon's novel which M. de Marsan recently executed in England with Annie Verity, Bertram Burleigh and Gaston Jacquet. The next production of the firm is another adaptation of Zola's "L'Assommoir" (Drink). The newly formed Societe Francaise des Films Artistiques will issue Roger Lion's "L'Eternel Feminin" with Gina Palerme; "Le Chemin d'Ernos," with Gaston Jacquet, Leonid Walter and Duree, Miles. Eve Francis, Doudjam; "Fievre," produced by Louis Dellue, with Gaston Modot, Andrew F. Brunelle, the clown Footit, L. Walter, Van Daele, Elena Sagrara, Yvonne Aurel and Eva Francis.

The first trade show of the United Artists, which corporation has established quarters at 13 Boulevard des Italiens, Paris, was offered at the Salle Marivaux last Thursday, when a Douglas Fairbanks production was presented under the title of "Le Signe

is nothing grotesque in the tale, but it nevertheless sustains interest from first to last.

Billy is a bank teller in love with the daughter of the institution's president, Henry Kingston. Fred, his son, commits thefts from the bank's funds, and while the examiners are going over the books, appeals to Billy to accept responsibility for the defalcations, just for the moment, promising that he will make a clean breast of it after the examiners have gone. Fred refuses to make good and Billy is convicted and disgraced. He escapes a jail sentence and disappears, taking up his life anew in Colverton as a farm hand. He works for a poor farmer and agrees to take his wages in the form of a mule, owned by the farmer, Jim Spivins.

Billy is a good deal of a mouth organ performer. He charms the simple country folk with his playing and gets the mule to go through amazing maneuvers to the accompaniment of the harmonica tunes. Some of these trick mule passages are very laughable. Spivins and the local banker are at swords' ends over land litigation, and Billy must fall in love with the banker's daughter. While he is struggling to reconcile the enemies, the mule knocks the banker cold and Spivins is charged with attempted murder.

Meanwhile Fred Kingston is forced by a gang of crooks into whose toils he has fallen to attempt the robbery of the Culverton bank and the happy ending comes when Billy breaks in upon him while he is carrying away the spoils. Billy is knocked unconscious and locked up in the time vault and the happy ending comes about when the banker's daughter brings a yeoman from the nearby prison to crack the safe. The yeck isn't equal to the job, but Billy is rescued in an amusing manner by the trick mule in a hilarious climax and wins the beauty prize in the banker's daughter.

Billy, the trick mule, and the educated mouth organ make a refreshing triangle. They will amuse any sort of an audience anywhere.

Rush.

## MAN WORTH WHILE

Mary Alden.....Joan Arliss  
The Child.....Lawrence Johnson  
Herbert Loring.....Eugene Ackers  
Mrs. Ward.....Margaret Seddon  
Andre.....Frederick Beckhart  
Ole.....Herbert Standish  
Mrs. Forbes Grey.....Herbert Standish  
Miss Flo.....Vanda Tierandell  
The Judge.....Barney Gilmore  
The Dancer.....Natalie O'Brien  
The Parson.....Tex Cooper  
A Lifer....."Kid" Broad  
The Doctor.....Emile Le Grols  
Eddie Loring.....Frank De Verno  
Percy.....Burt Hollins  
The Sheriff.....Clarence Heritage  
The Operator.....Ruth Buchanan  
"Cuckoo".....Tammany Young  
Napoleon.....Billy Quirk  
Don Ward.....Romano Fielding

Hillfield, Inc., presents "The Man Worth While," a screen adaptation of the play, by Leopold Robbins. Romane Fielding did the directing, also playing the leading role. The story, of a tensely dramatic nature, is nicely translated to the screen. It contains a human appeal graphically worked out. The action takes place in the Canadian Northwest. Don "Smiler" Ward, a ranger, is a well-regarded citizen in the locality. He makes known his love for Mary Alden, a local girl, and the marriage is about to take place. His love is known by the son of a rich lumber king, who tricks the girl into going to his lodge with him, where he forces her to go through with a marriage ceremony. He then deserts the girl.

The ranger learns of the affair,

de Zorro." To be released Sept. 30. Fernand Weill has been appointed sales agent for the United Artists here.

The Societe Francaise Cinematographique Soleil has been incorporated with offices at 14 Rue Therese, Paris, and a capital of 1,200,000 francs in 500 franc shares, (1,920 shares attributed to Pierre Martin and Duteil d'Ozanne, administrators, for their share brought into the new concern).

A limited liability company, to be known as the World Film Corporation, with a minimum capital of 23,700 francs, has been formed in Brussels, Belgium.

P. de la Borie (formerly of "La Liberte" a local journal) replaces Simonet as editor of "La Cinematographie Francaise."

Frances Varedes and Boisvyon have founded a fortnightly publication, "Cine Coulisses," in the interest of producers and cameramen in France.

The Select Pictures will release here "The Belle of New York," with Marion Davies, Sept. 8.

Francesco Bertini, the Italian film star, has married Paul Cartier, the French journalist, in Naples.

trailing him to the office. "Smiler" is arrested for attempting to murder the man, although the latter struck the first blow. A jail sentence is pronounced. The girl in the meantime has a child, who upon reaching a knowing age asks about his father. The mother goes to the home of the man who wrecked her life and demands that he give her recognition as his wife. A tussle ensues with the man falling dead. The "Smiler" at this time is released from jail and a happy termination of the story is brought about.

The Hillfield organization is apparently a new concern. It has turned out in this feature a picture that hits the mark for the average audience. It is a "sob story" to a certain extent with a direct sympathetic appeal. The cast is large and well selected as to types. The production end is not costly and for a Western picture shot in the East has been made realistic. For a regular program picture "The Man Worth While" is a satisfying film.

## MAN AND WOMAN

"Male and Female" found wide popularity when directed by Cecil De Mille, with a superior cast. The returns were unusual.

Comes now the Jans Productions Co. with a picture that can be regarded in the comparative light of its predecessor, for it contains South Sea Island stuff and the title borders on "Male and Female" strikingly. It is about the twentieth of the sort since the Paramount feature was released. "Man and Woman" is a tedious affair even for a program offering. Diana Allen is starred in this tropic story that holds a cast evidently not particularly well acquainted with acting.

For their lapses, however, they can be forgiven for, as they are concerned in such proceedings, it is patent they could not help but be remiss.

The direction, credited to Charles A. Logue, may have accounted for some of the acting deficiencies. Always there is the background of sand stretches, palms and rippling waves, as in the other. Also cave men, cave women, the transporting of the heroine from one isle to the other, the fight in the last pool, and the attracting of the passing ship with the usual bonfire. "Man and Woman" is just a picture.

Samuel.

## BEYOND

Avis Langley.....Ethel Clayton  
Geoffrey Southerne.....Charles Meredith  
Alec Langley.....Earl Schenk  
Mrs. Langley.....Bontaine LaRue  
Viva Newman.....Winifred Kingston  
Joan Ackroyd.....Lillian Rich  
Samuel Ackroyd.....Charles French  
Wilfred Southerne.....Spottiswoode Altier  
Dr. Newman.....Herbert Fortier

"Beyond" is from the Henry Arthur Jones' story, "The Lifted Veil." Julia Crawford Ivers provided the screen version and William D. Taylor directed. Paramount is sponsoring the production. Ethel Clayton is starred. The theme is not novel, being that of the shipwrecked wife returning to her former home after spending a year on a desolate island, only to find her husband married to another. Distinctiveness is aimed at, however, in this film by having spiritual instincts move the characters, the premise being that some are distinctly seared by a spiritual side while others are immune because of being too material.

In the reasoning on the Director has lost sight of essential reality, causing too artificial an appeal, and



making the action taut and blunt at times. This accounted for the audience at the Rivoli showing Sunday giggling audibly during serious passages. It is possible, though, that originally the proper concept was achieved, with inept cutting doing the harm.

"Beyond" has been mounted sumptuously, its interpretation is thoroughly in keeping, there is enough human interest to hold the spectator, and the psychic element saves it from being a "groove" affair, but the discriminating patrons will hardly display enthusiasm over it. As a regular program release for the less sophisticated, and for the smaller domains, it will perhaps gain favor. At the Rivoli it was displayed in point of esteem by a whole of a comedy called "Brownie's Little Venus," featuring "Brownie," the wonder dog, and the cutest feminine kidlet in pictures.

Samuel.

THE BIGAMIST

London, Aug. 24.

This is, with the exception of "Carnival," the most ambitious British picture yet made. For some time past we have heard much of its wonders and it has been boosted in every conceivable way. That being the case let us say at once that we were sadly disappointed with the result. The production itself is magnificent, the sets being worthy of any studio in the world while the exterior, made in and around Nice, are very beautiful, but the story is terribly weak and leans on the sordid side. It is also very much too long even for a "super" feature.

Pamela has been happily married for some years to Herbert Arnott and is the mother of two children. All is sunshine. Then one day a bomb bursts in the happy home in the shape of a letter from a woman who has a prior claim to Arnott and is in reality his legal wife. Pamela has been the plaything of a villain and her children are illegitimate. A scene follows but the upshot of the whole affair is that she consents to remain under his roof for the sake of the children but as "a wife in name only." In the midst of her unhappiness George Dare, who has always adored her, arrives, learns the truth and conquering his own passion stands by in the capacity of a faithful watch dog, a self-sacrificing role he sustains until the end. Cut off from domestic bliss by Pamela's decree Arnott casts his eyes elsewhere and soon finds solace in the caresses of the children's governess. Presently they elope. Eventually they are tracked down by Dare who finds that Arnott has become paralyzed, finds also that the real wife has been dead some time, and arranges then and there that the invalid shall make Pamela "an honest woman."

The end comes as Dare says farewell to the woman he loves and leaves her waiting for the priest who will presently unite her to the scamp who has wrecked her life. The best thing in the story is this determined get-away from the conventional happy ending, although it promises little happiness to Pamela and we very much doubt whether the bulk of picture-goers, grained as they are to having all obstacles cleared away in the last hundred feet or two and the uniting of hero and heroine will quite appreciate this state of affairs.

The acting is generally above the average in British pictures although it is some distance from stellar distinction. Julian Royce plays well as Arnott, but is at times a little stagey. Ivy Duke is beautifully statuesque as Pamela but shows more emotional power than her previous work had led us to suspect. Guy Newall, who is also responsible for the production, gives his usual portrayal of the immaculately dressed, perfectly mannered English gentleman, and is deserving of congratulation for his work throughout, whether as actor or producer. Comedy is introduced by Bromley Davenport as another type of Englishman—the one really created by the American producer, highly bred, perfectly mannered, but still just a bit of a silly ass. The rest of the company do all that is required of them well. "The Bigamist" is said to have cost over £51,542 to produce and has been booked on approved American sensational methods by Harry Reichenbach. It is being shown daily at the Alhambra, but despite the theatre, the well advertised cost, the offer of a £100 for the best criticism, we very much doubt whether either the picture itself or Reichenbach's advertising methods will bring much of the money back into the coffers of the George Clarke Company. It might have been a great picture—it is not.

Gore.

LONELY HEART

Lonely Heart.....Kay Laurell  
Bartlett Goodale.....Robert Elliott  
Mr. Goodale.....Tom Burroughs  
Peter Blue Fox.....Escamilla Fernandez  
Alvaro.....Jack Dalton  
Oma.....Hilmy  
A. Brown.....Robert E. Hill  
A Show Girl.....Desacla Seville

C. C. Burr is the producer of "Lonely Heart" released through the Affiliated Distributors, Inc. Edgar Selwyn is the author with the screen version written by Anthony Paul Kelly. John B. O'Brien did the directing. Kay Laurell, the former

Ziegfeld beauty, is the star, the picture being her third screen effort. The locale of the story is laid in the Oklahoma oil fields with the general trend of the tale dealing with the rivalry between the white man and Indians in that section. Lonely Heart (Kay Laurell), an Indian girl, falls in love with the son of an oil operator. Prior to this it was taken for granted that she was to marry one of her own race, one Peter Blue Fox, an educated Indian from the Carlisle School. The redskin in order to frustrate the efforts of his rival taps the leading well on the latter's land, stopping the flow of oil, which brings a decline in the price of the company's stock. This he buys in gaining the controlling interest. The girl, knowing of his plans, steals the stock certificates but is caught in the act by Blue Fox.

A struggle ensues in which he is stabbed by an unknown party, the girl being accused of the murder. In the trial following an Indian aide of the dead man confesses to the murder which releases the girl with the happy marriage with her white sweetheart at the finish. With the reputation Miss Laurell has as a beauty and a flashy stage dresser to step forth in a simple Indian maiden character is a novelty. It develops certain dramatic ability which is often unsuspected in a musical comedy star.

The supporting cast is made up from the general run of screen players. There is no outstanding feature other than the star. The story is entertaining with the production end worked out on a conservative basis. An ordinary feature that misses the mark on several occasions.

THE MIDLANDERS

Andrew J. Gallagher produced "The Midlanders," a five reeler, starring Bessie Love for the Federated Exchanges. Charles Tenney Jackson wrote the story, which was published some time ago. The picture version of the story is not convincingly worked out. It is jumbled up considerably with the continuity weak in several spots. The central figure is an orphan girl. She escapes from a convent and is adopted by a Mississippi river boat captain. She is sent by him to live with his brother, a squatter in a small town. She develops into a beautiful girl and wins a newspaper contest which brings forth an offer from a theatrical producer which is accepted. This move is frowned upon by her foster father as well as by the other small-town folk. The girl rises to stardom overnight, helps her benefactor financially, but upon her return to the home town she is looked upon with contempt by the neighbors. Anyway it ends with her marrying one of the home talent boys. There is a side bit with a hard-shell land owner which supplies the melodramatic side of the picture. The picture was offered as part of a double feature bill at an Eighth Avenue house. It could hardly be classed as a suitable feature for the cheaper houses. The story was not well worked out in the film version. The directors have passed up detail and slapped in bits here and there to bring forth some kind of a story. The cast in support of the star does sufficiently well and is typical of pictures of this grade. The production end is on a par with the rest of the picture. Only a small small timer.

ROOM AND BOARD

Lady Noreen.....Constance Binney  
Terrence O'Brien.....Tom Carren  
Schraim Roach.....Malcolm Bradley  
Demond Roach.....Arthur Houseman  
Robert Osborne.....Jed Prouty  
Mary.....Blanche Craig  
Ryan.....Ben Hendricks, Jr.  
Lelia.....Ellen Casady  
The Earl of Kilbride.....Arthur Barry

Light comedy, starring Constance Binney (lead); story by Charles E. Whitaker, photographed by Donald Darrell, direction by Alan Cross. Six reels make a lot of footage for land.

A story so light and devoid of anything like drama, action, suspense, surprise or any other element except a mild interest in the development of a rather trifling romance involving hero and heroine. The characters are likeable people and the story is conspicuously without offense. In addition it has extremely picturesque settings. The background of an ancient Irish estate is most convincingly and beautifully reproduced upon the screen, and this scenic splendor is the redeeming quality of the production—indeed it is almost lovely enough (added to the demure beauty of the star) to make the film worth while in spite of its lamentably weak story.

The tale is practically without action, as the fans have come to understand the term in a screen way—that is to say action of more or less violence. There is to be sure, one short and conclusive exchange of fistcliffs between the hero and the scheming money lender who would evict the beautiful peacemaker from her castle, but that is small reward in the way of "action" when a fan can get an episode of a serial with two homicides, a train wreck and seven felonious assaults with lethal weapons for the same price.

Thus the feature assays as an agreeable enough little romance, too much spread out into footage, but offering interesting settings and nice people. Probably won't appeal to a very wide section of fandom, nor

offer great opportunity for exploitation, but ought to please in a mild casual way. It cannot offend. There isn't anything in it of sufficient kick to invite criticism, win praise or hold attention. There are a few moments of fairly effective humor of the stacy kind, mostly sent over via the titles. But the only saving grace is the delightful shots of a dilapidated castle surrounded by lovely landscapes and with capital ancient interiors and the graceful presence of this dainty actress.

Lady Noreen is owner of the antique mansion loaded to the eyes with mortgages and has to sell her thoroughbred hunter to make part payment of the estate's debts to escape eviction. A rich young American named O'Brien happens in the vicinity about this time and Lady Noreen diplomatically gets him to rent the place. She makes him believe that the owner is in France and she (Noreen) is the housekeeper. Meanwhile she is pursued by a sharper who schemes to marry her.

O'Brien learns early that the supposed housekeeper is really the peeress and he sends the schemer packing after knocking him out in a spirited fight. O'Brien's fiancée also gets into the proceedings and there are several amusing passages between the proud Irish lady and the rather vulgar guest, ending, of course, with the defeat of the fiancée and the embrace of Lady Noreen and O'Brien. It goes without saying that O'Brien has bought the mortgage and all is well.

Rush.

CHARGE IT

Julia Lawrence.....Clara Kimball Young  
Philip Lawrence.....Herbert Rawlinson  
Tom Gareth.....Edward M. Kimball  
Mills Gareth.....Betty Blythe  
Dana Herrick.....Nigel Barrie  
Robert McGregor.....Hal Wilson  
Rosa McGregor.....Dulcie Cooper

"Charge It" by Sada Cowan is a Harry Garret production with Clara Kimball Young as the star and released through Equity Pictures Corp. The story theme is that of the young couple who start out in life with the determination to live well within their income, but with the first gleam of success the wife falters from the path of thrift and starts a spending spree with charge accounts that finally ends in the family breaking up. Naturally there is "the other man" to the triangle, but in the end he is eliminated and there is a reunion.

Miss Young is the young wife, giving a performance not up to her usual mark. The story is partly to blame and stop of that, the lightings and camera work are such the star does not show to advantage. The lighting is particularly bad. It makes Miss Young look aged at times and decidedly hard featured at others. Shadows across her face and mouth have the effect of distorting her features. The same is true of Herbert Rawlinson who plays opposite her.

Betty Blythe as a heavy gives a corking performance and looks stunning at all times. Nigel Barrie as "the other man" romps away with a role that calls for a lot of dancing in which he excels. Hal Wilson and Dulcie Cooper play minor parts satisfactorily.

"Charge It" is just a program picture.

Fred.

THE SHARK MASTER

Excellent memories these scenario writers. Universal has a feature called "The Shark Master," the plot of which revolves about a man shipwrecked on a desert island, living alone with a woman who is white and was reared by the South Sea Islanders, a child is born to them, his civilized fiancée finds him, and the mother of his child leaps into the sea.

In this scenario by George Hall, however, he doesn't go back to civilization, but leaps into the shark-infested sea and rescues the wild woman who bore him a child, leaving his original fiancée to return home with her father. Frank Mayo is the hero and May Collins the hectic, undraped heroine, known as "The Flame Flower."

The only reason that can be imagined for the titling of the piece "The Shark Master" is that before cutting it contained some underwater scenes showing a fight between a man and a shark. If so, all that is left of such footage is the occasional cutting in of some resurrected pieces of Universal's "20,000 Leagues Under the Sea," showing a shark swimming lazily about.

Not a single interior set, the majority of the personages being "South Sea Islanders" in comic make-ups. The best thing about the production is the bunch of sub-titles. Boy, there are some hot ones, with poetry let loose with a vengeance. Leroy Granville directed.

Jolo.

HABIT

Irene Fletch.....Mildred Harris  
John Marshall.....William Lawrence  
Mary Charles.....Ethel Grey Terry  
Charles Munson.....Walter McGrath  
Richard Fletcher.....Emmett C. King

The lithographs for "Habit" announce it as being presented by Louis B. Mayer, released by First National and that it was directed by Edwin Carewe. No mention is made of the star, Mildred Harris, nor is the name

of the author given. It is a very good feature, modern in every respect—that is, in production, direction, interior details and in story. A good moral is taught—that of self-sacrifice.

The picture derives its name from the selfishness of a young woman of marriageable age who all her life has cultivated the habit of wanting things and not being denied till a doting father, who is in financial difficulties, is compelled to refuse. She upbraids him and rushes upstairs in a rage. She trips, rolls down and is picked up unconscious.

Bereft of her senses for 20 minutes she "dreams" a horrible series of happenings which come as the result of her selfishness and upon awakening throws herself into her father's arms and cries that she has learned her lesson. To the doctor who arrives she says it is not his services but will power she needs to combat the monster, Habit.

The dream is ingeniously concealed until the finish and comes as an agreeable surprise to the audience. Ably acted throughout and an intelligent avoidance of sub-titles wherever pantomime will put over a thought. The feature should please anywhere.

Jolo.

WIFE'S AWAKENING

A Robertson-Cole subject, shown in one of the lower priced neighborhood houses where it belongs. The story is by Jack Cunningham and the star is Fritz Brunette. The tale is the familiar sort of the scheming, heartless, cruel husband and the loving, but persecuted wife. It takes a naive mind to accept the story at its face value. The trouble with these sob tales is that they approach dangerously close to travesty. The margin between drama and burlesque is so narrow the most careful handling is necessary to avoid the pitfalls of unexpected laughs.

This one travels a fairly safe path. It is a full of impossible situations and the bromides come thick and fast, but there is drama of a sort in the telling—pretty stale and threadbare drama, but the crude elements of the theatrical stuff is there. Only it requires a most awful degree of simplicity in the spectator. The titles are stilted, in the old fashioned Family Story paper style. They express the meanings in florid language such as could never by any chance happen anywhere but in the pictures. The same is true of the character relations and the situations. As if the picture were not sufficiently artificial, Miss Brunette is the most mechanical and stagey of actresses and goes to intensify the unreality of the whole affair. It's just

a picture make believe and never does resemble actuality.

George Otis (Sam de Grasse) is the heavy villain. He marries the heroine for her money. Nobody knows why the heroine marries him, because it is manifest during the entire picture she loves another man, John Howard by name. George is constantly in need of money, being a stock market speculator constantly on the wrong side. He tries to force his wife to borrow money from her old flame. Instead she gets the money from her mother. When George is short of cash again he repeats the maneuver. The wife rebels and he charges her with having secured the first bankroll from Howard "at a price," and having told the story about her mother to cover her "sin."

This is too much even for a film wife and she departs for mother's home. The ex-lover is called into consultation and during the three-cornered conference husband breaks in armed with a revolver. He attempts to shoot his wife, but the lover prevents him. Whereupon husband breaks down, sobs his repentance and departs to become a better man, leaving his wife, her mother and the former sweetheart in handclasp tableau. Surely a curious and unsatisfactory ending. In the nature of a romantic stalemate.

A sample of the slipshod manner of direction occurs when George is facing ruin in the stock market and receives a telegram from his office warning him that all is lost because "We are forced to cover on a falling market." George registered shock and anguish all over the place, although if there is ever a propitious moment to "cover," it is on a "falling market," as the director might have learned if he had taken the trouble to find out.

Not that a sloppy detail like that would mean anything to the sort of an audience that would be imposed upon by this variety of sentimental trash.

Rush.

PARAMOUNT WEEK IN L.A.

New Orleans, Sept. 7.

This is Paramount Week throughout the United States, the fourth the film company has instituted in as many years. Large spreads are being used in the dailies around the country, carrying the names of the theatres and the pictures being exhibited.

Proportionately Louisiana looks like one of the best states for Paramount Week, as 80 per cent of its houses are carrying the company's pictures exclusively for the current seven days.

Jacinto Benavente  
Nance O'Neil  
John Garrett Underhill

Notice is Hereby Given That I have appointed JOHN GARRETT UNDERHILL, of 20 Nassau Street, New York City, U. S. A., my sole and exclusive representative and attorney in all English-speaking countries, and that no contract for the production, performance, representation in Motion Pictures, or publication in any form or language in the above territories, or in the English language anywhere is valid without his signature.

I have further granted to MISS NANCE O'NEIL an exclusive option upon the production of my plays in the English language, including "THE PASSION FLOWER" ("LA MALQUERIDA") for Great Britain, her Colonies and Dependencies, Canada only excepted.

Infringement will be prosecuted to the full extent of the law.

JACINTO BENAVENTE.



## BLACK'S PAWTUCKET HOUSE OPENS AGAINST HARTFORD'S

Playing Biggest United Artists' Features at 35 Cents Top While Independent Is Allowed Exclusive Paramount-First National.

A new twist came into the tangle discussion between Adolph Zukor and the Theatre Owners of America in the claim of independents for reparation for damages alleged as arising from Famous Players competition.

Alfred S. Black's Pawtucket, R. I., theatre opened last week playing "The Three Musketeers" at a top of 35 cents for nights and 20 cents for matinees. A big advertising campaign was conducted as a preliminary of the opening. United Artists objected to the showing of its new feature at a scale under \$1 and there was some attempt to revise the scale at the last minute. Some early comers paid a dollar to see "The Three Musketeers", but later patrons opened hot objections at the box office, pointing out that 35 cents was the advertised scale.

The dollar rate was then switched to the 35 cent rate and those who had paid the higher admission received the difference.

This week the house is offering "Dream Street" and "Way Down

East" is advertised for next week. Senator Hartford's Imperial is presenting Paramount and First National features without competition this week and apparently is to be left in possession of the exclusive rights to those brands, but of course the big play is toward the Black establishment.

The case of Senator Hartford was presented to Mr. Zukor by the "true committee" of the Theatre Owners of America two weeks ago. It was pointed out that the Imperial had been showing Paramounts for nearly 10 years and under its contract which has until Oct. 1 to run is entitled to exclusive rights to them. Black, so ran the argument, had promoted the new house, attracting local capital to the project on the statement that it had the backing of Famous Players. Black handles Famous Players output for the New England territory. The Black-Famous Players' association has been well advertised and Hartford complained that he was being oppressed and injured by the deal.

It was presumed that with the expiration of the Hartford-Famous Players contract, Oct. 1, the franchise for the town would go to Black and Hartford would be left out in the cold. It was at the conference at which this matter was broached to Mr. Zukor that the Famous Players president suggested that Hartford carry on his theatre with such independent booking as he chose and he (Zukor) make good whatever difference in profits on a basis of an average net for the house under its Paramount bookings.

## K. C. HOUSES AGREE WITH MUSICIANS

Contract to Managers' Liking in Effect Sept. 1 Orchestra Cut Down

Kansas City, Sept. 7. After an enforced vacation since Aug. 17, when they were called out of the theatres, the musicians at the "Big Five" picture houses went back to work Sept. 1 under new contracts, which the managers claim are the most satisfactory they have ever been able to secure from the musicians' union.

The new agreement provides that last year's wage scale shall continue, but with a six-hour day instead of five and a half hours; that the house manager can stipulate the number of musicians he desires.

The musicians had contended that in all theatres using two or more organizations one should be designated as the leader and receive 50 per cent more pay than the others. The new agreement covered this point and all organizations will be paid the same scale. Under the clause providing that the managers can name the number of men to be employed, the size of the orchestras in the five houses were immediately cut down and it is officially stated that about 30 men were dropped. The new contract is for 43 weeks, instead of a year.

## LAWING OVER FILM

McCord Co. Goes Into Court Over "Good Bad Wife"

The Vera McCord Productions, Inc., has retained Nathan Vidaver to bring an accounting and injunction suit against the Walgreene Film Corporation, arising from the release of the plaintiff's production, "The Good Bad Wife." The defendant had contracted to distribute the picture and pay the Vera McCord people 60 per cent of the proceeds until \$77,000 was paid off, which was the actual cost of production. Following

## KANSAS CENSORING BOARD BARS ALLEGED LABOR FILM

Says "Contrast" Is Propaganda—Board's Decision May Provoke Trouble—Second Review—Appeal To Courts Comes Next.

Kansas City, Sept. 7. Claiming that the film "Contrast" is propaganda sent out by labor interests from New York, against the interests of capital, and would tend to stir up class hatred, dissension and possible violence, the Kansas Board of Film Censors barred the showing of the picture in the state. Strong pressure has been brought upon the Board to allow the film to

be shown. After reviewing it a second time the members refused to pass it.

A large committee of labor representatives called upon the censor board and insisted that the decision be reversed and gave notice that the matter would be appealed to the State courts.

The film is distributed by the Labor Film Service.

that the Walgreene company was to retain the long end of the intake. The defendant paid the McCord Productions \$35,000 cash in advance on account.

The plaintiff charges that up to Jan. 29, last, there had been collected \$10,350, of which 60 per cent was due them, but not paid, and that other monies have accrued since but were not accounted for weekly, as stipulated in the contracts. Other allegations include that the defendant keeps an untrue account of its proceeds.

For adequate relief the plaintiff demands the return of the negative of the picture, cancellation of the contract, an injunction and an accounting of the profits, as well as the appointment of a referee to adjudicate the matter.

## HOPE HAMPTON'S LATEST

Hope Hampton has completed the filming of "Stardust," written by Fannie Hurst and adapted for the screen by Anthony Paul Kelly, directed by Hobart Henley.

Clarence Brown will direct her next picture.

## FRIEDMAN DENIES VARIETY'S STORY

Says He Is No Relative of Finkelstein—Says F. & R. Tried to Block Him

Minneapolis, Sept. 7. Joseph Friedman, new lessee of the Minneapolis Auditorium, says a recent story in Variety that he was related to M. L. Finkelstein, of Finkelstein & Ruben, is a falsehood. The story intimated that the taking over of the Auditorium by Friedman and the securing of an option on all United Artists' pictures was a frame-up engineered by F. & R. under the guise of opposition in the local picture field.

Friedman declares he has not the slightest connection with the F. & R. organization. He points to the fact that F. & R. did everything possible to balk him in building a theatre on his property on Wabash street in St. Paul; he said an attempt was made to have the building code changed to make it impossible for him to go ahead. That failed, and F. & R. bought the Starland theatre lease, owned by M. S. Nathan, and also a two-third interest in the Regent in the same block with Friedman, which he, Friedman, believed was to freeze him out of exits. Friedman, which they followed these moves with injunction proceedings, which failed.

This week Friedman started legal action against F. & R. and the Twin City Amusement Trust Estate to prevent them from using the exits on the Princess theatre. These face on his property and he contends that the lease for their use expired when he began building his new Tower theatre. A decision in this case is expected soon.

"The story in Variety looks to me as though it had been inspired by someone anxious to reach the producers who wish to do business with me," Friedman said. "I believe it is the intention to injure my standing with these producers. I want to make it clear that I am now building a St. Paul house with my own money and on my own property, and in a short time will be able to announce a new theatre in Minneapolis. If F. & R. don't think my Auditorium undertaking is honest opposition, I wonder what they think it is," he added.

## LUBIN SELLS RIGHTS

Sigmund Lubin, one of the pioneers of the motion picture industry returned to this country last week with a number of foreign productions. The first of these was disposed of this week for \$25,000 cash.

It is a screen version of the play "Urie Acosta" in six reels. The picture has been taken over by the Acosta Film Corp., Frederick E. Goldsmith acting for the picture man.

## Shirk Back East After Long Absence

Adam Hull Shirk, of Famous Players press department, on the coast for the past three years, is on a visit to New York, bringing with him to the home office all the data on "The Sheik," directed by George Melford. The local press men will not have an opportunity to see the picture much before it is released, Nov. 29.

## 2 PICTURE PEOPLE ACCUSED OF FRAUD

Frank G. Terwilliger and Mae Van Dyke Arrested At Albany

Albany, N. Y., Sept. 7.

Frank G. Terwilliger, 47 years old, of 95 Elm street, a picture promoter, and Mae Van Dyke, of Schenectady, a film saleswoman, pleaded not guilty to the charge of grand larceny, first degree, resulting from a film transaction when arraigned before Acting Police Judge Henry Hirschfeld here Saturday. Both were admitted to bail for a further hearing.

The complainant, Vernard Levick, of 710 Webster avenue, Schenectady, alleges that Terwilliger and Miss Van Dyke, through misrepresentation, defrauded him out of \$1,000.

When arrested by Detective Joseph P. Ryan, Terwilliger said that a mistake had been made and that he and Miss Van Dyke would convince the court that they were innocent of any illegal act. Miss Van Dyke was arrested Saturday morning and Attorney Peter A. Hart defended the pair at the hearing in Police Court.

According to complaint, Levick alleges that Aug. 3 last Terwilliger and Miss Van Dyke represented to him that she was the owner of a prosperous picture concern, engaged in buying, selling and leasing films. Levick charges he was told she had a large number of contracts for pictures which she controlled, but that she needed more capital and wanted a partner to pay her \$1,000 for an interest in the business.

Levick claims he gave her the money and later found Miss Van Dyke's concern was a myth and that he had been defrauded of his money.

Terwilliger branded Levick's accusations against the young woman as false. He said his only connection with the affair was that he sold a film to Miss Van Dyke for \$1,000 and that she in turn turned it over, along with several others, to Levick, who was to lease them and after he had received back the amount he had invested, Miss Van Dyke was to share in the future profits with Levick.

## SUES CHAPLIN

Frederick E. Goldsmith has started suit against Charles Chaplin the comedian to recover \$10,000 which he alleges due him for obtaining an offer of a settlement of \$100,000 for Mrs. Mildred Harris Chaplin last Spring. The service of the papers in the action was accomplished at the Ritz-Carlton Hotel on Wednesday afternoon.

Jesse L. Lasky presents  
**CECIL B. DeMILLE'S**  
PRODUCTION  
**'The Affairs of Anatol'**  
BY JEANIE MACHERSON  
Suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker  
With an all star cast including—  
Wallace Reid  
Gloria Swanson  
Elliott Dexter  
Bebe Daniels  
Monte Blue  
Wanda Hawley  
Theodore Roberts  
Agnes Ayres  
Theodore Kosloff  
Polly Moran  
Raymond Hatton  
Julia Faye  
A Paramount Picture

Playing day and date in 211 theatres\* for the full week or longer beginning Sept. 25th.

You can book it, too!

\* The largest day and date booking in all motion picture history.

## REPLACED BY REGISTRATION ENGLISH BLOCK SYSTEM OUT

**Regarded as Bane of the Industry—Existing Arrangement Till End of 1922—Trade Showings to Play Important Part.**

The "block system" of booking pictures in England, regarded as the bane of the industry, has been abandoned. The Joint Committee on Booking Reform has decided upon an agreement to be put in force between the Incorporated Association of Kinematograph Manufacturers, Limited; the Kinematograph Renters' Society of Great Britain and Ireland, Limited, and the Cinematograph Exhibitors' Association. The agreement proposes:

The establishment of a Registration Bureau in London for all films over 2,500 feet shown in England;

British manufacturers must register their films within seven days of completion and fix a trade showing date for not later than three months after date of registration, with possibility of extension in which to sell outright to other persons, in which case the purchase is given one month to set a trade show date;

Foreign manufacturers must regis-

ter their films within three months of date of completion abroad;

Existing arrangements to continue, with regard to releases, to the end of 1922;

No booking can be made on films for release after the end of 1922, unless said films have been previously registered or trade shown on or before Jan. 1, 1922;

No booking on new films until after the trade show or its equivalent;

All new films are to be released within seven months of the trade show date;

Booking for release after 1923, in respect of films not yet trade shown or produced, are liable to cancellation.

The agreement came into force Aug. 1, 1921 and remains in force until December 31, 1923, or possibly longer. It may be terminated by six months' notice from any of the parties to the agreement and applies to all films released prior to Dec. 31, 1923.

The agreement does not apply to Ireland.

## CREDITORS PICKING ON CHAS. CHAPLIN

**Wife's Lawyer Only One  
To Serve Comedian  
In Suit**

The manner in which Charles Chaplin was served last Friday in a \$10,000 suit by Frederick E. Goldsmith, just one day prior to his sailing for Europe on the Olympic, is an interesting story in itself. The service was effected at Neysa McMein's studio at 57 West 57th street, where the comedian was sitting from 11 o'clock in the morning to after 6 for his portrait. The process server used an effective ruse that won out while some dozen other process servers and detective agency operatives were haunting the halls of the Ritz-Carlton attempting to serve Chaplin with other legal proceedings. Chaplin eluded them all by employing a private entrance and exit from the brown stone building adjoining his hotel.

Mr. Goldsmith's suit is for legal services rendered to Mildred Harris Chaplin in effecting a cash settlement for her in lieu of alimony. Under the law, the husband is liable for his wife's debts, the obligation having been contracted while they were still married. Miss Harris has also been served.

Chaplin evaded all other process servers at the Olympic pier by using a private tug.

## KEITH'S "GIRLS" FILM

**125 Days Taken for Film in Greater City.**

Warner Bros. have signed a contract with the Keith circuit whereby the latter is to show "Why Girls Leave Home" for 125 days in Greater New York, commencing with a first run the latter part of this month at the Broadway. The feature has also been booked a week at Keith houses in Schenectady, Utica, Amsterdam, Troy and Albany.

Eddie Bonns who is handling the exploitation has had a unique experience in that newspaper writers have been praising him for the stuff he has "put over" on them. Sophie Irene Loeb called attention to the fact Bonns asked for no publicity for his picture but did call attention to a remarkable array of statistics showing the number of girls who leave home early. He wanted to know why. A crowd of feature writers have been trying to tell the public why.

## LOST FILMS

The N. A. M. P. I. has received notification from the Post Office authorities that the following list of films, lost in the mails, are held at the following post offices:

### Cincinnati

One reel, "Peace Celebration in Paris," in Famous Players-Lasky can.

One reel, entitled "Winning Her Way," Part 2, in plain can.

One reel, entitled "Cleveland News-Leader, Film Edition."

One reel, "Out of the Common People," bearing name of the United Theatre Equipment Co., in Fox Film Corporation can.

One small reel, entitled "William Tell," in an Eastman Kodak Co. can.

One small reel advertising War Stamps.

Eight small advertising films and parts of films.

### New Orleans

Package labeled "Crystal Film Co., New York City," containing film entitled "Pochontas and Capt. John Smith," found loose in mails.

### Chicago

Two films, entitled "Topical Tips." One film, entitled "Celebrated Sayings of Various Editors," in Cromlow Film Laboratory can.

One film, entitled "Heart of Gold," Wm. E. Hart feature, two reels, in Lasso Film Co. can.

One 30-ft. film, head titles, "Order in the Court," in Rolin Film Corporation can.

The owners of the pictures can have them by making application to the postmasters in the towns named.

## PACIFIC STUDIOS OPENING

San Francisco, Sept. 7.

The formal opening to the public of the Pacific Studios at San Mateo will be held Sunday, Sept. 18. A galaxy of Southern California picture stars will attend the ceremonies as guests of the management.

Hobart Bosworth and his company are filming "White Hands" at the studio.

## NEILAN POINTS TO MILLIONS SPENT FOR 32% NEW THEATRES

**Producer Analyzes Fact That \$40,522,240 Is Invested in Building in 196 Cities—Would Draw From Nearly a Third Total Population.**

## FAIRBANKS FIGHTS TRIANGLE RE-ISSUE

**Alleges Old 'D'Artagnan' Film Is in Unfair Competition**

The bill in equity filed in the Federal Court by the Triangle Film Corporation, Film Distributors' League, Inc., and the Alexander Film Corporation against the Douglas Fairbanks Pictures Corporation and the United Artists' Corporation may result in Federal Trade Commission counter proceedings by the defendants on the ground of unfair trade competition. The suit concerns the new Fairbanks picture, "The Three Musketeers," which the plaintiffs allege to be an imitation and copy of Triangle's "D'Artagnan," copyrighted January 27, 1916. The picture was originally produced by the New York Motion Picture Corporation, directed by Tom Ince, with Orrin Johnson in the stellar role, supported by Louise Glaum and Dorothy Dalton. The plaintiff asks for an injunction and an accounting of the profits from the Fairbanks picture's exhibition at the Lyric.

O'Brien, Malevinsky & Driscoll, counsel for the defendants, state that Tom Ince is just as anxious not to have the Triangle picture released as are the defendants because of its unfair trade competition, and the attorneys cite the William S. Hart test case, when the Federal Trade Commission enjoined the W. H. Productions from releasing some 35 old Hart twin reels under new titles with alleged intent to mislead the public into thinking they are new pictures. Similarly the Triangle picture was not originally titled "The Three Musketeers," but "D'Artagnan," and any intention to title it as formerly will bring about action by the defendants.

## EASTMAN'S ANNOUNCES

**Reorganizing New York Company—Variety's Report a Year Ago**

Rochester, N. Y., Sept. 7.

The announcement that the Eastman Kodak Company is to acquire a number of film laboratories in various sections of the country confirms an intimation to that effect printed in Variety about a year ago, but which was emphatically denied by officials of the company. At that time Variety stated that it was learned that the Eastman company was considering such a move, which would prove that Variety's information at that time was correct. It is the intention of the company to enter the field of printing and developing picture films for the trade.

Now comes the announcement that the Eastman Kodak Company of New York will increase its capital and will be reorganized, a move decided since the settlement of the government suits. It is declared the powers of the company are to be extended in a certificate filed amending its corporate powers.

Coincidentally it is announced the company has acquired three laboratory plants, the G. M. plant on Long Island, the Paragon and the San-Jac at Fort Lee, N. J. The first named has a capacity of three and one-half million feet of picture film weekly, the second a million feet weekly and the San-Jac plant, now rapidly being rushed to completion, will have a capacity of seven million feet weekly.

## 'GREAT MOMENT' STAYS

San Francisco, Sept. 7.

For the first time since its initial offering over three years ago, the "Great Moment" picture held over its feature picture for a second week. "The Great Moment" was the film.

Los Angeles, Sept. 7.

Marshall Neilan has been studying the figures compiled by Secretary Davis in Washington on pictures and predicts a return to normal conditions in the industry. He says:

"The figures arrived at by Sec. Davis on building construction throughout the country, disclose the surprising fact that in 196 cities in the United States, containing about 32 per cent of the total population, 426 motion picture theatres have been in the course of erection during the past year at a total cost of \$40,522,240.

"If in 32 per cent of the country 426 theatres have been and are being built, it should be safe to assume that in the entire country there are somewhere in the neighborhood of 1,000 new motion picture theatres.

"It takes a lot of film to supply 1,000 theatres with motion picture entertainment 365 days in the year. If we were to consider these new theatres alone, we would readily see that an increase in motion picture production is inevitable if these houses are to do business. However, when we consider the fact that during the past four or five months production has been at a low ebb with many of the studios on an absolute non-productive basis and others working on a minimum output schedule it is obvious that this limited production will have to be made up in the near future.

"The above in addition to the fact that many of the theatres that have been closed for the Summer will open for the fall season shortly, must force producing activities here back to normalcy. True, the market of available releases has exceeded the demand but this condition is practically eliminated as disclosed by the fact that practically every picture that has been worth while and that has been finished during the past few months has been released shortly after completion of the picture. The fact that these pictures were released in the hot Summer months when it would have been better to hold them up until the fall, and substitute weaker pictures in the meantime, indicates that the supply for pictures even in the lull of Summer business when the demand is limited did not exceed the call for bookings.

"With this equality of supply and demand established during the poor season of the industry it must be obvious that with the opening of many new theatres and the rush of the followers of the screen again evident at the box-office the producing business will have to increase its output materially.

"Many of the theatres that are about to open are first-run houses that will only show a production if it has been shown nowhere else in their territory. Every time such a theatre is built in a city it means that another picture will be needed. Even the smaller theatres try to obtain production as soon after release date as possible. Most of these new theatres will not be satisfied to wait until the others have already played the picture before they can get them. They will want new pictures. The motion picture producing industry of Los Angeles must supply these pictures. Again the figures from Washington stand out as authentic rebuttals to the calamity howlers within the ranks of the motion picture producers."

## OPERATORS STRIKE?

Kansas City, Sept. 7.

According to officials of the Kansas City Motion Picture Operators' union, a general strike of all operators in the city is contemplated for the purpose of forcing a number of small suburban houses to operate as closed shops.

It is claimed that 16 small houses have been using non-union operators despite the demand of the union and it is these houses that is causing the threats.

## Keaton Is Ours!

*No longer a prospect—  
Now a Gold mine!*

BUSTER KEATON now starts where other comedians leave off. You know of his rapid rise to the place where his comedies are featured on every program. First National, through a special arrangement with Joseph M. Schenck, will release six Keaton comedies during the coming year on an independent basis (not sub-franchise plan). They will be in two groups of three each. You can contract for the first three as a series or each release separately. Nothing funnier made! Get busy!



**His first, First National  
Is Now Ready!**

JOSEPH M. SCHENCK

presents

# BUSTER KEATON

in

## "The Playhouse"

Written and directed by  
Buster Keaton and Eddie Cline

A First National Attraction



*That's another reason why*

*There'll be a Franchise everywhere*

CHARLES J. FREEMAN

MIKE LEVY

# Freeman & Levy

Booking With The

## Marcus Loew

And All

### Independent Circuits

---

Suite 417 Romax Building

245 West 47th Street

New York City



# VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXIV. NO. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 16, 1921

40 PAGES

## BROADWAY BAD

### SOCIETY LEADERS' MILLIONS TO BACK BETTER PICTURES

Arbuckle Scandal's Effect—Connick Reported Engaged—Ford's Plan—Charles Coburn's Sister—De Luxe Films in Private Club Circuit.

Standard Oil, Harriman and Astor money, under the supervision of H. H. Connick, due to leave the Famous Players' organization, where he has been serving as finance chairman, Oct. 1, is going into pictures millions strong, if inferences to be drawn from the activities of Mrs. Vincent Astor, Mrs. Oliver Harriman, Mrs. George D. Pratt and Charles H. Sabin, president of the Guarantee Trust Co., are properly reduced to conclusions.

These interests on the one hand, and Henry Ford on the other, are known to have been considering for a considerable length of time schemes designed to take the business of purveying amusement to the masses, at least in part, away from those at present in control.

The breaking of the Arbuckle scandal in San Francisco with such shaking force, meanwhile, according to a downtown banker, has made the present a propitious moment for action.

"Until this frightful scandal is over and settled," he remarked, "it will be almost impossible for the people now in control of pictures to borrow money or even carry on with any certainty. No one can gauge at the present."

(Continued on Page 26)

#### STATE'S PROFIT

\$13,000 Reported as Net Last Week for Loew's New House

Despite that the expenses of running the new Marcus Loew State Theatre are considerably in excess of what they will be when the house has been running for some time, it recorded a profit last week of over \$13,000.

The house is filled daily from noon to midnight.

### WOODS AT APOLLO; VAUDE AT WOODS'

"Demi-Virgin" Has Harris Time For Next Week in Erlanger House

Atlantic City, Sept. 14.

Through a quick shift early this week the A. H. Woods new production, "The Demi-Virgin," will play the Apollo next week, taking up the time there held by Sam H. Harris.

The Woods piece was first mentioned for Woods. Through the shift the Woods will probably play vaudeville next week, possibly Shubert vaudeville, and if not, Sablosky & McGuirk will put in a bill, with the chance Shubert vaudeville may continue there at \$1 top.

The Apollo is booked by A. L. Erlanger.

(Continued on Page 7)

### WORST LEGIT SEASON IN YEARS

No Real Hits in Flock of New Plays—Business on Unheard Low Level—Nothing Ready to Succeed Flivvers.

#### THEATRES ABEGGING

The legitimate season is off to the slowest start since the war. Broadway with over 55 houses has but 40 attractions. Failures have been frequent even this early and a majority of the new offerings are so weak more shows would have been withdrawn were there succeeding attractions to replace them. Among the present group are very few, if any, new real hits. Business generally is as bad as possible and several pieces are hanging at a heavy loss. The gross last week went as low as \$1,300.

(Continued on Page 5)

### BROADWAY'S FIRST NON-EQUITY CAST PLAY WILL BE "THE FAN"

12 Principals, 10 Having Scratched Clause 18 in Equity Contract Form—Two Others, Fidelities—Wallace Munro, Producing.

### TWO MARRIAGES 18 YEARS APART

James Townsend, Seattle Stage Manager, Remarries Leila Dollman

Seattle, Sept. 14.

The recent marriage in Los Angeles is reported here of James Townsend to his former wife, Leila Maud Dollman, whom he first married in 1903. Both had ambitions at that time. Deciding marriage interfered, they separated within a year after the wedding.

Townsend became stage manager of the local Pantages. About three years ago he assumed the same station at Pantages, Los Angeles. Miss Dollman kept on her singing career. Lately she returned to Los Angeles after a concert tour abroad. The separated couple of 1903 carried on a brief courtship and again married.

The presentation at the Punch and Judy Oct. 3 of the new Caillavet and de Flers' comedy, "The Fan," will mark the first direct defiance locally to the Equity. "The Fan" has a cast of 12 players, and Hilda Spong is starred. Wallace Munro is presenting the play as an independent without affiliation with any of the managerial associations. Of the 12 players there are 10 formerly members of Equity, but who have resigned from the association, and the other two players are members of the Actors' Fidelity League.

The 10 former Equity members have scratched the Equity contracts which they signed with Mr. Munro, eliminating the much discussed clause 18, which has been the point of contention within the organization as well as on the outside. With the scratching of this clause the 10 players automatically left the Equity, and from this time on are free agents as far as their engagement in "The Fan" is concerned.

The play will have its initial performance out of town at Stamford, Conn., Sept. 26, and will play the remainder of the week in New England.

(Continued on Page 2)

#### GUS HILL'S OBSERVATION

Gus Hill returned Monday from a 14 days' inspection trip of his road shows that embraced the Pennsylvania, middle west and southern territory. Mr. Hill stated business had started off worse this season, on the whole than any season in the past 30 years.

Unemployment, which reflected itself in bad business with merchants and manufacturers was the principal factor of this season's bad start, in Hill's opinion.

#### Programs and Acts Opening Shubert Houses

The following theatres and programs will open as the commencement of the Shubert vaudeville circuit, next week.

44th Street, New York

Belle Storey

Nonette

George Price

Clark and Arcaro

Barr Twins

Regal and Moore

Jack Conway and Co.

Harper and Blanks

Olympia Desvall and Co.

Donald Sisters

Majestic, Boston

Emily Ann Wellman and Co.

"Florodora"

George Rosner

Nana

Horlick and Scrampa Sisters

Clayton and Lennie

Marie Stoddard

Sensational Togo

Shubert—Crescent, Brooklyn

Low Fields and Co.

Vinle Daly

McConnell and Simpson

Yvette

Fred Allen

Will Oakland

Armstrong and James

Beige Duo

Euclid Ave, Cleveland

Jimmy Hussey Revue

Bert Earl and Girls

Moran and Mack

Joe Jackson

Ruth Brock

Ziegler Sisters

Vine and Temple

Mardo and Duffy

Academy, Baltimore

Bedini's "Chuckles"

Mr. and Mrs. Melbourn

White Way Trio

McCormack and Regay

Permane and Shelly

Musical Spillers

Ford and Truly

# LONDON CLOSINGS AND DEBUTS

## WITH M'KINNEL IN "THE JEST"

Renamed "The Love Thief," Gets Favorable Reception—Production Plans For the Fall—"Sally" and Dorothy Dixon Score.

London, Sept. 14. Among the London openings of first importance is "The Love Thief," the name here for "The Jest" the Italian play produced in New York with the Barrymores. Norman McKinnel was fine as the hero and the play had a good reception at the Comedy Sept. 6. "Woman to Woman" at the Globe Sept. 8 is a problem play full of most improbable situations. It got over through the brilliant acting of Willette Kershaw who gave an exceptionally fine performance and had a brilliant reception.

"Sally" was enthusiastically received at the Winter Garden with Dorothy Dixon a personal success but unsatisfactory to the press in the title role. Grossmith and Leslie Henson were very good.

"Join Jull's Other Island" by Bernard Shaw was successfully revived at the Court Sept. 7.

Closings include "Out to Win" at the Shaftesbury Sept. 24, this ending Courtage's tenancy. Grossmith & Malone will produce "Timothy with Maude" there in October.

"Skittles" finishes at the Apollo Sept. 17 to be followed by F. Nettlefold's production. "Crooked Usage," Sept. 21. "The Uppity Princess" finishes at the Prince of Wales Oct. 30 with Claude Yearsey and De Groot arranging for a transfer to another house. This firm is also arranging to produce the new French musical piece by Edouard L'Enfant. "The Little Girl in Red" and a new costume drama in the autumn.

"The Legion of Honor" at the Aldwych finishes Sept. 16 after less than three weeks' run. "Threads" finishes at the St. James Sept. 17 to be followed with a revival of "The Speckled Band" with H. A. Saintsbury as Sherlock Holmes.

The Adelphi reopens Sept. 30 with a musical version of "Robert Macaire" called "The Blackbird."

### PROTECTION BUY

Dillingham Will Hold Back "Out to Win"

London, Sept. 14. The recent purchase by Charles Dillingham of the American rights to the English meller, "Out to Win" was for the purpose of holding that back from American presentation, it is said.

Dillingham previously had secured "Bulldog Drummond," now among London's leading successes. He intends to produce it in New York and to prevent competition from the "Win" piece, bought that as well.

### MARIE LLOYD ILL

London, Sept. 14. Marie Lloyd, for years England's premier single woman, is ill at her London home. All immediate bookings have been cancelled with no immediate time having been set when it will be possible for her to return to the stage.

### COLIN CAMPBELL'S OPERA

London, Sept. 14. Five hundred stalls and 600 circle seats have been sold for the Carl Rosa season at Covent Garden which opens Oct. 17. A new opera by Colin Campbell called "Thais and Talmac" will be produced during the season.

### Blindness Brings Suicide

Paris, Sept. 14. Because he was unable to endure the idea of rapidly approaching blindness, August Hanel, aged 59, retired actor for several years with the Comedie Francaise, shot himself to death.

### Revive "Coeur Dispose"

Paris, Sept. 14. "Le Coeur Dispose" by Francois de Croisset was revived at the Edouard VIII Sept. 13 with Malavie. Galland, Mmes. Saint Bonnet and Dehon. It was well received as always. The opening was postponed from Sept. 8.

### Gaumont Palace Reopened

Paris, Sept. 14. The Gaumont Palace has reopened.

## NEW INVENTION CHANGES SCENE

### Whole Stage Relighted Into Indian Temple—Actors Redressed

London, Sept. 14. A lighting invention by Adrian Samoloff was shown privately at the Hippodrome Sept. 9 by this inventor. It changes an out-of-door scene to an Indian temple and the dresses of chorus and principals to Indian robes. This is done instantaneously, then back again.

The apparatus looks like a small crane working on a chart. The effects are gained by spectrum analysis and any scenes or costumes can be changed as desired without the scene being touched or artists leaving the stage. The invention will not work in a white light.

It went into "The Peepshow" as an act Sept. 12.

### RISQUE OPERETTA

"Dijoux Indiscret" at the Marjal Sept. 15.

Paris, Sept. 14. Fiers, the former revue producer, has taken the Theatre Marjal and Sept. 15 will mount a risky girl operetta there called "Dijoux Indiscret." He is the author, with music by Daniderf, and Bourillon, former cyclist. Darbelle and Fiers will be in the cast. Other productions are the revival of the operetta, "Poupee," by Andran at the Mogador, Sept. 10, and the Medrano Circus opening Sept. 16 with vaudeville.

### EVENING DRESS PLOT

"L'Homme en Habit" is French comedy, due here

London, Sept. 14. Charles B. Cochran, who will present the French comedy "L'Homme en Habit" in England with Seymour Hicks, will be financially interested in the American presentation of the piece with David Belasco.

The story is written about the troubles of a poor debtor, whose assets have been seized by the sheriff. Under the law he is allowed to retain but one suit of clothes and selects evening dress.

### NORA BAYES SAILING

London, Sept. 14. The Olympic leaving Southampton today will have on board Nora Bayes, who is returning to the States, to open Shubert vaudeville with herself as the headliner at the Apollo, Chicago, Sept. 26.

On the same boat is Mrs. Harry Green.

### RESTAURANTS ONLY OPEN

Paris, Sept. 14. With the closing of the Ambassadeurs and the Alcazar, all the resorts on the Champs Elysee have shut excepting the restaurants. The withdrawals came exceptionally early this season.

The Ambassadeurs revue has been removed to the Concert Mayol.

### Raymond Opens in Paris

Paris, Sept. 14. Raymond, the illusionist, has taken the Apollo for a month by arrangement with the lessor, Goldberg. He opened favorably Sept. 9.

### SAILINGS

Sept. 6 (Cherbourg to New York), Mme. Fili, dancer (returning) (Orbito).

Sept. 21 (New York for London), Barney A. Myers (Baitie).

Sept. 14 (London to New York) Karyl Norman (Olympic).

Sept. 15 (London to New York), Langford and Frederick (Empress of France).



Get a lot of old copies, put a lot of old blocks away, leave the telephone number and try to get the spot changed and try and come back by the tube. Have tall, thin glasses, Billy will get the White Rock. It's better if you've got an extension phone. Get a whole lot of fella— you gotta keep putting them away for the summer.

Then phone at once to Clark, but still if you tell that to people they say you're crazy, so the only thing to do is to ignore 'em.

**FRANK VAN HOVEN.**

### SECOND MONTE CARLO

Mexican Government Contemplates Huge Resort Just Off California's Coast

San Diego, Cal., Sept. 14. Announcement has been made the Mexican government is inviting bids for the construction of a breakwater, docks, amusement pavilions and a big hotel on the Coronado Islands, lying about 18 miles south of this city. The islands, belonging to Mexico, are at present barren; their only habitations being seals, sea birds and rattlesnakes. For years a local boat company has made semi-weekly sightseeing trips to the islands, and in times past they have been used as a "half-way station" for the smugglers who were helping contraband Chinese to enter this country.

The plans contemplate turning the islands into a second Monte Carlo, with amusement concessions of all kinds. The main hotel, it is estimated, will cost \$1,000,000.

President Obregon of Mexico has and representatives going over the project, including a visit to and careful survey of the islands. The close proximity of the islands to the California coast would ensure a heavy patronage from American tourists.

Among those interested in the big plan is Wirt G. Bowman, of Nogales.

### TOMMY DAWK, DIRECTOR

London, Sept. 14. It seems to have been unknown on your side that Tommy Dawk is now managing director of the Gaiety and Adelphi, for their owners. The houses were formerly managed by the defunct firm of Grossmith & Laurillard.

The Gaiety is playing the deCourville piece, "Pins and Needles," while there is a new play preparing for the Adelphi.

### PAVILION'S PIER BURNED

London, Sept. 14. The Pavilion's north pier at Blackpool was totally destroyed by fire after the orchestral matinee Sept. 11. The firemen cut the pier in two to isolate burning buildings and let it burn out as impossible to save.

All instruments, valued at thousands of pounds, were lost and also the pier's music library. The total damage is estimated at 40,000 pounds.

### BROADWAY'S FIRST

(Continued From Page 1) before coming to the Punch and Judy, replacing "March Hares."

In addition to Miss Spong those leaving the actors' labor union are Eva Leonard, Boyne, Rosalie Mathieu, Billie Bellaire, Margaret Dumont, Ian MacLaren, Walter McEwen, Harold Heaton, E. H. Weaver and Kraft Walton. Basil West and J. A. Osborne are the members of the Fidelity.

As soon as the production of "The Fan" is under way Mr. Munro will start recruiting a company along the same lines to support Helen Freeman in "The Great Way," a dramatization of a novel of the same title being published by Mitchell Kennerly.

# INSIDERS BUYING IN LOEW; FAMOUS STRONG UNDER TEST

Theatre Company Interests Reported Discounting Improved Situation—Price Above 14—Thursday Quotations on Famous an Index.

The stock market features of the week in the amusement issue were the continued strength of Loew and better than 14 and the sustained vitality of Famous Players around its new high of 61.

Trade and ticker gossip around Times square credited the advance in Loew stock to brisk inside buying by interests identified with the company which were described as at work discounting an improved situation within the concern consequent upon the encouraging state of box offices at the reopening of the theatrical season and the impressive showing of the new State theatre.

Late last week Loew got into new high ground at 14.5-8 and held that level for the Friday, Saturday and part of the Monday sessions. Late Monday a minor reaction set in, carrying quotations down a point to 13.7. This doubtless came from the wiping out of part of the old small speculative account of discouraged longs and should tend to reduce one of the obstacles in the way of a major advance in Loew.

### Getting Out

When Loew started at 22 on its big break to 10 there was a lot of speculative buying all the way down. For example a typical case was that of a showman who thought the bottom had come at 14 and bought 100 there. When the price struck 12 he had to buy another 100 to even his coat at 18 average. The same operation took place at 16. Now the speculator had 300 shares which averaged him \$12 a share plus commissions.

This was about the middle of June just before the passing of the Loew dividend and the speculator has had something like \$3,000 tied up and has been anxious ever since to get out on an even even as possible. The same situation applies to a great number of Times Square players and a great many of them seized the opportunity this week to bow out, bringing a considerable amount of pressure on the selling side. That this phase of selling was accomplished with so little disturbance to the upward course of the issue is an impressive demonstration of underlying vitality of the stock. Offerings were readily absorbed and the closing out of the little fellows brought about only a one-point dip followed by a prompt recovery.

### Tip That Flopped

Famous Players showed a like forward looking tendency. A tip was out in Times Square Monday that the price was headed for a drop from Saturday's 50 to 54 on the day, based apparently on the Arbuckle affair in San Francisco. It was figured that the material the Coast scandal put into the hands of reformers would furnish ammunition for a bear raid on any film stock, but nothing of the sort developed. Prices were steady within the narrow range between 60 and 57 in active trading.

The ticker was being watched pretty closely Wednesday with the idea that if there was any considerable short account outstanding, it would probably retire and this turned out to be the case. Opening at 58, off 3-4, quotations advanced to 60, within a point of the best on the movement, and hung around that level for the rest of the day.

There has been a division of views on the extent of the short account ever since the regular dividend was declared. While the payment was in question there was an enormous amount of short selling, so that the borrowing rate was cut to a premium of one-sixteenth (payable to the borrower instead of the ordinary practice of the lender of stock paying the borrower at the rate of 5 per cent.) This situation ordinarily indicates an oversold condition. How much of this outstanding short account had been evened up in the advance from 54 to 61 was a matter of debate.

### Selling "Ex"

If any large volume of short contracts was still out it would seem likely that they would be covered on Wednesday because the stock sold "ex div." on Thursday and short sales car-

ried over that day would call for the payment to the holder of the short contract of the \$2 quarterly dividend by the seller. The seller could only avoid this impost by covering on Wednesday, and presumably the short side was pretty well covered by the close of that session.

That being so, the Thursday opening would give a pretty fair line of the immediate future of the stock. Buying from Thursday on would be based on the probable action of the board in reference to the next dividend. The Oct. 1 payment being out of the way, buyers would concern themselves with current business and its effect on the condition of mid-November when the directors will act on the disbursement for the Jan. 1 quarter. Nominally the Thursday opening should come two points off from the previous close, representing the \$2 difference of the dividend. After that actual trading would be expected to establish the level in the give and take of bullish and bearish opinion. At this writing (late Wednesday) interest centered on the following day's developments. Professional market opinion looked for a minor decline late this week, but Famous Players supporters have shown such aggressive determination for the last month that this opinion was by no means unanimous.

### Orpheum Down

Orpheum also was selling, "ex" Thursday, but its tendency was downward, indicating pretty clearly that there is little or no short account outstanding. In the week covered by this report about 2,000 shares of Orpheum have changed hands in New York and a little more than half as much in Boston and Chicago. Late prices were off 2 1/2 points from the best of last week. On the surface this would indicate no outstanding short contracts and a disposition on the part of smaller holders to liquidate stock and dividend, both. Orpheum common carries a payment of 50 cents a share due Oct. 1 on stock of record Sept. 15 and so was due to come one-half point lower Thursday.

Curb issues were nominal. Goldwyn came to the fore Monday with sales of 1,100 at 3-3.8, off 1-8, while several small lots of Griffith changed hands at 6 1/2. This level for Griffith represents an improvement of more than a point, but the smallness of the dealings robs them of great significance. Apparently, however, there is some demand based on the production activity at the studio and a favorable view of the prospects of the new picture now approaching completion.

The summary of transactions Sept. 14 inclusive is as follows:

STOCK EXCHANGE									
Thursday—Sales.	High.	Low.	Last.	Chg.	Thursday—Sales.	High.	Low.	Last.	Chg.
Fam. Pl.-L.	53.00	57 1/2	56 1/2	—	Loew, Inc.	42.00	44 1/2	44 1/2	—
Do. pf.	100	79 1/2	79 1/2	—	Orpheum	50	51 1/2	51 1/2	—
Loew, Inc.	42.00	44 1/2	44 1/2	—	Boston sold	50	Orpheum at	20 1/2	21 1/2
Orpheum	50	51 1/2	51 1/2	—	Chicago 100 at	21 1/2			
Boston sold	50	Orpheum at	20 1/2	21 1/2					
Chicago 100 at	21 1/2								
Friday—									
Fam. Pl.-L.	53.00	59	58 1/2	+1 1/2	Loew, Inc.	42.00	44 1/2	44 1/2	—
Do. pf.	100	79 1/2	79 1/2	—	Orpheum	50	51 1/2	51 1/2	—
Loew, Inc.	42.00	44 1/2	44 1/2	—	Boston sold	50	Orpheum at	20 1/2	21 1/2
Orpheum	50	51 1/2	51 1/2	—	Chicago 100 at	21 1/2			
Boston sold	50	Orpheum at	20 1/2	21 1/2					
Chicago 100 at	21 1/2								
Saturday—									
Fam. Pl.-L.	53.00	59 1/2	57 1/2	+1 1/2	Loew, Inc.	42.00	44 1/2	44 1/2	—
Do. pf.	100	79 1/2	79 1/2	—	Orpheum	50	51 1/2	51 1/2	—
Loew, Inc.	42.00	44 1/2	44 1/2	—	Boston sold	50	Orpheum at	20 1/2	21 1/2
Orpheum	50	51 1/2	51 1/2	—	Chicago 100 at	21 1/2			
Boston sold	50	Orpheum at	20 1/2	21 1/2					
Chicago 100 at	21 1/2								
Sunday—									
Fam. Pl.-L.	53.00	60	58 1/2	+1 1/2	Loew, Inc.	42.00	44 1/2	44 1/2	—
Do. pf.	100	79 1/2	79 1/2	—	Orpheum	50	51 1/2	51 1/2	—
Loew, Inc.	42.00	44 1/2	44 1/2	—	Boston sold	50	Orpheum at	20 1/2	21 1/2
Orpheum	50	51 1/2	51 1/2	—	Chicago 100 at	21 1/2			
Boston sold	50	Orpheum at	20 1/2	21 1/2					
Chicago 100 at	21 1/2								

## PEGGY O'NEIL

SAVOY THEATRE, LONDON  
2nd YEAR



# SPECIAL ADDED STATE TAX HITS CONNECTICUT HOUSES

Levy in Effect September 1—In addition to Federal Levy—Makes 15 Per Cent. in All—Only State in Union to Impose Duty.

New Haven, Sept. 14. The special state tax that imposes 15 per cent on admissions to all places of amusement, effective here Sept. 1, has reacted on theatrical business throughout the state. The levy is in addition to the federal admissions tax, so that every person must pay 15 per cent over the admission scale for theatres of all classes. In addition to the amusement tax the new law also provides for a tax of one cent on every gallon of gasoline purchased by motor car drivers.

Connecticut is the only state in the union that has levied a special tax on amusement admissions, and the dual tax on theatre tickets is far from popular. Especially is the state's 5 per cent levy opposed for picture house admissions.

Prior to the passage of the new state admissions tax bill, managers in all Connecticut cities vigorously protested. It was first proposed to make the state tax 10 per cent, which would have doubled the present federal tax, but protests accomplished a reduction to 5 per cent. Many petitions signed and sent to the governor had no effect in his decision to sign the measure.

Theatre managers, it is understood, will oppose the continuance of the new state tax and will fight for its withdrawal at the next session of the legislature.

## CIRCUS' BEST WEEK

Barnum-Ballev Show Did \$186,000, Following Philadelphia

The biggest gross business of the circuses on the road this season, if not of all seasons, is the gross reported for the Ringling Brothers, Barnum and Bailey show for the week after leaving Philadelphia. The circus did \$186,000. Among the stands on that week were Washington and Baltimore. The show had a two-day stand in Washington and is said to have taken in \$70,000 there.

The Ringling circus got its big start at Madison Square Garden, New York, where it opened, remaining nearly five weeks and drawing close to \$500,000 in that time.

## CONTRAST!

Comparative Records of Show and Picture in Bronx

The Jean Bedini show, "Peek-A-Boo" at the Bronx once-a-house last week did a gross of \$5,285.

The week before in the same theatre Fox's "Over the Hill" film did nearly \$13,000.

## COMMONWEALTH DEFICIT

"March Hares" has been playing at the Punch and Judy theatre under the commonwealth plan. The Shuberts wanted to close the show after its brief engagement at the Bion, but the company begged to be allowed to take it over, to which the managers consented, withdrawing from the venture.

The actors and Stage Manager Gilmore clubbed together to guarantee the rent of the Punch and Judy, and at the end of the first week not only received no salary, but were called upon for their share of the deficit.

## ARCADIA PICTURES AT \$1

The new B. S. Moss Arcadia, adjoining the Bush Terminal Building, 42nd street, between Broadway and 6th avenue, will open on or about Oct. 15. Capacity 700. The Arcadia will play a picture policy at \$1 top. All of the seats are on one floor.

The house will have a large orchestra.

## Dancer Ordered Out of Town

Buffalo, Sept. 14. Jean Newman, a dancer at the labor carnival, was convicted and ordered out of town by City Court Judge Mann. Members of the vice squad testified that the girl was a disorderly person, having the bartender at the hotel act as "capper," and referring guests to her room.

## EMBEZZLEMENT SUIT

Plaintiffs Seek to Dissolve Wits and Fingers Studios

The principals of the "Wits and Fingers Studios," the theatrical costumers and scenic artists, are involved in a \$27,000 embezzlement suit, according to an action begun by Peter Larsen, James Reynolds, Michael Carr and Blanding Sloan, against Robert Houston, charging the defendant with diverting and misappropriating that sum of money. Houston is a nephew of Col. Sam Houston, of Texas, of Civil War fame.

The "Wits and Fingers Studios" is responsible for the costumes and settings of the Greenwich Village and Ziegfeld's "Follies" productions, Max Hart, the agent, being also financially interested therein.

The plaintiffs ask that the quintuple partnership be dissolved, an injunction issued, an accounting be rendered by the defendants, and that a receiver be appointed.

Reynolds at present is touring Europe consulting the continental libraries on historical data for some pageantry costumings and designs.

## TRENTON'S SUNDAYS

Sheriff with 100 Deputies Sends Managers to Court

Trenton, N. J., Sept. 14. The efforts of the local theatre managers to give Sunday vaudeville shows have temporarily been discontinued until the legality of the Sunday performances is determined in court.

For the past two Sundays vaudeville has been attempted in several houses, the sheriff taking steps to stop the performances by swearing in 100 special deputies to watch the theatres and make arrests for alleged violation of the Sunday closing law.

The managers have taken the matter to court to secure an injunction restraining the sheriff from interfering, the Director of Public Safety having sanctioned the move. The local vaudeville houses will play pictures this Sunday and until the matter is settled in court.

## WHITEMAN'S PRICE

Orchestra Leader Wants \$3,500 Weekly from Salvia

Negotiations are on between Paul Salvia and Paul Whiteman for a continuation of Whiteman's orchestral contract with the Salvia restaurants from May 1 next. The Salvia group want the bandmaster for a term of five years from that date.

Whiteman asks \$3,500 weekly if renewing his agreement. He is now receiving from the Salvias \$2,500 a week.

## BABE RUTH WON'T

Babe Ruth has refused to accept a 16-week big time route at a reported salary of \$2,500 weekly.

Ruth had been offered to the booking men for some time by Jimmy Dunedin, the agent, who is a life-long pal of Ruth. When the King of Swat was informed he would be presented in vaudeville by someone else, he refused to sign the contracts submitted to him.

According to friends of Ruth, he wasn't over-anxious to play vaudeville engagements, as he has a magnificent offer to take a ball club to Cuba this winter. He listened to the pleadings of Dunedin on account of the long friendship existing between them.

## PHILLY OPENS POORLY

Philadelphia, Sept. 14. The Philadelphia small time houses opened poorly last week. None made a showing that it will speak of.

One of the largest small time houses here played on the week to a gross less than 50 per cent of the same week last season.

## 1 VAUDEVILLE ACT CLAIMED BY TWO

Gallagher and Shean in Dispute Between Keith's And Shuberts

The Keith and Shubert offices are girding their loins for the coming legal battles to result from the efforts of both sides to corral vaudeville material.

One of the first that may be decided by the courts is the Ed Gallagher-Al Shean act, which both sides claim. Gallagher and Shean are now playing for the Keith Circuit, at the Riverside this week. Next week they double the Colonial and Palace (Keith's).

Arthur Klein, Shubert vaudeville booking man, claims a contract with Gallagher and Shean that will cause the Shuberts to seek an injunction to restrain them from continuing their Keith dates after Sept. 19, the official Shubert opening date.

According to those concerned, Shean was empowered by Gallagher to seek a production engagement for the pair. Gallagher was still v. Joe Rolley at that time. Shean made the rounds of the production offices, finally securing a hearing from the Shuberts, who promised them a production engagement to open Sept. 1.

After Gallagher and Rolley dissolved partnership, Gallagher and Shean decided to do their present act and fill in the wait to Sept. 1 with vaudeville dates. The act went over so strongly the Keith people are reported to have offered the team \$850 weekly.

According to the report the Shuberts countered with a \$1,000 offer for their vaudeville circuit which Gallagher refused on the ground they had originally approached Shubert to get out of vaudeville.

Gallagher and Shean are said to claim that when the Shuberts failed to exercise the production option on their services by Sept. 1 they automatically cancelled their contract.

Both factions are preparing to battle in the courts for the services of the act.

## BEARDED LADY STUNG

Seeks Jail Sentence for Horse Theft and Gets Too Much

Wilmington, Del., Sept. 14. Mrs. Jennie Ferris, 40 years old, has just finished a jail sentence of 10 months and faces another year's imprisonment, because she wanted to cultivate a beard and be a circus freak.

She had herself arrested purposely last November by deliberately stealing a horse. The idea was that she would get a sentence until June or thereabouts, and in the meantime could devote herself exclusively to cultivating the chin alfalfa. Then she would get a circus job.

First she stole a horse at Millville, N. J. She was taken into custody, but the authorities only smiled on the theory it was a bearded lady's horish prank and turned her loose. Making a living is distracting if you want to devote yourself to beard culture, so Mrs. Ferris went into horse stealing in a professional way.

She lifted one in Chester, Pa., and a few days later acquired another here. She was arrested on the Chester theft and sentenced to 10 months. Now that sentence is over and she has been rearrested for the local operation, and may go back to the hoosgow for another term.

Ten months of incarceration and intensive face landscape gardening brought five inches of beard. She once had a beard of 17 inches.

## JOLSON SAYS, 'NO VAUDE'

"There's not enough money around to induce me to play vaudeville," said Al Jolson this week, referring to the report given out by the Shubert forces that Jolson would be a volunteer headliner for the first few weeks of the Shubert vaudeville, pending his appearance in a new production.

In the bills for the Shubert houses sent for next week, Jolson's name does not appear.

## CHAS. K. HARRIS ACT

Chas. K. Harris, songwriter and publisher, is preparing an act for vaudeville. Harris is to be billed as "the man of a 1,000 songs." He is to be assisted by a male singer and pianist. In addition to singing Harris will play the piano and banjo.

The Pat Casey office is to handle the act.

# SHUBERT OPENINGS MAY TAKE IN 8 MORE STARTING SEPT. 26

Booking Offices Won't Confirm Reports—Preparing Follies From 'Burlesque For Afterpieces—Five Shubert Houses Open Monday.

## CANTOR REVIEWS PALACE, CHI., SHOW

Star of 'Midnight Rounders' Realizes Wish

Chicago, Sept. 14. I have read the various criticisms in Variety for the past 10 years. "Breathe there an actor with soul so dead, I wish I could review a vaudeville bill—I'd show 'em." I have just witnessed the performance at the Palace theatre and have been granted the privilege to write up the show, so here it goes.

Of course, Monday matinee at the (Continued on page 36)

## NO SALARY

Neighboring Manager Pays Acts at Newcastle, Pa.

Newcastle, Pa., Sept. 14. The six acts comprising the last half show last week at the Grand opera house failed to receive salaries. A vaudeville manager in a neighboring town hearing of the acts' predicament, went on to Newcastle and paid every one in full. The Shea & McCallum Agency of Cleveland booked the show into the G. O. H.

The acts concerned in the bloomer were Carson Trie, "On the Mississippi," Leach-Quinlan Trie, Neil McKinley, Payton and Ward and Tom Moore and Girls. The salary list totaled in the neighborhood of \$1,200, defrayed by the manager who came to the rescue. The generous manager in the nearby city prefers to remain incog.

## CARNIVAL MAKES THIEF

Boy Embezzles to Pay the Wheel Swindlers.

Iron Mountain, Mich., Sept. 14. Palmer Barnard, aged 16, was arrested on a charge of embezzling \$148 from his employer to cover his gambling losses at a carnival which played here for a week. The boy was lured by the paddle swindlers, and though his mother had given him only \$2.50 to spend at the show, he was "taken" for \$150.

The clumsy effort to doctor the books was immediately discovered.

## \$1 AUTO

Manager Gives Booker Prize Won at Church Benefit

Harry Padden, booker of the Amalgamated Booking Agency, has received a present of a five-passenger Buick automobile from C. E. Whitehurst, owner of several Baltimore houses.

Whitehurst won the car for one dollar at a church benefit held at Lake Pleasant, N. Y., and turned the car over to Padden. The latter books the vaudeville for several of the Whitehurst houses.

## \$1 AT SHUBERTS' APOLLO

Chicago, Sept. 14. The announced scale of Shubert vaudeville here, at the Apollo, is \$1 top. That scale will prevail all over the orchestra, right down to the front row.

The leasing arrangement between A. H. Woods and the Shuberts for the vaudeville was finally closed, with "The Midnight Rounders" given the first three weeks at the opening of the season, prior to the vaudeville start.

## SHUBERTS BOOK STOREY

The Shubert vaudeville this week engaged Belle Storey to play over the time. Miss Storey's last appearances were in the Hippodrome productions.

The opening of Harry Lander's American tour under the William Morris management will be Oct. 18, at the Lexington opera house, New York.

While the bills have been announced for five Shubert vaudeville houses to open next week (house and bills published elsewhere in this issue), the Shubert booking office this week would not comment on the report that eight more Shubert theatres will become vaudeville houses, starting Sept. 26.

Neither would the Shubert offices announce any theatres opening Sept. 26, although the Winter Garden, New York, has been set for that date.

While the Shuberts withheld their Sept. 26 openings, it was reasonably certain Wednesday they had also decided upon the following houses to start on that date (or the Sunday just before):

Apollo, Chicago; Strand, Louisville (Continued on page 25)

## CARNIVAL RIOT

Auto Raffle Starts Trouble—Racial Battle Follows

Chicago, Sept. 14. A murderous riot in Chicago terminated a carnival operated under subsidy of the East End Business Men's Association on the South Side. This outfit, following the current fashion, made a proposition attractive to the neighborhood merchants, promising to draw crowds to the locality, and the business men engineered the permit.

An automobile was put up for raffle, tickets being pushed all through the week. When the raffle took place the car went to an obvious shill, an attaché of the show. One Homer Samuels, who thought he had some rights in the car, started an argument and was beaten up and shot. The police reserves were called out to handle the riot that followed when sympathizers wrecked the carnival and tore its properties and tents to bits.

The neighborhood is in the heart of the negro district. But the carnival had drawn from distant sections, and hundreds of whites were in the melee. As a result a race battle followed the disturbance and shooting and slugging continued through the night. The auto was taken from the grounds under police guard, and, as far as is known, was not given to anyone.

## BALTIMORE WAITS

Watching for Shubert Vaudeville Next Week.

Baltimore, Sept. 14. The advent of Shubert vaudeville locally is awaited with much interest by those in the theatrical field. At present the question of the headliner for the coming week at the Academy is what is puzzling the wise ones. As yet there has been no announcement of what the show is to be other than "Shubert vaudeville" coming from Charles McLintock, the local Shubert representative. He stated the strength of the show would not be divulged until the last minute so that the Maryland (opposition) would not be able to top the opening bill with an unusual feature.

At the Maryland Eddie Foy and his family are heading the show for the coming week. An estimate of the cost of next week's Maryland bill made locally places its cost in the neighborhood of \$9,000.

The local Loew house, the Hippodrome, with George McDermott managing, is just riding along at the same pace while the Garden is doing the same. The latter plays pop vaude booked through the Amalgamated. Both of these houses seem to have an established clientele that will not be affected by the Shubert invasion.

The alterations that are being made at the Academy by the Shuberts are said to cost \$25,000. It is not figured here that the house will prove a success as a vaudeville theatre. It has never been a substantial winner. While it is "just around the corner" from the Maryland it seems to be over the line that is traveled by the regulars. Five blocks removed from the shopping district, where all the big picture houses are located, does not make it look any too good a stand for matinee business.



# SHUBERTS' SMALL TIME DEP'T FOR INDEPENDENT HOUSES

**Negotiating For Two Brooklyn Theatres—May Start After Regular Circuit Is Operating—Glynn & Ward Also Possible.**

● The De Kalb and Halsey houses in Brooklyn are reported as being angled for by the Shuberts with the idea of installing them as two units in a family or popular priced booking department, to be inaugurated after the two-day Shubert houses are operating.

The Brooklyn houses are now booked by Abe Frankenthal agency with a split week small time vaudeville policy. According to the report, the Shuberts have been offered both houses. If the deal is closed, they will take in other houses now booked through independent agencies in Greater New York.

This will oblige the creation of a separate department to handle that type of entertainment. The Shubert two-day policy will have the shows travelling intact which would prevent them playing anything but full week and two-a-day stands according to the contracts.

The Astoria, L. I., the Glynn & Ward house opposition has been reported as another possible Shubert starter.

It is said the independents agents' inability to get feature attractions is influencing the outside houses toward a Shubert affiliation.

## ROSE DEGNER DENIED

**Judge Refuses Her Claim for Alimony and Counsel Fees**

Rose Degner's motion for \$100 weekly alimony and \$2,000 counsel fees in her suit against Arnold Degner was denied last week by Justice Martin in the Supreme Court. Both principals are well known to the profession, operating a delicatessen shop on Seventh avenue and 54th street. The plaintiff charges that her husband accused her of being untrue to him, and accordingly retained House, Grossman & Vorhaus to bring suit. Kendler & Goldstein are acting for Degner.

The judge's opinion reads: "Motion for alimony and counsel fee is denied, but not on the merits, the plaintiff's counsel on argument having agreed to accept the defendant's statement that the funds heretofore given her are the property of plaintiff, and that she may use them for her own purpose. The custody of the child is not the subject of these motion papers, and ought not to be disposed of summarily."



## GEORGE MORTON

"THE BLACK DOT,"

who is booked by the  
**BURT CORTLEYOU AGENCY**  
for the entire season of 1921-22.

## PAN LOSES

**Rae Samuels Awarded to Keith Circuit by V. M. P. A.**

The V. M. P. A. decided against the Pantages Circuit in its complaint regarding Rae Samuels, and ruled she must play her Keith route as contracted.

The New York Pan representative had negotiated with Miss Samuels, following which he wired Pan her terms. The latter wired back an acceptance, but meanwhile Miss Samuels had signed a Keith route.

She notified the Pan office with the complaint following. The Managers' Association, after listening to the evidence submitted by the disputing factions, ruled that as the Pan evidence Miss Samuels had made or received an offer from Pan was not in writing, Miss Samuels was bound by her signature on the Keith contracts.

## CLOCK PUNCHING

**Amalgamated Agency Asks Agents to Register Arrival**

The Amalgamated Vaudeville Agency placed a new ruling in effect this week, making it necessary for all agents doing business with the office to register upon their arrival on booking days.

In the past the agents have crowded around the bookers' desks, with the early arrivals having no preference over the late comers. The present system obliges the agents to go to the booking men in the order of their arrival.

## PLIMMER'S CHAIN SOUTH

The Plimmer office this week gave out a list of the Southern chain of small time split weeks. It will book this season on a basis of five acts to a bill. The time is in the Carolinas and Virginia. Six houses opened Monday and 12 are set for Sept. 20. The six are:

Century, Petersburg, Va., manager Walter Sachs; Orpheum, Portsmouth, Va., Harry Karachnicholes; Orpheum, Durham, N. C., A. C. Earps; Auditorium, Winston, Salem, N. C., C. J. McLane; Trenton, Lynchburg, Va., J. R. Trent; Majestic, Danville, Va., Frank Sohmer.

The others are: Goldboro, N. C., Acme, H. R. Mason; Oxford, N. C., Orpheum, J. P. Harris and E. G. Crews; Rocky Mount, N. C., Palace, J. L. and C. H. Arrington; Wilson, N. C., Wilson, Paul Phillips; South Boston, N. C., Strand, W. H. Ponton; Highpoint, N. C., Orpheum, Burlington, N. C., Victoria, C. L. McIntyre; Newport News, Va., Olympic, C. Crall; Florence, S. C., O'Dowd, M. O'Dowd; Rock Hill, S. C., Star.

## BEACH HOUSES CLOSED

The Brighton, Coney Island, closed for the season Sunday. The house will remain dark throughout the winter.

Morrison's, Rockaway Beach, closed Labor Day.

Henderson's, Coney Island, continues with pop vaudeville, re-established in July as the permanent house policy. Henderson's had big time this season for about four weeks, running from Decoration Day until July 4, or thereabouts, during which period the house lost about \$12,000. With the replacing of the big time with small time acts and pictures July 4, Henderson's immediately jumped into the money-making class, and has been going along strong all summer.

## Lyceum, New Britain, Changes Agents

The Lyceum, New Britain, Conn., has switched its vaudeville bookings from the Plimmer office to Jack Linder.

# INSIDE STUFF

ON VAUDEVILLE

The Shuberts may take on outside vaudeville bookings if the opportunities present themselves. The Shuberts claim they will when their present contracts given for 20 weeks are about to expire. The Shuberts believe they can take up the first 20 weeks of vaudeville playing in their own houses, but wish to exercise the option for another 20 in as many cases as possible. To facilitate the playing of the second 20, outside houses will be booked, making it easier for them to fill in the time. In the instances of exceptional hits on the Shubert time, turns can readily repeat. If the Shuberts adhere to their policy of playing shows intact, that must be moved together each week to another stand, they will be prevented from holding an act for longer than one week on the first trip in any house.

The desire to first play their own acts is about the reason why the Shubert booking office informed some turns under contract to it they could not play Loew's State or other Loew houses in cities where the Shuberts have announced a vaudeville theatre, before playing their Shubert date. In the matter of the State, the admission is 50 cents top and an act billed there at that price, if appearing prior to the Shubert appearance at the 44th Street or Winter Garden, would thereafter appear on a Shubert bill charging \$1.50 or more. Several turns asking around \$1,000 and booked with Shuberts were approached to appear at the State. These acts were more really aimed at in the Shubert notification about the State than the turns mentioned in Variety's story of last week.

The unit idea in traveling shows, as to be practiced by the Shuberts, has developed into an argument among the wise ones as to chance and value. With towns like Dayton to have the same shows played, as a unit, at Chicago or New York and the big towns in between, doesn't appeal as a profitable scheme, through Dayton and other towns of its class being unable to support a show of the same size as may be sent into Cleveland. If Cleveland does \$15,000 with a bill on the week, it will not be expected that Dayton can give over \$4,000 for the same show, regardless of its merit or entertaining quality. Likewise in the unit plan, if nine acts should be sent into Cleveland as a program that unit would have to go to Dayton, though seven acts might suffice for the smaller town. The unit plan, it is said, will tend to keep the Shubert acts tied together, making it impracticable for the Shubert booking office to shift turns at will to provide for an emergency if one should arise through strong competing programs. The arguments are pro and con for the idea, though, and it will probably be given a thorough trial.

The Winter Garden, turned over by the Shuberts for their vaudeville, seats 1,600. About 200 of the seats are in the boxes. The scale there as elsewhere in the Shubert vaudeville house will be \$1 top for all orchestra seats, it is said. The 44th St., New York, opening next Monday, seats 1,400. The Apollo, Chicago, also seats 1,400. While the possible gross at these houses for 14 performances weekly is around \$16,000 each, with the Garden over that figure, \$12,000 weekly in any of them for the first few weeks will be looked upon as good money. The Chicago, Detroit and Cleveland Shubert vaudeville houses are said to have exceptional locations, better comparatively than the Winter Garden, New York. The 44th Street must pull off a main street, Broadway. It is situated about 250 feet west from the Broadway corner.

Though Al Jolson has been reported as a Shubert vaudeville headliner and possibly to open the Winter Garden, New York, there appears to be some policy question over the matter in the Shubert offices. Reports say the division of opinion there is whether it is advisable to play a \$3 production star in a \$1 vaudeville theatre, and then expect he will continue at \$3 or more, in New York or on the road. Up to Wednesday the issue had not been settled though it was then said Jolson would be in Shubert vaudeville, announced as temporary with his show soon to open. While Nora Bayes has been mentioned as the chief item on the Apollo's (Shubert) bill, Chicago, Sept. 26, she may possibly appear at the Winter Garden, New York, on that date instead. Neither was that settled up to the middle of the week.

Virginia Rappe, the girl whose tragic end caused the Roscoe Arbuckle trouble, was well known in Chicago during her younger years. At one time she was reported engaged to marry a prominent theatre man who is now one of the foremost figures in Chicago theatricals. Before that she was the sweetheart of another equally known Chicago showman. She became a camera model in Chicago, and was frequently used in theatre press stunts to which her beauty readily made her applicable. Miss Rappe was a vaudeville "fan" even as a child, and she had a seat reserved every Monday afternoon at the American Music Hall during its Morris tenancy, and thereafter at the Palace.

A woman vaudeville producer of acts is anxious to meet a young tenor of Italian lineage but who goes under an Irish name. She desires to argue with him on professional ethics. Miss Producer engaged the warbler, took him to a tailor and fitted him with a new Tuxedo, which was delivered with instructions he was to wear it for a dress rehearsal called for last Monday. On the way to the rehearsal Miss Producer called at the tailor's on other business and was told the young tenor had been in just before and had exchanged the Tuxedo for a street suit. A receipt for the transaction was placed in evidence.

Censoring in big time vaudeville houses often brings out freak judgment. A recent case happened in Pittsburgh. One act had a line that mentioned several articles, among them, lingerie. The resident manager ordered that word, lingerie, out of the line. The next week the house played as a feature act, "The Lingerie Shop."

## SKITS WITH MUSIC

Arthur Donaldson, the picture star, will head the Lewis & Gordon production of "Love Is Blind," by Joseph Bernard Rethly, a one-act playlet which ran in Young's Magazine last year. George Spink has interpolated a Mexican theme song, the skit going into rehearsal this week under Eugene Sanger's direction. Rika Allen, Derby Holmes and Runa Ilay are in the supporting cast.

"Hands Off," a farce with music written by Frank Bacon (the "Lightnin'" star), Joe McKiernan and Milt Hagen, is slated for fall production sponsored by private capital. The last two named collaborators hail from California, and are better

known as popular songsmiths. Bacon supplied the libretto.

The same trio completed a musical comedy, "Tahoe," which will follow the "Hands Off" production.

## BECK AND SINGER WEST

Chicago, Sept. 14. Martin Beck and Mort H. Singer, general manager of the Orpheum Circuit, are here inspecting their local theatres this week. They will go to Minneapolis and Kansas City, to attend the opening of the new theatres in those cities, which will have policies similar to the State-Lake here.

Upon their return Singer will remain here until the Grand Jury investigation is completed with respect to "graft" levied during the building of the State-Lake theatre. This is expected to take several weeks.



## BERT LEVY

The International Artist Entertainer

**THIRD SEASON NEW YORK HIPPODROME**

**ALEXANDER WOOLLCOTT—New York Times:**

"Once more the whistling Bert Levy draws his famous pictures in that hospitable, neighborly way of his which permits 6,000 people to look over his shoulder at one time!"

**ALAN DALE—New York American:**

"I admire his work immensely. It is well done, and it has a distinct sense of humor." (Sorry you don't like my whistling, Alan—B. L.)

**LOUIS DE FOE—New York World:**

"The reliable Bert Levy was again on hand."

## "SING SING NEWS"

Through the kindness of Messrs. Briggs & O'Neill, owners of the Victoria of Ossining, Mr. Mills, stage director, as well as the artists, the inmates of Sing Sing Prison again had the pleasure of witnessing another vaudeville show Friday evening (Sept. 9).

The first act was Francis and Love, "The Gypsy Wanderers," in singing. The second was Kelly and Whalen, in "A Couple of the Boys." This was a new talking and singing skit and went over exceptionally well.

The third act was Edith Handman, who rendered a few vocal selections. Miss Handman has a charming personality, and knows how to put her numbers across.

The fourth act was Green and Robinson in "The Pest," a very clever team, and they scored a decided hit.

The last act was Sully and Kennedy in "Selling Insurance." Joe Sully's interpretation of an Italian character was a splendid bit and Mat

Kennedy put over two songs in great style.

All in all the bill was a corking good one, for which we wish to express the sincere thanks of the 1,100 inmates to the artists for their kindness in coming here to entertain us.

(Contributed to and published by Variety at the request of the Entertainment Committee of the Welfare League at Sing Sing Prison, New York.)

**Drank Poison, Then Visited Theatre**  
Chicago, Sept. 14.

After drinking poison on the street, Hulda Mell entered McVicker's theatre and asked an attendant if she might sit down and rest. She collapsed and was sent to the County hospital, where she is said to be in a critical condition. Her home is in Saginaw, Mich.

# 'BOOKING DIRECT' NOW POPULAR AMONG ACTS AND KEITH'S OFFICE

**Big Time Agency Booking More Turns Than Ever Without Assistance of Agents—Albee's "Interviews" Doing It.**

The Keith office is booking more acts direct than ever before in the history of the exchange, according to a Keith artist's representative. The situation has caused no little speculation and alarm among act representatives booking through the Keith exchange. According to this source the field is now becoming crowded, the competition among the agents more keen and the acts loath to pay an agent 5 per cent commission when it can make an arrangement direct and get by with a 5 per cent assessment instead of the usual 10.

The situation is said to be due to E. F. Albee's method of interviewing acts with complaints to register. The act is allowed an "audience" with the head of the Keith office, who iron out its differences. If the artist's complaint involves an agent, the act is advised similar misunderstanding can be avoided in the future by booking direct.

While none of the agents can visualize the day when the services of a personal representative will be unnecessary, many are concerned with the increasing number that prefer to negotiate direct.

## OPENINGS DEFERRED

**Bookings for Up-State Houses Suspended Indefinitely**

A number of up-state New York small theatres were scheduled to begin the new season last Monday postponed the opening indefinitely because of the unseasonable heat wave.

Independent booking agents around Times square were notified to hold up contracts for the time being.

## ARTHUR HENRY'S DRAMA

Arthur Henry has entered the vaudeville producing field, with "The Robbery," his initial offering. It is a one-act comedy drama by Clare Kummer, produced at the Punch and Judy last season. Mr. Henry is the husband of Clare Kummer.

Morris & Feil are booking the act.

## Edwards-Brooks, Producers

Ben Edwards and Marty Brooks have organized Edwards-Brooks, Inc., to produce for vaudeville. Edwards will retain his connection with his brother Gus' theatrical enterprises.



To All Production and Vaudeville Artists' Representatives:  
L. B. Maddock Featured and Co-starred

## JACK NORTON

is "Bubbles" because of his confidence in his ability as a Versatile Comedian.

Sept. 12 Sept. 19  
MEMPHIS NEW ORLEANS

## HASN'T ALICE LLOYD

St. Louis, Sept. 14.

The Empress is announcing Alice Lloyd as coming to that house. Not having noticed Variety published such a booking, the publicity representative for Skouras Brothers (who lately took over the theatre) was asked if Pantages had engaged Miss Lloyd. Pantages books the Empress. The press agent stated that he had been so informed but without date given of her appearance.

Pantages is now booking all of his acts into the Empress, the publicist added.

On the information of her theatrical representatives in New York, Alice Lloyd, now in London, has not been booked to date for the Pantages Circuit. Pantages made Miss Lloyd an attractive offer but no answer has been returned. The Shuberts are also understood to be after Miss Lloyd who may return to this side upon completing a contract.

## REVIVING GRANVILLE ACT

"The Star Bout," the former Taylor Granville vaudeville vehicle, is to be revived after a lapse of five years. Granville, who controls the act, and is producing the revival, will not appear in it.

The playlet is being framed for a Shubert route, and will in all probability be followed by the revivals of other Granville acts.

## CAL GRIFFITH RESIGNS

Chicago, Sept. 14.

Cal Griffith, manager of the Orpheum Circuit offices, has resigned and will go to San Francisco, to enter into business with Fred Henderson.

The work done by Griffith will be divided in the future between Sam Thull and Frank Rivers.

## ROCKVILLE CENTER'S 2ND

A newly formed building corporation has started work on a new \$350,000 theatre in Rockville Center, L. I. The project is being financed by the sale of stock locally.

The present Rockville Center theatre owners have started an active campaign against the new house. Pop vaudeville will be the policy for the new house.

## AGENCY GIVING UP

Boston, Sept. 14.

The Louis Walters Agency has notified the houses it has been booking it is retiring from that field.

The Pilgrim, South Framingham; Gardner, Gardner; and Strand, Lowell, Mass., formerly booked by the Walters Agency, are to be booked by the Keith Boston office.

## Olympic, B'klyn, Ready to Open

The Olympic, Brooklyn, reopens tomorrow (Saturday), having undergone renovation following a fire several weeks ago that cleaned out the interior. It will play its former policy of pop vaudeville.

A. D. Morton Pincus is resident manager, and Harry Traub will operate the house, as formerly.

Bookings again independent.

## Strand, Norwich, Vaudeville

The Strand, Norwich, Conn., is playing vaudeville, four acts on a split week.

# "\$4 A DAY A HEAD FOR ACTORS" AT 16TH ST. THEATRE, BKLYN.

**\$8 For Teams, With \$10 Daily Limit—"Turns Accommodated"—Formerly Dance Hall, Called "Tub of Blood."**

The 16th St. theatre, South Brooklyn, resumes playing vaudeville as an adjunct to its pictures next Monday, Sept. 19. The house is booked independently, playing five acts with a daily and two-day change.

It is a sort of try-out house, according to the management, "opposite to nothing," acts frequently go-

ing from the 16th St. to the Prospect, (Keith's) a few blocks away, within a few days of having played the 16th St.

The turns get "coffee and cake" salaries playing the 16th St., this also according to the management, which takes the stand the turns are being accommodated through having a place (Continued on page 36)

## BROADWAY BAD

(Continued From Page 1)

for one of the new shows. Another withdrew with a \$2,100 gross.

That this is a producing manager's year rather than a theatre manager's season is patent. Instead of a theatre shortage, houses will be seeking attractions, if that is not already true. That means the end of house guarantees and will probably lead to a reduction of "stop limits" to the pre-war level. Reports from the road show business seem to be as bad if not worse than in New York.

The quick failures already recorded have resulted in rumors of several major producing firms being in financial trouble. The managers mentioned are known to be on a substantial status and it is believed they will weather the depression without embarrassment.

Some of the active producers in the past have been holding off and the proposed plan of those managers is to wait until later in the fall.

The weakness of Broadway's business is partly blamed on the mediocrity of the offerings, but it is established that several hits are not getting the kind of box office support usually accorded. Seats for any attraction in town can be bought at theatre time either at the box office or in the agencies, which alone is a sign of the times.

The Selwyns after dumping three flops overboard, came back with "The Circle" which is regarded as having as strong a chance for big money as anything yet brought in this season. Sam H. Harris' "Six Cylinder Love," at the Harris, is given first place among the new comedies. It went to \$14,000 last week but should have hit capacity in normal going. "Dulcy," at the Frazer, is also listed as a hit but the balance of the non-musical new arrivals are not high thought of and many withdrawals are looked for during the month. Managements have rooted for cool weather for a real test of attractions and the dissipation of the warm wave early this week should provide the opportunity waited for.

Of the musical shows "Tangerine," the first one, is a hit at the Casino at \$2,500 top, the show going to around \$20,000 last week and showing a steady draw from the start. Next week with the opening of the Music Box, the revue of same name counts as one of the most important premieres in seasons.

In addition to the Music Box Revue, next week's openings figure as class of the new shows to date. "Blossom Time," which attracted much attention out of town last spring, is listed for the Ambassador. "The Return of Peter Grinim" with David Warfield, reopens the Belasco. "Blood and Sand" with Otis Skinner will start the Empire season. "Bluebeard's Eighth Wife" will arrive at the Ritz. "The Man in the Making" comes to the Hudson and "Spring" relights the Princess.

The success of "The Merry Widow" at the Knickerbocker is assured. The revival opened to \$21,000 and should increase to \$25,000 this week, the limited engagement plan working out excellently. Another revival, "The Esquimaux Way," also proved a bullseye at the Lyceum, it getting \$11,000 in seven performances at \$2,500. The ready acceptance of the revivals is an odd crook of the season, since revivals are generally spared for spring.

Both the summer revues, Ziegfeld's "Follies" and White's "Scandals" have slipped badly in the last three weeks and will take to the road in two weeks more, both dropping the admission scales for out of town. Musical shows will replace both, "The Love Letter" going into the Globe and "The O'Brien Girl" taking

the Liberty. "The Greenwich Village Follies" is pulling to big business on the lower floor at the Shubert and rates close to the "Widow" in price, with last week's gross around \$24,000.

"Get Together" at the Hippodrome has gotten off to a better start than the Broadway bunch. Its first full week grossed \$51,320 at \$1.50 top. The business Labor Day with the \$2 Saturday scale attaining went to over \$12,000. With the scale down at the Hip and the show getting the best notices ever, the attraction should be a money maker, since it is geared up less expensively than in former seasons.

The Fairbanks picture at the Lyric is the film winner among the special showings, "The Three Musketeers" going to \$24,000, aided by night prices Labor Day afternoon. "Little Lord Fauntleroy," the Pickford picture started at the Apollo next door Thursday, having an advance scale of \$8,000. It is claimed the house has a money capacity of \$30,000 weekly. "No Woman Knows" broke even at the Central with \$7,000 gross. It leaves Saturday and "Moonlight Follies" succeeds. The Rialto and Rivoli both showing "The Affairs of Anatol" each went to \$7,000 on Sunday alone and the feature has been held over for next week in both houses.

The agency men are complaining that the managers are forcing them to buy for the near hits under the pain of being cut off from seats for the real hits. The offenders on the managerial side they claim are, Sam H. Harris and the Selwyns.

Harris forced a buy for his "Only 38" at the Cort this week by informing the brokers unless they took the seats they would be cut off from obtaining locations at the Music Box. The result was that 250 seats for the Cort were taken for four weeks. The Music Box allotments of seats have not been made as yet but the brokers have orders in that they take up the entire lower floor and part of the balcony. The scale is to be \$5.50 for Saturdays in the orchestra while the balcony is to be priced at \$4.40 and \$2.20, the latter will be the lowest priced seat in the house, and week nights at \$4.40 will be top.

The Selwyns hooked up "Don Juan" with the buy for "The Circle." If the brokers wanted one they were compelled to take the other and the "Circle" buy was for four weeks outright without any return and the end for the entire four weeks. The brokers contributed \$27,000 all told for the buy.

The complete list of buys this week contains "The Hero," (Belmont); "The Detour," (Bijou); "Tangerine," (Casino); "Two Birds Away," (Cohan); "Only 38," (Cort); "Dulcy," (Frazer); "Follies," (Globe); "Six Cylinder Love," (Harris); "Merry Widow," (Knickerbocker); "Scandals," (Liberty); "Bally," (Ambassador); "Circle," (Selwyns), and "The Greenwich Village Follies," (Shubert). The buy for "Gertie's Garter," (Republic) ran out last Saturday night and wasn't renewed.

The cut-rate list held 17 attractions on Wednesday. They were "Put and Take," (Town Hall); "The Hero," (Belmont); "Honors Are Even," (Times Sq.); "March Hares," (Punch and Judy); "Tarzan," (Broadhurst); "Swords," (National); "Whirl of New York," (Winter Garden); "Sonja," (48th Street); "The Wheel," (Gaiety); "Back Pay," (Eltinge); "Triumph of X," (Comedy); "Elton Case," (Playhouse); "The Night Cap," (39th Street); "Getting Gertie's Garter," (Republic); "Nice People," (Klaw) and "Shuffle Along," (63d Street).



## HUSTON RAY

"America's Youthful Concert Pianist"

B. F. KEITH'S PALACE, NEW YORK—NOW (SEPT. 12)

Opening Keith Tour at Washington, D. C., next week  
Management, Harry Weber. Steinway Piano Exclusively

"At the Palace," the Morning Telegraph says, "young Mr. Ray STOPPED THE SHOW." The vaudeville sharps pronounced him a real showman. The musical sharps declared him to be a consummate artist."

## JIMMY DUFFY WALKS OUT

Jimmy Duffy, who joined the "Greenwich Village Follies" last week, walked out of the show Saturday night, after differences with the management. In addition to his act: "Horrors of 1920," Duffy also appeared in the prolog, where he introduced the various members of the cast. The bit was badly mangled when Duffy started introducing the wrong names.

Bird Milman has been out of the show for 10 days because of a wrenched knee. She will not return to the revue until late this week.

Gretchen Eastman is also out of the show this week, having strained a back tendon. DeHaven and Nice have been engaged to replace the Duffy act.

Valeska Suratt's "Jade" Reopening

The Valeska Suratt act "Jade" is to reopen on the Keith Circuit in two weeks. The turn was taken off to be rewritten by Chester De Vonde, the author. Jack Alman will be featured as before with another added to the support

## SKELLY IN VAUDEVILLE

Hal Skelly, who recently secured his release from a contract with A. L. Erlanger for the musical piece "Rapid Transit," indefinitely postponed, will enter vaudeville with a production act in which he will be supported by Midgie Miller and Eunice Savain.

The book for the Skelly act is being written by William Cary Duncan and the musical score by Rudolf Friml.

## Fields "breaking in" Snapshots

Lew Fields is breaking in his "Snapshots" revue turn at the Lincoln, Union Hill, N. J., this week, preparatory to opening with it in one of the Shubert vaudeville houses around New York. Fields and his company are playing a full week, although the Lincoln is a split week house.

Fields was contracted to open last Sunday at the Orpheum, San Francisco, as the beginning of a 40-week tour on the Keith and Orpheum Circuits, but switched to the Shuberts.



## SAN FRANCISCO SHOWS

### ORPHEUM, FRISCO

San Francisco, Sept. 14.  
Too many full stage acts on the Orpheum bill this week. This necessitated too frequent use of the picture screen and slowed up the running of a bill already off balance through the presence of too many sketches.

Ralph Riggs and Katherine Withers with their "Dance Idylls" shared top billing with the Mack act and proved the show's outstanding feature next to closing. There is much originality in their dances which are offered with atmospheric settings of a pretentious nature and in the manner of ease and grace. Mack Pouch directs the orchestra and effectively renders violin solos during the costume changes.

Wilbur Mack scored his usual success with a smart golfing sketch called "Two Is Company," despite its familiarity. Besides Mack's classy style, there is capable support by Elsie Rose and Stanley Dail, the latter displaying a good tenor voice. Nanon Welch and her company with a condensed version of the well-known farce, "Baby Mine," received good laughs in second spot, but was let down lightly at the finish. The act is below the standard Orpheum offering, due to production crudeness. The players, especially Miss Welch, are capable.

Edith Clifford repeated big, slightly varying her last week's routine. Harry Casteel and Co., in "A Motor Sensation," suffered from walkouts closing the show. They had to follow the Screen Topics to allow for setting the stage, but their motorcycle exhibition in a circular stage is thrilling, holding the audience after getting started.

Frank Farron, also held over, got another good reception, marking up a second hit. His success came mainly from his winning personality and clever dialect. Anna Vivian and Co. opened, Miss Vivian showing perfect marksmanship while Miss Du Frusne injects songs pleasantly.

Although in her second week, Sarah Padden, in "The Charwoman," took the applause honors. *Josephs.*

### PANTAGES, FRISCO

San Francisco, Sept. 14.  
The Pantages bill this week, headed by "Hanky Panky, Jr.," has another good all around program.

Wire and Walker, a mixed couple, started the show off nicely, their work on the wire winning good favor. Jack and Mary Gray in second spot succeeded in good fashion with neat talk and pleasing singing and finger dancing, the latter cleverly executed.

Lew Hoffman, employing numerous hats and revealing some good gag and kidding, proved a big favorite and landed both heavy laughs and applause.

Gloria Joy and Co., offering a comedy dramatic sketch called "Heart Strings," win through Miss Joy's personal work. Her support is weak, but the act registered many laughs through some good lines cleverly delivered by the child screen artist.

Davis and McCoy, a man and woman employing many familiar stage bits with the man working on the nut order, scored heavily next to closing "Hanky Panky, Jr." a musical revue with eight girls and headed by a male dancing team, gave the show an excellent finish. The girls are individually good, being capable in specialties while the male team are exceptionally fine dancers. The settings are unusually attractive. *Josephs.*

### HIPP, FRISCO

San Francisco, Sept. 14.  
The offerings current at the Hippodrome first half are along the lines of the average weekly bill with the comedy honors going to Ward and Wilson, a mixed couple. The man, working mostly in the audience, got heavy laughs with crossfire talk. The girl is pretty and goes strong with the delivery of a blues song. They include old lines in their routine, closing big with a story medley.

The Flying Howards with feats on the rings open the bill. The feature comes with the man's slide into the heel, hold and jaw whirl at the close. Zolar and Knox were a good sized bit in second spot. The girl displays marked ability with songs and dances.

We Cater to the Profession



The House With a Conscience  
111 Powell 285 Washington  
San Francisco Portland, Ore.

A. C. BLUMENTHAL & CO., Inc.

REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

### NELL SLAPPED HIM

Oakland Youth Rubbed Back of King's Number Leader

San Francisco, Sept. 14.

Front page publicity, a case for "scandal" for a musical comedy lovers resulted in Oakland last week when 19 year-old Edward Newhard was lodged in the city jail after a bit of boisterous conduct in the front row of the Century theatre that followed young Newh's J's conducting with the running of a chorus number.

The youth forgot he was in a theatre during a Sunday night performance when a group of chorus girls headed by Nell Harding, were dancing on the illuminated glass runway in front of the stage. He rubbed his hand up against Miss Harding's back. Miss Harding, considered as a quiet girl as Will King has in his company, immediately turned about and slapped young Newhard on the face. A commotion followed and the lad awoke in the city jail.

According to the youth's own statement, he could not tell what caused him to do this but said on the impulse of the moment he reached out and placed his hand against her back.

On motion of the district attorney the Judge gave the offender two month's suspended sentence saying that he thought Newhard had suffered enough by spending two days in a cell.

### FILMS NOT SO GOOD

"Quo Vadis" Best of Lot in Frisco—Gets \$6,000 on Week

San Francisco, Sept. 14.

"Quo Vadis" Jefferson Asher's feature picture playing at 50 cents top, did surprisingly well its first week at the Savoy, getting over \$6,000. Business the second week he'd up proportionately.

At the Century the "Queen of Sheba," Fox's special film, is doing only fair, despite excellent comment by the dailies.

Likewise, the business at the Columbia where Fox's "Connecticut Yankee" film is playing to moderate attendance.

Griffith's revival of "The Clansman" followed "Quo Vadis" into the Savoy.

Outside of these houses, business is running at top form. The California's playing to capacity daily while the Strand with Douglas Fairbanks in "The Three Musketeers" is holding them out day and night.

The Alcazar's stock is proving a permanent magnet.

### T. M. A. BALL

San Francisco, Sept. 14.

The 31st Anniversary Ball of the Theatrical Mutual Association held in the Civic Auditorium was a marked success. Congressman Julius Kahn, a member of the organization for many years, acted as host for the evening and delivered the speech of welcome.

Mayor Rolph and Gladys George of the Alcazar stock, led the grand march.

Specialties including 26 acts helped to make the evening a gala one.

### CONCERTS FOR A MONTH

San Francisco, Sept. 14.

Presentation at the Century (Curran) of a special series of concerts is to commence Nov. 1, when Selby C. Oppenheimer offers Jascha Heifetz as the initial star. Oppenheimer has arranged for a month of concerts with the new management of the theatre.

Schumann-Heink appears at the house Nov. 20. Emmy Destinn, Harold Bauer, Vasa Prihoda, Reinold Werrenrath, and Sophie Braslau are among the other artists booked.

### MARQUARD'S SUPERVISOR

San Francisco, Sept. 14.

Harry Marquard has secured Jack Joy to be supervisor of the entertainment at Marquard's Cafe and will feature Joy in his new duties next week.

Notice of dismissal was served to the girl of the old revue. The remaining member of the former show is Walter Emerson who replaced Jack Holland, a short time ago.

## OBITUARY

### HARRY M'BRIDE

Harry P. Berger died Sunday, Sept. 4 in St. John's Hospital. Mr. Berger was known on the stage as Harry McBride. He was a member of the team of McBride and Goodrich for forty years. In addition to his vaudeville engagements, Mr. McBride played

In Loving Remembrance

of My Little MOTHER,

Mrs. Margaret Angell

who passed away September 12th,

1920.

May her soul rest in peace.

EDYTHE LEGANA

in various musical shows during his career. He leaves a widow, Ann Goodrich.

Laurio De Franco, English actor, died in Deauville, aged 41, last week. He was taken ill while on a holiday. Paul Bouffis, at Paris, aged 22.

In Loving Memory of Our Dear

Brother and Pal

WILLIAM R. SWOR

Who Departed This Life

Sept. 16th, 1915

Never to Be Forgotten By

BERT, JOHN, JIM AND

ALBERT SWOR

son of M. Bouffis, owner of Scala theatre, Bordeaux, France.

Jules Horromberger, at Dijon, France, aged 59, former performer and father of Halsooda Faktons, equilibrist.

George Footitt, English Parisian clown, died Aug. 28th after a long illness.

M. Cesar, motion picture actor, of the Eclair Co.

Severin Mars, French actor, from a sudden attack of pneumonia.

### WILLIE COLLINI

Death by suicide (shooting) occurred about two weeks of Willie Collini, at Richmond, Va. He had been informed by physicians that through tuberculosis he had but a month to live. Collini had been a sufferer from it since leaving the stage. A few months ago he wrote a friend in New York he had attempted suicide and failed. "It is hard to kill yourself," he said in the letter.

Willie Collini came over here in

In Remembrance  
of My Wonderful MOTHER,  
MRS. MARGARET ANGELL  
Who Passed Away September 12,  
1920.  
My heart seems more lonely  
GERTRUDE ANGELL

1900 with the Four Collinis, afterward the Eight Collinis. He sold out his interest in the act some years ago when attacked by the disease.

Gabriel Lippmann, French professor of sciences, died at sea, en route from New York, while returning home with the Fayolles mission. The deceased devoted much time to research work, particularly colored photog-

### JULIA KNOX

Died London, England,

September 8th, 1921.

Mother of JULIA HEARN (3  
Rianos) CHINKO, WILL CROM-  
WELL, TEDDY KNOX (Nemo  
and Knox).

raphy. He won the Nobel prize some years ago, after presenting in 1892 the first proofs of his colored posi-

## NEWS OF THE MUSIC MEN

Al Glaser, composer of "In Your Arms," originally published by Richmond, Inc., and eventually taken over and exploited by Remick & Co., is suing the Richmond company in the Supreme Court for \$13,002.38 as royalties due but not paid him. In his complaint filed through Herman F. Spellman, Glaser sets forth that the song sold 400,000 sheet music copies and earned \$30,000 mechanical royalties. This would net him \$15,500, of which he acknowledges receipt of \$2,423.62. At first he only received some 500 odd dollars, but J. J. Robbins, the Richmond general manager, states that was owing to the fact they had not received their statement from the Remick company. As to the 400,000 copies estimate, Robbins says he has proof from Teller's, music printers, no such quantity was ever printed and that the music sales were very low. Elmer Floyd, the Chicago cabaret producer, wrote the lyric for the song and was bought out by

Glaser for \$100. Glaser's contract calls for two cents per copy and 25 per cent mechanical royalty.

Mose Gumble had a birthday Wednesday. His 27th. Mose tried to hide the event by oversleeping as he had heard there would be a bunch of presents at his office and Mose didn't want to be embarrassed before the professional staff. At five a. m. Wednesday the fire department woke him up. At 6.30 his mother woke him up. At 8 Joe Kent woke him up. At 8.30 Mose got up. At 9.30 Mose got out. At 10.30 Mose was at his office. At 10.31 he found there were no presents. At 10.32 Mose was sore. At 10.33 Mose was sorry. At 10.34 Mose was missing. Thursday morning as Mose tried to smile to a sister act he said he never knew the stuff had such a kick and birthdays in future were all cold, not even wet.

Edgar Leslie's test case against the Waterson, Berlin & Snyder Co., music publishers has again been postponed until September 23, having come up before Municipal Court Judge Friedlander last Friday. Leslie is suing for a balance of \$97 royalties on his "Oh, What a Pal Was Mary" and other songs the case being of prime interest to the other songwriters in that it involves a technicality regarding the Enterprise and Plaza Music companies' inability to pay for goods purchased by them at the time. These two jobbing houses went into bankruptcy last fall and the publisher refused to pay royalty on the music sold to them for which they received nothing. The item was simply marked "in suspense."

Engine West, the songwriter will be seen in a six-people comedy skit written by Jack Lait. The act is laid in a music publisher's office and West will personate the role of an embryo songwriter. He will introduce several new songs in this fashion with lyrics by Lait, some of which may be published as "production" songs.

"The Snuggle," the baby yacht in which Milt Hagen and Joe McKiernan, song writers, recently made a trip from New York to Canada, was damaged in a storm off the Canadian shore and, according to Mr. Hagen, clothing, jewelry, etc., to the value of several hundred dollars was lost. "The Snuggle" is now laying in for repairs at Cliff Haven near Plattsburg, N. Y.

Percy Wenrich is now collaborating with Gus Kahn of the Remick staff.

### THREE ACTS WEEKLY

San Francisco, Sept. 14.

Another change in the Casino bill is to be made next Sunday when Lew Dunbar returns to head W'l King's San Francisco company.

Instead of a full Loew vaudeville show the house will use but three acts weekly. Besides the vaudeville and the King show a comedy picture is to be shown.

The original change called for the full Loew bill as was the policy last season.

### "ANGEL FACE" REHEASING

San Francisco, Sept. 14.

"Angel Face" recently here from New York, is rehearsing daily at the St. Francis Hotel, preparatory to going on the road under the direction of Nat Goldstein and Nat Carr, who also heads the cast.

### DRAMATIC STOCK AT VICTORIA

Chicago, Sept. 14.

The Victoria, North Side, formerly a poor vaudeville house will have a dramatic stock policy this season, with a weekly change.

The opening stock attraction will be Sept. 18.

### ARMSTRONG OPPOSITE KING

San Francisco, Sept. 14.

Will Armstrong, formerly in vaudeville, opens Sunday in the Irish comedian role opposite Will King at the Century in Oakland.

EDWIN H. FLAGG STUDIOS



# RIVAL MUSICIANS' UNIONS LOCATED IN SAME BUILDING

Successor to Former 310 Claims Membership of  
8,000—Truce on Between Factions Until Oct. 7—  
New Local 802 Negotiating Scales With Managers.

The newly organized Associated Musicians of Greater New York, chartered by the American Federation of Musicians as Local 802, and Mutual Musical Protective Union, formerly local 310 of the A. F. of M., although bitterly opposed to each other, are now domiciled in the same building, the headquarters of the M. M. P. U., 80th street, near Third avenue. The new 802 local, which superseded the M. M. P. U. in the A. F. of M. is located on the third floor of the building on the 80th street side and the M. M. P. U. is holding forth as formerly on the 85th street section. Local 802, occupies its quarters through having subleased from a tenant, who has the premises under lease from the M. M. P. U. The same tenant runs a picture show in the assembly rooms on the ground floor of the M. M. P. U. headquarters, afternoons and evenings, the M. M. P. U. occupying the assembly rooms in the morning and forenoon only.

The new 802 local gained a marked advantage through securing quarters right in the "camp of the enemy," so to speak, and as a result claims to have recruited its organization to a strength of approximately 8,000. The M. M. P. U. has a membership of 9,000. Because of an injunction issued by Justice McAvoy and a modification of the same made by Justice Greenbaum a couple of weeks ago, a peculiar situation has arisen as regards the membership of both unions. The M. M. P. U. claims it has not received more than a couple of resignations in the past three or four months. Inasmuch as the bulk of the membership of 802 is made up of M. M. P. U. men, it appears that most of the membership of both organizations are paying dues in both musical unions. There is also a standing rule in the M. M. P. U. that any member who joins a rival union, lays himself open to trial and if found guilty the penalty is expulsion. As the injunction is still in force and will remain so, at least until Oct. 7, when it comes up of argument on an appeal, the M. M. P. U. can take no action at present against its members who have joined 802. It is anticipated that there will be a legal battle for the possession of the headquarters building of the M. M. P. U. It is estimated to be worth \$1,200,000 and is mortgaged for about \$300,000. While there is an official truce on between the officers of the rival organizations, the Justice Greenbaum injunction having forbidden the M. M. P. U. to fine, expel or inflict any penalty on any of its members, and both sides are bound by the provisions of the order until Oct. 7, there have been frequent clashes between members of the two factions.

Tuesday afternoon a member of the conservative element, who belongs to the new local 802, attempted to crash into a board meeting of the M. M. P. U., the so-called "radical" board members of which were returned to office temporarily by the Justice McAvoy injunction, and a mild fracas ensued. A call for the cops quieted the racket before it got far, and the conservative was ejected. A policeman in uniform is now stationed permanently at the offices of the M. M. P. U. (radical faction), in case trouble starts.

Local 802 is conducting negotiations for a wage scale and conditions agreements for next season with the vaudeville and legitimate managers. Up to Tuesday nothing definite had been arrived at, the vaudeville managers insisting, it is said on the new local accepting the same wage scale as now existing, which is 20 per cent below that of last season. The new local wants the former wage scale, minus the 20 per cent cut.

The nineteenth round of the scrap between the Rialto Corporation and the 50 members of the Rialto who seceded and were later locked out (310 M. M. P. U.), was fought yesterday, Thursday, in Part I of the Supreme Court before Judge Wasservogel. Yesterday's session was provoked

by the Rialto Corporation through a request for an injunction to restrain the contentious musicians from using the word Rialto to designate their group of instrumentalists.

Preceding encounters of the week between the opposing factions were many and some of them picturesque. The injunction proceedings were an offshoot of the appearance at the Manhattan opera house Monday night for a two weeks' engagement of the former Rialto Theatre players in conjunction with a screen and incidental program backed by themselves. One of the features of this program was the Thomas Ince film version of "D'Artagnan," which the Alexander Film corporation, acting in concert with the musicians retitled "The Three Musketeers," in frank opposition to the United Artists' "Three Musketeers" at the Lyric with Douglas Fairbanks as its screen hero.

Besides designating themselves in their preliminary announcements at the Manhattan opera house appearances as the Rialto Orchestra, the musicians grabbed the instant attention of their former employers and others of the 42nd street and Broadway screen environs by newspaper advertising. This proved in substance to be a complimentary tender of the inaugural presentation to the screen going public, free of any charge whatever. Besides inviting the opening night's audience gratis, the "copy" asked their non-paying guests to participate as a jury which would be impanelled during the performance to pass upon comparative merits of the musical and screen programmes of the Manhattan entertainment as against the Times Square section's bills.

A crowded audience vociferously declared themselves emphatically for the musicians and everything they represented at this inaugural presentation when Albert S. Goldburg, attorney for the musicians put a yes or no series of questions to the audience in an address from the stage. The fire and smoke of the opening led to a complaint of the Rialto Corporation against the use of the term the musicians were using to designate their body with the consequence that the word former was prefixed to the classification. While Attorney Goldburg was soliciting the judgment of the opening night audience, Jacques Presburg, president of the orchestra was served with injunction papers which resulted in yesterday's hearing before Judge Wasservogel.

Incidental side wallops from both sides prior to the application for the injunction included attempts of the musicians to place their newspaper advertising copy with the New York dailies. The J. P. Muller and the Capehart agencies which place practically all theatrical advertising in New York sheets refused to handle the copy though it was accompanied by cash. Tried directly by the musicians, the "Times" unequivocally handed the advertisement back. Through other influences the musicians finally succeeded in getting their preliminary challenge advertisement in four New York papers. These drew a Monday evening crowd to West 34th street that gathered early and strung for an hour or more from the theatre entrance to 8th avenue.

## MITTY ON BIG TIME

Mitty, the French danseuse, of Ziegfeld "Follies," has been engaged by the Keith office for a two-year term. The engagement includes her male partner.

They will open on the big time in vaudeville following Mitty's return to this country.

She sailed for a visit to her home in France Wednesday.

## ON PAYING BASIS

Watertown, Sept. 14.

The Avon, long regarded as a white elephant, played to 26,700 paid admissions last week, the house's first under the management of H. O. Sessonske of Oswego. The house books vaudeville and pictures now.

## PARK TO PAY 12 P. C.

Columbia, Hoboken, Co., to Buy 44 Acre Site at \$300,000.

Columbia Amusement park, the resort near Hoboken, N. J., which opened in 1920 on the site of the old Scheutzen Park, will pay 12 per cent. on its stock this year, according to a public announcement. The second season has been so profitable that the owners of the establishment, Ashbach & Schwartz, will close an option for the purchase of the site at a stipulated price of \$300,000.

The ground comprises 44 acres and is held under a 20-year lease to the park operators. The contract specifies that the lessees may purchase the ground covered by the lease at the end of three years. The third year ends in October 1922, at which time it is said the purchase will be closed.

The stock of the enterprise is understood to be held closely among a small group of North Jersey business men who backed Ashbach & Schwartz in a financial way in building the resort. More than \$1,500,000 is said to have been spent on the plant. Next year it is proposed to take over 12 acres adjoining and develop that. The 44 acres are floored in planking and everything about the place is new. The park has been run on a business basis. Concessions have been held at \$1,000 to \$5,000 and the concessionaires are said to be bound to a unique contract in operating their booths. No "shilling" is permitted and there is not a ballyhoo on the grounds.

A number of games of chance, giving household utensils as prizes, are operating without interference and unusual revenue is said to have come from this end. Women and children are admitted free up to 5 o'clock but Saturdays, Sundays, holidays and evenings there is a 15-cent gate.

## WOODS' APOLLO

(Continued From Page 1)

longer, while Woods is an ally of the Shuberts. Had it not been for the Woods play and with the house dark, Harris would have been called upon to settle the fixed charges, including crews, etc., for the week.

"The Demi Virgin" by Avery Hopwood, which opens at Atlantic City Sunday, will have a cast featured by nine beauties. The feminine "looks" barrage is headed by Hazel Dawn (who is out of "Getting Gertie's Garter"), the others being Alice Hegeman, Constance Farber, Helen Cunningham, Peggy Courday, Mildred Wayne Sasha Beaumont, Mary Robinson and Betty Brown. The male roles will be handled by Glen Anders, Kenneth Douglas, Homer Barton and Ralph Glove.

The show will be managed by Sydney Brody, formerly an executive with the Shuberts. The piece plays Pittsburgh after the Atlantic City date.

## POLI'S 5 IN BRIDGEPORT

Bridgeport, Conn., Sept. 14.

Poli's two new theatres on Main street at Congress, half a block away from the Poli vaudeville house are well under way and the contractors have set the completion date for both for March 1 next. The new houses will cost \$2,000,000.

Despite the proximity of the present vaudeville house, which seats 3,000, one of the new theatres will also be devoted to vaudeville and pictures. It will have a capacity of 4,200 which is claimed to be the largest vaudeville theatre anywhere for a city of this size.

The other theatre will be devoted to legitimate attractions. With a capacity of 2,700 this house will be able to handle an attraction of any kind. It may possibly have a stock policy part of the season, although the Lyric, also a Poli house nearby is now playing stock. With the opening of the latter theatre, the old Park will probably offer only burlesque, which is the present policy for half the week and popular priced attractions.

The new house will give Poli a string of five theatres here, the others being the Poli, the Plaza (also playing vaudeville) and the Lyric. Bridgeport's war population was not entirely deflated and the census is about 140,000. The new theatres have connecting stages and it is believed the immense auditorium space provided (a total of 8,000 persons accommodated)

Brooklyn, Oct. 3

The Brooklyn (Mass.) fair, one of the biggest events in the east, will run from Oct. 3 to Oct. 6.

## TWIN SWITCHED AT LIGHTS OUT

Con's Tomato Against  
Frame—Colored Wait-  
ress Spills the Beans

Syracuse, Sept. 14.

Dear Chick: If you know a good nurse that wants to take care of a couple saps for the balance of the summer, I wish you would send her up here for Tomato and me. We sure need a guardian after what was pulled on us last week.

Up to this season I thought I was a pretty wise bird, and that I was hep to nearly all the rackets and the different ways that different grafters work, but after I got in this fight game I discovered more angles to get rid of my dough than Cobb has stolen bases.

It only goes to show you that every man should stick to his own swindle and never trust an electrician. I wrote you a couple weeks ago about them turnin' out the lights on us when we had a guy on the floor ready for the hay. Well this was the same old stuff, but with a brand new angle.

There's a colored kid up in Birmingham that has been pastin' all the good lightweights one after the other. The people in the town have been bringin' up the beat their is get this kid licked, but somehow or other he always managed to cop.

He's a whale of a card and they offered us heavy sugar to go up and box him. I never have drawn any color line, so I had no qualms about signin' Tomato up to meet him. The kid was in great shape, and everything was hunky dory as far as gate receipts was concerned, for when we climbed through the ropes their wasn't enough room left to seat one of Singer's Midgets.

They fought in the ball park, and what a battle it was. They done everything but kick each other for 8 rounds with this spade takin' everythin' Tomato had and never takin' a backward step.

The referee seemed givin' us an even break, Tomato was goin' nice and strong, gettin' a little better each frame, so I hadn't a worry in the world. Tomato was blowin' but surely wearin' the kid down, although he was fightin' like a little wildcat in spite of the pastin' he was gettin'.

In the 10th Tomato copped the ink pot on the chin and dropped him for a count of 6. It was the beginnin' of the end for one of the gamest kids I ever seen. Tomato has developed into a great finisher when he gets them in distress and never wastes a punch. After the kid got up Tomato feinted him into a knot, finally sneakin' over a right cross that would have felled an ox.

I knew it was all over and so did the gang around the ringside for they started for the exits, when, bing, the lights went out all over the place. Right away I figured it the old gag of draggin' the kid to his corner, workin' over him in the dark, bring him around and patch him up so he could last the full distance, with the local papers callin' it a draw the next mornin', no matter what the referee said. But I was wrong.

The lights wasn't out but a few seconds, not long enough to revive a fighter who was knocked as cuckoo as this one was, when suddenly they switched back on again, and their, sittin' on his stool as though he had never got a punch in the nose in his life, sat our dark friend.

Of course there was nothin' to do but go on with the fight. This guy was a fresh as a daisy and made Tomato hustle like a wild man to get a draw. Of course I know now what happened. The spades were twins, and they pulled the "switch" on us with the lights out. The other bird was packed away under the ring on a cot that was all prepared, and the relief climbed from the same place into the ring. It only took a few seconds to make the switch. They had been waitin' all along with the same line-up, but hadn't needed it up to the night we appeared.

How do you think we found out? A colored waitress at the Eagle Hotel who used to be the darky's gal spoiled the beans to me at breakfast the followin' mornin'. This dame had been given the air after her pug got a few meals under his belt, and when she heard I had Tomato she cracked the whole frame-up. I haven't said a word to anyone so don't peep, for I have a scheme where we'll take plenty of sugar from those birds on a return fight.

Keep this behind your carlap, and save your pennies.  
Your pal,  
Tom.

## "BUFFALO BILL" AGAIN

Muggivan-Ballard May Relieve Will West Next Season

Again the report comes around that the Muggivan-Ballard-Bowers combination owning the playing rights to the "Buffalo Bill" name may place a wild west or the lots next season, headlining the title with the name of the famous and late plainsman. It said the managerial trio have talked it over.

This summer there has been no wild west out. Joe Miller of 101 Ranch has been in retirement for a couple of seasons but is said to have the itch for the road and he may send the Miller Brothers open air performance once more to the rails.

Muggivan & Ballard with Bowers are reported entirely satisfied with their first year of the Sells-Floto outfit. Abreasting a notoriously bad season the triumvirate will clean up around \$100,000 on the Sells-Floto circus in the face on an anticipated "break even" business. On the way to the Pacific Coast that show is now reported to be doing business and its coast season may send the profit figure beyond the reported amount.

Sells-Floto had one day and date experience with the Al G. Barnes circus in Wisconsin, and the Barnes circus won out. The shows played on nearly adjacent lots, each of the opposition's parties dining with the other for the different meals of the day, and watching the others performance.

## DOWNEY QUITS EARLY

Main Circus Goes into Winter Quarters Tomorrow—South Cut

The Walter L. Main circus, operated by Andrew Downey, will quit the road and go into winter quarters at Havre de Grace, Md., tomorrow, Saturday. Yesterday it played its last 1921 stand at Chestertown, Md.

Downey is accounted one of the shrewdest showmen under the tops and his determination to cut his season short is looked upon as significant. The show made only a short excursion into the South. The route got no further into the cotton belt than North Carolina where the show played five stands to test the financial situation of the cotton territory before adventuring further into the belt.

The last card of the Ringling Bros.-Barnum Bailey outfit indicated that that property would keep out of Texas this year. Texas raises nearly a quarter of the whole American cotton crop and in years when the price for the staple is low it suffers severely.

## ARTIGAS BOOKING

Cuban Showmen Here for Attractions—New House Finished

S. Artigas de Santos & Artigas, Cuban showmen, is in New York booking attractions for their circus and the Payret, Havana, through Charley Sasse. He received word this week that his partner Santos, who was reported dangerously ill, is on the way to recovery.

The firm's new \$275,000 Capitol in Havana is completed. It will play first-run pictures in order not to conflict with the Payret, owned by the same concern, which will continue to book musical comedies and similar attractions, besides housing the Santos & Artigas circus.

The circus will have a new lineup of features, both American and European, besides the showmen's own animal acts, mixed groups of lions and pumas, a tiger group, elephants and ponies.

Mr. Artigas goes to Cuba in a few days, returning to New York late in September.

## Irving Williams' Address Wanted

The address of Irving Williams, actor, is anxiously desired by his mother, Mrs. F. N. Brown, 493 Lexington avenue, New York.

## "Maid to Order" for Road Tour

The Elld Producing Co., a new producing firm, placed a company in rehearsal Monday for a one-night tour in "Maid to Order," a farce comedy.

Irving Fisher with "Sally" turned in his two weeks' notice last week, following a reported disagreement with one of the principals. The notice was rescinded this week, after the matter had been straightened out.

Frederick E. Goldsmith, the theatrical attorney, will locate in the Loew building on Oct. 1.

## CHICAGO VAUDEVILLE SHOWS

### MAJESTIC, CHICAGO

Chicago, Sept. 14.  
Last week loads of song and dance. This week loads of talk of the comedy kind, a little song and a little dance, and the grand piano ne'er did it get a peek of the side of the stage for us.

The audience seemed to have crawled into their shells for the night. The acts were just as deserving this week, but what a difference a holiday makes! The performance got off to a fast start with the Tuscan Brothers wielding their Roman axes in fast and furious style. Willie Solar, on next with his musical comedy song catalog, worked hard and courageously, but the position was against him, and it was a mighty hard struggle to the finish for this superb performer. What may have hurt Solar with the audience somewhat was the tag line to his song, "Ding, Ding, Ding, Here Comes the Wagon." It is and sounds a bit off color and might be dropped to advantage.

Marion Weeks, the little coloratura soprano, and Henri Barron, formerly tenor with the Chicago Opera, were next in line. Their repertoire woke the house up a bit, but not to the extent they deserved, however as every one of their numbers was artistically rendered, especially Miss Weeks' "Doll Song" ("Tales of Hoffman") and their duet from "Traviata." In the "Doll Song" Miss Weeks reaches a "G" above a high "C" with perfect ease and clarity of voice, but this did not even enthrall the house much.

In the grave spot were Dave Kramer and Jack Boyle, with their talk and songs. Miss Weeks was used to do a flirtation bit, with Barron coming on as the aggrieved husband, and this roused the first sincere applause of the evening. The talk of these boys is smart and snappy, of an intimate as well as extemporaneous nature, but it seemed to be somewhat wasted, for it just went "over," where otherwise it would have been excruciatingly funny. Boyle, with his clear lyric tenor voice, sings two numbers, and the team also do a travesty Irish song for a finish which carried them away to the most applause of the evening this far.

Tom Patricola, assisted by Irene

Delroy, came forth next. Tom, with his variety of stunts, worked very hard; he danced, he talked, he sang and played on a mandolin, while Miss Delroy also sang, danced and talked, as well as looked as exquisite and cute as any girlie could look. Then Dave Kramer stepped into the "picture" doing several bits and dancing an eccentric buck and wing, which added to the work of Patricola and Miss Delroy started things humming as far as the audience was concerned. There was considerable clowning between Patricola and Kramer, which was brought to a climax when Boyle walked out and announced to his partner that he was only being paid for working in one act and not two. This took Dave off and left Miss Delroy and Patricola to do their finish with a grotesque "hula" dance.

Charles Irwin, instead of Eddie Borden, is heading Moore and Megley's "On Fifth Avenue." From his work Irwin seems to have hit his stride, as he fits into this revue just as comfortably and easily as a "top hat" does on the head of royalty. Irwin has interpolated a good deal of his material from his former single into the act, as well as making one complete scene out of his "wife talk," in having Rose Kessler, who characterizes a grotesque type of bride portraying the part of the wife. He uses two of his former songs in the offering "Hic, Hic!" and "A Rag, A Bone and a Hank of Hair," getting in some mighty clever dialog. Jack and June Laughlin render several songs and execute a number of dances, while Miss Kessler, Edith La Ros and Eddie Heffernan oblige vocally also. The gorgeousness of the settings of this act and the excellent costuming of the principals and chorus girls, are also great assets to this offering, which with Irwin replacing Borden should be able to repeat all dates it has already played.

After 50 minutes of "Fifth Avenue" Trixie Friganza came along with her "New Rag of Trix" by Neville Flession and Albert Von Tilzer. Miss Friganza has a new bag of tricks and a remarkable bag fall, too. She just dived into the bag, pulling trix after trix, and when its output was exhausted, everyone was sorry for Miss Friganza sold them in her own way. The show closed with Winton Brothers doing their hand balancing feats.

### McVICKER'S, CHICAGO

Chicago, Sept. 14.  
Quantity but not quality in this week's bill. The lower floor was filled by the time the first act came on. Things did not run smooth at all on the first show, and the late start was not overcome. When the last few acts on the shift came on, the full

house was only half full, as it seemed the audience's time was limited, and they left at the hour when the show should have been over, while in reality there were some acts yet to show.

In spots the bill was worth the up-please. Cooper and Ridello, two men, were seen under stress and disadvantage. They opened the show, and the missing of tricks and general fumbling of routine must have been due to unknown circumstances. The curtain went up to an interior set with both men in tux, one sitting at the fireplace, and the other playing the violin. After the violin selection the duo snap into the hand balancing stunts. In the stunts they succeeded in doing a lot of class was shown. Little doubt but what the rest of the week they will register.

Farnum and Farnum, man and woman, gave a poor performance. Consistency does not prevail in the act, and the talk, singing and dancing, were not acceptable. The man does a Hebrew comic. In one piece of business, that of imitating different girls walking, he kept glancing at something in his hand. At first it seemed as though he was watching his time, but after the turn was over and had occupied its scheduled time, it was evident that he was holding a cue card, on the styles or walking. They have a special drop used as an olio, but it does not help in putting the act over.

Tripoli Trio have an act people like to see. The trio consists of three men, harmonizing drowsily in native costumes, working before a scene in Venice, set in "three."

The men sing operatic and just touch on pop numbers, accompanying them with instruments, using mandolins mostly. The high mark of the act was the beautiful tenor voice possessed by one of the trio. The act went very well, and drew an encore. It is standard and will always succeed in holding its own with similar turns.

Kimball and Williams do 10 minutes of dance in "one." The girl makes four changes in dress, three of which are used in eccentric stepping. Both are worthy hoofers, and know stage presence. They would do well to carry a set of scenery of their own, instead of using house props. The numbers to which they step could stand revision. Mann and Mallory, with the little comedy they had, were the only turn to attempt to tickle the funny bone. The talk consists of the man taking no sars from the woman and vice versa. A little singing by the woman intercepts the chatter, and for a closer the woman singing an Egyptian number in that costume, with the man doing a burlesque dance in an absurd but funny makeup.

Knorr Rella and Co. had a sketch. Miss Rella played the same vehicle a while ago, then traded it for another that did not meet with approval. She is now vamping it with the assistance of a man and another girl, in her old skit, "The Vamp." A girl comes to a lawyer for advice on how to stop her husband from chucking her for a vamp. The street slangy talk brings much laughter and the piece holds some acting, although it is not immune from criticisms.

Freddy, Silver and Fuller, three men, are harmony singers. Two enter in brown suits, doing a double number, when they are interrupted by a fellow with cork makeup. A little talk takes place, when they go into straight harmony numbers, using one specialty that went for a solid clout. They took up fifteen lively minutes. Lottie Moyer with four diving nymphs, closed the show. The act is the same as before. The girls show much grace and form in their stunts. It went over splendidly.

Tiller Sisters and Collins and Hill not seen at this show.

### KEDZIE, CHICAGO

Chicago, Sept. 14.  
It is a bit off the main "drag," or at least out of the loop, but located in a densely populated neighborhood and has that "drag" with its patrons, which all neighborhood houses should aspire for, as at every performance and there are two each evening, there is not a vacant seat. The Kedzie has been playing to a profitable and lucrative business for the past 15 years. This house is getting money at 35-50.

Adair Brothers, comedy acrobats on the horizontal bars gave the bill a very fast impetus last half last week. In the "deuce" spot were Madley and Dupree, man and woman, with songs, talk and dance. The man is a comedian of the eccentric type, while the woman excels at song and dance, of the toe and ballet type. The talk is all conventional "gags" in front of a special set showing the interior of a phonograph shop. This has no bearing on the act itself, as only one bit is done which might have reference to the "shop" that, when the man enters with miniature phonograph and drops it with all of its parts on the stage. The talk, however, with one exception is very good, and this one bit might be cut out, where the man bumps into the woman

and dialog follows, which seems to convey a somewhat "risque" meaning. The act does not need this "gag" and "business" for in it is clean and wholesome amusement and affords capital entertainment. Following were Waimanu and Berry, with music on the grand piano and violin. The woman is a finished pianist and her selections demonstrated this fact. The man is an accomplished violinist and gets a comedy touch in the rendition of his double and single numbers, whether a classical or syncopated nature. This act is a class offering for the neighborhood houses and was greatly appreciated by the audience.

In the fourth position was the flash and class act of the bill Morris Greenwald's musical comedy cocktail "Last Night," featuring Earl Cavanaugh. Having lost all their scenery and costumes in the Peubolia flood last season, the act has run scenic embellishments and light invectives, as well as a complete new wardrobe which the producer can be proud of. They somewhat excel that previously used, as far as attractiveness is concerned. The act which was on the high time has been cut down to small time standards, using three men and six women. Still as far as dialog is concerned nothing has been pruned and it makes even a better impression now. Cavanaugh meets his obligations squarely and acquires himself with unusual merit, by his songs, dances and comedy efforts. Jack Gregor, the juvenile, is a capable dancer and does some clever steps with a pretty brunette. Bert Green, as the character man and Ruth Tompkins, as the wife, appear to good advantage.

In the next to closing spot were Mannion and Arnold, two men with songs and talk. A sure-fire comedy turn for the small time. The talk is smart and crisp and the songs possess that comedy element bound to appeal.

Swan's Novelty, man and woman with a diving seal and crocodile, close the show. An excellent closing turn as the closing feature. The man wrestling and subduing an 8 1-2 foot-long crocodile, weighing 240 pounds in the tank will hold any audience's interest. It is startling and thrilling.

### "ELI," The Jeweler

TO THE PROFESSION  
Special Discount to Performers  
WHEN IN CHICAGO  
State-Lake Theatre Bldg. Ground Floor  
LIBERTY PHOTO STUDIO  
CATERING TO THE PROFESSION  
100-8 x 10, Four positions... \$20.00  
50-8 x 10 " " " \$14.00  
25-8 x 10 " " " \$8.00  
24-HOUR SERVICE  
238 NO. CLARK ST., CHICAGO  
Phone, Franklin 1198

## HYATT'S BOOKING EXCHANGE

Booking Better Tabloids—36 Randolph St., CHICAGO

## SCENERY, CURTAINS SETTINGS and DRAPERIES

"MODERNISTIC DESIGNS, AFFORDING INDIVIDUALITY"

PLUSH, VELOUR, SATIN, SILK,  
SATEEN and NOVELTY FABRICS

Easy Payments If Desired—Drops Furnished on Rentals

## THE FABRIC STUDIOS, INC.

177 No. State St. (Opp. State-Lake Theatre), Chicago  
— QUALITY — SATISFACTION — SERVICE —

260 ROOMS



TRANSPORTATION:  
10 Min. from Loop—"L" and Surface.

Under New Management

## HOTEL SAVOY

3000 Michigan Ave., Chicago

A Home for Theatrical People  
at Theatrical Rates

Telephone: CALUMET 5662-5663-5664

\$1.50 Per Day; Weekly Rate \$7.00 and Up  
Cafe in Connection. Moderate Prices.

**MART HENRY  
MEIER & SULLIVAN**  
MERCHAND TAILORS  
TO THE PROFESSION  
610 State-Lake Bldg., Chicago, Ill.

**ALL MAKES WARDROBE TRUNKS ALL STYLES**  
All the Standard Makes and Sizes  
TRAVELING BAGS and SUIT CASES at BIG REDUCTIONS  
NEW AND USED TRUNKS. YOURS TAKEN IN EXCHANGE  
**ABELSON TRUNK WORKS, 39 W. Jackson Boulevard**  
Conveniently located in Chicago's Loop.  
REMEMBER—ALL TRUNKS SOLD BY US GUARANTEED

**IN THE HEART OF THE BOHEMIAN QUARTERS  
BELLA NAPOLI**  
"Diamond" Joe Esposito **ITALIAN RESTAURANT** A. Volpe, Gen. Mgr.  
850 S. Halsted St., CHICAGO  
Real Italian Cooking—Ravioli and Spaghetti Our Specialty  
High Class Music—Dancing and Entertainment  
Open All Night. Special Attention to the Profession.

**"A NEW FEATURE EVERY WEEK"**  
**Fritzel's Friars Inn**  
Northeast Corner Wabash and Van Buren  
EXCELLENT CUISINE, SERVICE AND DANCING—PROFESSIONAL NIGHT  
EVERY WEDNESDAY  
M. J. FRITZEL, PROP. Wabash 6815 CHICAGO

**"ST. REGIS" HOTELS "MARION"**  
516 N. Clark Street CHICAGO 505 W. Madison St.  
**PROFESSIONAL WEEKLY RATES**  
CHANGE OF RATES  
Single, without bath... \$5.00 and \$9.00  
Double, without bath... \$10.00 and \$12.00  
Single, with bath... \$10.00 and \$12.00  
Double, with bath... \$14.00 and \$16.00  
Thoroughly modern.  
Newly furnished.  
Convenient to all theatres.  
Free rehearsal hall.  
**WE SOLICIT YOUR PATRONAGE**

**HAZEL RENE**  
HATS—GOWNS—COSTUMES  
304-306 State-Lake Building, Chicago Tel. Cent. 1890  
IRENE DUBOUQUE Formerly with  
HAZEL RANOUH Edith Strickland

**UNIVERSAL SCENIC ARTIST STUDIOS**  
SCENERY DROPS SETS DRAPES  
YOUR CREDIT IS GOOD  
Ideas and plans submitted.  
Our prices and terms will interest you.  
Call or write. 624 STATE-LAKE BUILDING, CHICAGO  
PHONE DEARBORN 1779



## TOO MANY "JOHNS" CAUSES ONE REVOLT

### New Yorker Prepared to Shoot Up Young Woman Of 'Midnight Rounders'

Chicago, Sept. 14.

The existence of a "John" is a travail and trouble if he dallies with Muriel DeForrest, of "The Midnight Rounders," according to one Frank C. Elmer, a business man of New York, who grew so weary of competition over Muriel that he attempted to shoot her last Wednesday night in her dressing room at the Apollo. Muriel hollered "Murder," the stage hands rushed in and assisted by Muriel's mother, also present, the New York "John" was disarmed and placed in the public lodgings for the night. The police lieutenant at the desk when he heard of the fracas said, "press stuff," but it wasn't so.

Elmer became a John when seeing and knowing Muriel in Atlantic City. Muriel commenced to travel with the show and Elmer chased along, making Detroit and Chicago in regular order as "The Midnight Rounders" advised to its run in this city. Elmer thought he was the only boy and had the exclusive escorting privilege from theatre to hotel for Muriel and mother. Accordingly he commenced to lay out his yearly income in advance. Muriel accepted everything that came her way from the New Yorker, meanwhile tacking on a Philadelphia named Clayton Plunkett, who commenced playing the escort thing so thoroughly that all Elmer could do was to look, listen and follow.

Elmer thought that as he had seen her first, Plunkett was infringing on his rights. Elmer is large and powerful. He laid for Plunkett to paylaw him but Plunkett was always around with Muriel and mother. As they would sweep past Elmer, they gave him the air through unturned glances. Being a New Yorker and a gentleman of travel, he did not deem it at-

tack Plunkett with the ladies on his arms but Elmer still hung around the theatre's stage door.

Growing tired of hanging and seeing that Plunkett had the inside rail on the road to the Apollo's dressing rooms while he had to huddle in a rain coat in the night, Elmer concluded to take action. And Muriel, tell her what he had been thinking, slip her a present from a \$2 and beat himself out of the offside show business. Elmer got there, pulled the gun, said terrible things and was about to shoot when Muriel remembered she had a voice, mother got into action and the cops did the rest.

It was not related to the police where Plunkett was when the cops came in nor is it known just how Muriel will now split up her "Johns," but all the girls of "The Midnight Rounders" have informed their sweeties by wire that that could not have happened to them.

Miss De Forrest refused to prosecute Elmer in the police court on his arraignment, and he was discharged.

Saturday advices came from the Philadelphia police to take Elmer in custody, as he was wanted in that city on a bogus stock deal said to involve \$70,000, which amount he is alleged to have swindled a Pennsylvania farmer out of. With him at the time was Murray H. Porter, who, it is alleged, was associated with him in the transaction. Both men are being held here for the arrival of the Philadelphia authorities with extradition papers.

#### Jane Miller National's Head

Chicago, Sept. 14.

The National, on the South Side, operated by William E. Mick, is playing a number of last season's big successes in stock. Lottie Salisbury, who has been with the company as ingenue lead, left this week to accept a production engagement. Jane Miller, who has been the leading woman, will handle the ingenue parts, and Genevieve Cliff, a Pacific Coast stock woman, will handle the leads.

#### Gorham's Revue Closed at Garden

Chicago, Sept. 14.

Gorham's Revue, at the Green Mill Gardens, closed its engagement at that place last Sunday night.

#### Anna Vincenti in Single Turn

Chicago, Sept. 14.

Suzette (Anna Vincenti), a member of the Peerless Trio for a number of years, has left the act to do an accordion single in vaudeville.

## PHONOGRAPH COS.

### PUSH OUT YOUNG

### Victor and Brunswick Battle Over Marigold Gardens Orchestra

Chicago, Sept. 14.

The Victor and Brunswick phonograph people have declared open war against each other with the Marigold Gardens as the battle ground and Ernie Young, whose revue "Autumn Fancies" is the present attraction at that place, the innocent victim of the business duel.

It came about through Young's financial success in operating the Marigold Gardens with a revue and Isham Jones' Orchestra. The place was so popular through the revue and Jones this season, night after night people were turned away from the Gardens.

Scouts for the Victor Company saw this and knowing that Jones with his orchestra was making records for the Brunswick Company, set about to take measures toward placing him and installing one of their own orchestras which they desire to popularize as Young had previously done with Jones.

Ed. Benson, who is said to represent the Victor people here, and conducts an orchestra bureau, made a proposition to Eitel Bros., who own Marigold, whereby they would put on a show which he claims would excel the Young attractions and an orchestra superior to the Jones musicians, and instead of exacting the entire admission fee of \$1 which Young is getting, split this amount with the Eitels. He also promised, it is said, the Victor people would inaugurate an extensive advertising campaign on behalf of the orchestra in the daily newspapers which would make it more popular than the Jones organization.

The proposition sounded good to Eitel Bros., and without conferring with Young as to a counter proposition on his part, served him with notice that his current attraction would end its engagement at Marigold Gardens on Oct. 1. Meantime Jones has made arrangements to play at the College Inn, Hotel Sherman, beginning Oct. 3.

The orchestra which will be installed at Marigold is to be known as Benson's Victor Orchestra, under the direction of Paul Borev, a local pianist. Borge up to the present time has been chief recorder for the Imperial Phonograph record company.

With word getting out that Young was losing Marigold, a group of North Side realty operators made him a proposition whereby they would erect close to Marigold an establishment of similar type and permit him to operate it for them. Work on the new place is to commence shortly and it is expected it will be ready to open May 1.

For the winter Young is making arrangements to bring "Autumn Fancies" to a loop establishment.

#### Gus Sun Places Three in Iowa

Chicago, Sept. 14.

The Gus Sun Booking Exchange has added three more Iowa houses to their list. Waterloo theatre, Waterloo; Capitol, Marshalltown, and Orpheum, Clinton.

These houses will have a split week policy, and the booking is to be handled by Coney Holmes, of the Chicago office.

#### Walter Pearson Making Lingerie

Chicago, Sept. 14.

Walter Pearson, formerly a burlesque manager, and at present one of the officials of the George H. Webster Circuit, with Dave Rose of the same office, has formed the Rose Manufacturing Co., to make lingerie.

#### Chicago Girl Finally Joining "Follies"

Chicago, Sept. 14.

Helen Leisy, a local girl, leaves for New York this week to join the cast of Ziegfeld's "Follies."

Miss Leisy has been a member of the company during its Chicago run for the past six years.

## EUGENE COX SCENERY

1734 Ogden Ave.

Phone Seely 3801

Chicago

ASK JACK LAIT

## AMERICAN, CHICAGO

(Continued from page 8)

sailing. They have not changed any of the material in the past two seasons and from the results accomplished by their showing it is more than likely that they can wait another season.

Al Abbott, "The Village Songster," with his rural song renditions and impersonation of a character at a church entertainment, has things mighty easy for him. Abbott appears to have studied his type and knows just how much of it to offer. His accordion accompaniment of several songs is done in a matter of fact way, without frills and counts greatly toward the value. Even though he followed Bensee and Baird, who it seemed had wrong practically all of the applause out of the "mob," Abbott ran them a close second for applause honors.

The show was closed by "Ruffles" styled as "A Medley of Fashions, Dance, Song and Beauty with America's Most Beautiful Models." This act presented by a man and four women, is on the style and type of Jansen's "Fashion A La Carte," with the interpolation of song and dance. It cannot be classed as a rival of the Jansen offering as the man lacks the agility and deftness which Jansen shows in the draping of his models. His work is too slow and there is considerable nervousness apparent to the audience. A blonde woman with a soprano voice, of the nasal type, and poor diction accompanies him with song while he works, as also does a brunette with toe and ballet dancing. The latter might be considered an asset but the former a detractor as the man was visibly nervous during her song numbers. This act probably is intended as a flash offering, but from present appearance does not impress. A poor reception was accorded it upon the finish. The idea is a good one and bound to appeal to women, but in its present shape the act does not seem

to have any appeal on account of the work of the man and its crude assemblage.

## INJUNCTION ON PICTURE

Chicago, Sept. 14.

James Kerr, manager of "The Bat," playing at Cohan's Grand theatre, obtained a permanent injunction in the Circuit Court restraining John Kane, manager of the Bandbox theatre, from exhibiting a picture film under the title of "The Circular Staircase or The Bat."

Kane was ordered by the court to remove all signs wherein the words "The Bat" were used in advertising the photo play.

Ex. Gov. Duane, represented Kerr in the action.

## DULL DIVORCE SEASON

Chicago, Sept. 14.

The theatrical divorce court "grist" mill is not as lively this year as it has been for the corresponding period for several years.

The following actions were filed by Benjamin Ehrlich, on behalf of the plaintiffs:

Isabelle Martin against John Martin (cruelty).

Margaret Griner against Edward Griner (cruelty).

Helen Flynn against John Flynn (desertion).

Jean Keller against Stephen Keller (cruelty).

When in the **FURS** Don't  
Market for **FURS** Forget

**REEL'S** Saves  
You **1-3**

602 S. Michigan Ave. Write for  
CHICAGO Catalog

## YOU CAN'T GO WRONG BY PICKING ANY OF THE AGENCIES LISTED BELOW

They are authorized to book you exclusively over the best time in the Middle West

W. V. M. A., B. F. Keith (Western) and all their Affiliated Circuits

### John H. Billsbury

Agency  
Successor Helen Murphy  
Agency  
Suite 306  
Woods Theatre Bldg.

### Burt Cortelyou

Agency  
1607-08  
Masonic Temple

### C. W. Nelson

Agency  
Suite 609  
Woods Theatre Bldg.

### Charles Crowl

Agency  
Suite 301  
Woods Theatre Bldg.

### Powell & Danforth

Agency  
Inc.  
Suite 302  
Loop End Bldg.

### Eagle & Goldsmith

Agency  
Suite 504  
Loop End Bldg.

### Tom Powell

Agency  
Suite 304  
Woods Theatre Bldg.

### Earl & Perkins

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 M. Goldberg

Agency  
Suite 305  
Woods Theatre Bldg.

### Billy Jackson

Agency  
Suite 504  
Loop End Bldg.

### Beehler & Jacobs

Agency  
Suite 307  
Woods Theatre Bldg.

The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

YOUR NEW YORK AGENT CANNOT BOOK HERE DIRECT

## EVERYTHING IN THEATRICAL FOOTWEAR

Immediate Delivery  
Single Pair or Production Orders  
Send for Catalog

**AISTONS, Inc.**  
Makers and Retailers  
14 W. Washington St. Chicago  
"Oldest—Blamest—Best"

## CITRO'S RESTAURANT

1014 SOUTH HALSTED STREET, CHICAGO

Italian Table d'Hôte

NOTE:—There have been six murders and ten bombs within ten blocks of this place in six months—but, don't let that interfere with your dinner. Dine in Bohemia with the Apaches of Chicago.

## NEW YORK COSTUME CO.

COSTUMES LARGEST COSTUME  
MANUFACTURERS IN WEST GOWNS  
137 N. WABASH AVE., CHICAGO Central 1801

**BLOOM**  
STATE-LAKE BLDG.  
CHICAGO  
190 N. STATE ST. Phone Randolph 3393  
LARGEST AND BEST EQUIPPED  
POSING ROOMS IN THE COUNTRY  
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS  
ALL KINDS OF SCENERY AND SPOT LIGHT. OPEN SUNDAYS.

YOU'VE TRIED THE BEST NOW TRY THE BEST  
"THE 13th CHAIR" "PETE" Soteris  
Next Door to Colonial Theatre. 30 W. RANDOLPH ST. CHICAGO  
THE FOLLOWING HEADLINES ATE HERE LAST WEEK:—

BOOSTERS FOR STEAKS  
Eddie Cantor, Nan Halperin, Lew Hearn, Harry Kelley, Joe Opp, Jane Green and Alma Adair.

**RUSSELL**  
PHOTOGRAPHER  
SHADOW PICTURES A SPECIALTY  
Special rates to the profession  
209 SOUTH STATE STREET  
REPUBLIC BUILDING  
PHONE: HARRISON 9361  
CHICAGO



# POOR SEASON'S OPENINGS FOR BOTH BURLESQUE WHEELS

Reports Say First Week's Business Lightest in Several Years—Columbia, New York, Did \$8,000—Less Than \$6,000 the Rule.

Business on both burlesque wheels, while opening well enough in spots Labor Day, took a tumble toward the end of the week. It seemed to be the consensus of opinion among the producers that the first week this season, although this season opened two or three weeks later, was the poorest in point of receipts of any opening week in six or seven years. All of the openings Labor Day were not featured with good business, and more than one Columbia and American producer was forced to dig into the bankroll to meet the difference from his share of the week's gross.

The current week also started badly on both wheels according to reports.

The Columbia, New York, played to approximately \$8,000 last week. Very few Columbia shows in the cities outside of New York, it is said, did better than \$6,000 gross last week.

One of the heaviest hooked shows on the Columbia circuit playing in a city adjacent to New York got a gross of \$5,300.

The American shows generally had bad business, appreciably lower than the opening week last season.

## SCRIBNER STILL IN

No Change as Yet in Executive Staff of Columbia Circuit

The executive staff of the Columbia Amusement Co. remained this week as it has been for some years past, with Sam A. Scribner still its general manager. No immediate change was looked for, it was said Wednesday, through certain conditions in the operation of the circuit remaining to be adjusted between Scribner, J. Herbert Mack, its president, and R. K. Hynicka, treasurer.

Immediately upon Variety's story of last week that Scribner had offered to sell his stock in the Columbia companies, amounting to \$100,000 par (asking \$300,000 for it), Mr. Scribner issued a denial, but failed to send a copy of his denial to Variety. In the denial Scribner stated he had not offered his stock for sale and it was worth \$500,000.

According to information, Mr. Hynicka, at a recent conference with Mr. Scribner, when many matters were discussed between them, asked Scribner why he had offered his Columbia stock for sale outside before ascertaining if his partners (Mack and Hynicka) were not prepared to buy it. That Scribner had offered his stock holdings for \$300,000 appeared to be common knowledge among the burlesque people.

The controversy started by Scribner revealed the Columbia is governed by a voting trust, is composed of Mack, Scribner and Hynicka, with each having equal voting power.

## JACK SINGER'S LOSS

The loss sustained by Jack Singer through a warehouse fire that destroyed the properties of his two Columbia wheel shows is in adjustment with the fire underwriters. The prospects are that Singer will receive about 40 per cent of the actual value of the property. Another loss will have to be charged up by the producer in purchases of new properties in replacement, that will run to a larger figure than the original through the haste of making and preparing.

While for a time it was believed the Columbia Amusement Co. would assume Singer's losses, under the circumstances, the burlesque men familiar with the matter say as yet the Columbia has taken no steps to do so.

The properties of Arthur Pearson's "Jim Jam Jams" were also destroyed in the same fire, with Pearson carrying no insurance. "Jim Jam" goes out as a road show.

## Sam Lewis in Jersey City

Sam Lewis, house manager at the People's Philadelphia (Columbia) last season is holding down the same post at the Majestic, Jersey City.

George Black has succeeded Lewis as the People's

## PAYS JOHNSON

\$2,250 FOR WEEK

Howard Offers Dempsey \$3,000—Turnaway on Monday Night

Boston, Sept. 14.

Jack Johnson, who played the Old Howard while he was world's heavyweight champion for \$1,350 is playing the same house with the same gymnasium and sparring stunt this week for \$2,250.

The Lothrop interests, despite they are playing the American burlesque shows at \$1 top, consider it a good investment, as the police had to be called out Monday night to handle the turnaway.

George Edgar Lothrop, owner of the house, has been trying to secure Dempsey for any one of several week shows on the wheel, and raised his price from \$2,500 to \$3,000. Dempsey thus far has refused to budge from his \$5,000 demand, and there is little probability of either budging in the figures.

Johnson was given a surprising reception at both Monday performances, sparring with Jack Ward. Thursday night he agreed to a strength demonstration against six picked men or two horses. Physically he seemed in excellent condition.

The house struck an unexpected snag in booking Johnson, as the new boxing commission ruled his performance would have to be classed as a boxing contest and forced the house to pay \$10 tax for each performance as a "license fee."

## OPEN WEEKS

Columbia Has Two and One-Half—American Two

The Columbia wheel has two and a half open weeks on its route this season. One of the lay-off weeks is between Kansas City and St. Louis and the other between Brooklyn and Baltimore, the latter caused by the People's Philadelphia, dropping out of the Columbia circuit this season and playing the American shows. The half week follows the three days at Des Moines, between that city and Omaha.

The American circuit has two open weeks, one between Philadelphia and Shenectady, and the other between Kansas City and Minneapolis. The week between Philly and Shenectady will be filled shortly with the Academy, Scranton, going into the American route.

## OLYMPIC NIGHTS

Bad Business Last Week Causing Change of Policy

The Krauses, operating the Olympic, New York (American), have changed their minds about running extra attractions this season, the change being due probably to the box office returns the opening week (last week), the poorest the Olympic has had in years.

Amateur Nights go in at the Olympic beginning next Tuesday, continuing each Tuesday thereafter. Thursday nights the Olympic will stage a dancing contest.

The Olympic is playing to 90 cents top this season. Last season it maintained \$1.10 top scale.

## NIAGARA FALLS BACK

The International of Niagara Falls, dropped from the American Wheel when the burlesque interests declared an open shop policy, has been placed back on the circuit.

During the interval the house was off, a contract was signed with F. P. Horn to install a dramatic stock. This contract was cancelled when the union trouble was settled.



## EDDIE ROSS

Wishes to announce to his numerous Friends and Fans that he is now head of JACK SNYDER, Music Publisher, 1638 Broadway, cor. 51st. At your service. Come and hear "FRANKIE."

## CAST-OUT THEATRES RESTORED TO WHEEL

Feiber & Shea Houses Are Again Playing Columbia Shows

The Feiber & Shea theatres at Youngstown and Akron, O., will again play Columbia burlesque shows. The theatres will start next Monday, it is expected.

The decision to reinstate the houses was said this week to have been made in the Columbia circuit offices, when J. Herbert Mack, president of the Columbia Circuit, and R. K. Hynicka, its treasurer, outvoted Sam A. Scribner, the Columbia's general manager. Scribner had ordered the houses out of the wheel following the adjustment of the Columbia's open-shop policy as against the unions. The unions contended the Feiber & Shea theatres would have to be restored, due to the agreement made between Columbia and the unions that all locked out men must be reinstated.

While the unions were discussing the matter, it is said the ousting of the Ohio houses sizzled down to apparently a personal matter between the executives of the wheel, with the sizzling continuing when Hynicka is reported to have wired Scribner he was opposed to the dispossession of the Feiber & Shea theatres. Standing with Hynicka was Mack, with both opposing Scribner, whose sole reason for dislodging the western theatres, as he stated, was that they gave better terms to road attractions than to the regular incoming Columbia shows. Each of the Feiber & Shea theatres plays a burlesque show for one-half of a week. Their absence left an open week on the wheel which had not been filled in.

Feiber & Shea withdrew their houses from the Columbia Circuit when Scribner had gone so far with the open-shop movement as to make it imperative for the management of those theatres to determine their position with the unions. The unions advised if they played an unfair show in one house all their theatres would be declared unfair.

Youngstown reopens Monday (Sept. 19) with "Cuddle Up," the attraction going to Akron for the last half reopening that house.

## ENJOINING COMIC

I. H. Herk, through his attorney, Leon Laski, made application for an injunction last week in the Supreme Court, seeking to restrain Jack Pearl from working under any other management for the next two years. Herk claims a five-year contract with Pearl, three years of which have been filled by Pearl under Herk's management in burlesque.

Pearl was to have been the principal comic with "Cuddle Up" (Columbia) this season, but it is alleged walked out at one of the rehearsals. Pearl joined the Shuberts Century Roof Show and was with it until it closed Saturday.

Chicago's Burlesque Incorporation Chicago, Sept. 14.

National Burlesque Exchange, Inc., 722 West Madison street, Chicago, Capital, \$1,500. Incorporators, Arthur A. Clamage, Michael Clamage and Warren B. Irons. General theatrical business.

# BURLESQUE REVIEWS

## BIG WONDER SHOW

Holmes Hinkelman.....George P. Murphy  
M. Pransky.....C. E. Evans  
Herlin Irving.....Frank Martin  
Pussyfoot Sam.....Chick Hunter  
Puccin.....Burt Hunter  
Mile. Phil.....Mile. Babette  
Vera Swell.....Olive De Coveny  
Jetta Ware.....Nettie Wilson  
Neil of the Movies.....Bertha Stoller  
Ziegfeld, Jr.....Chick Hunter

Joe Hurtig has built and assembled a real honest-to-goodness burlesque show for this season. They are getting their first Broadway inspection at the Columbia, and will have mighty little changes to make for the rest of the year.

The troupe has everything a top-liner needs, from capable comedy handling to production, which borders on the lavish. The principal women are allowed wide latitude in the dressing allotments, with the 18 choristers just a step behind with 11 pretty changes of wardrobe.

The "flash" number of the show occurs at the end of the first act. Nettie Wilson and Frank Martin lead it vocally with eight ponies in frilly short skirts, opening the chorus contribution. They are followed by the show girls in a fashion parade a la Ziegfeld. The costumes are lavish, several pulling individual applause as each girl descended a short flight of steps to the stage.

George P. Murphy, "The Freeport Spider," handled the chief comedy burden, doing his familiar "Dutch" hot dog dispenser in act one and his unusually funny "dime" in the "Dough Getters," the travesty on "The Gold Diggers." This scene is a holdover from last season's show and worthy of the honor. It is one of the funniest things in burlesque, appealing to those who have never witnessed the Belasco production through the excellent funning of Murphy.

Mile. Babette is also featured, and is prominent throughout astorically with her French character and French costumes, which run to décolleté and elaborate head dresses. She handled three specialties in addition to her regular roles in each act. The first, where she is a realistic as a "cokey" taking a "blow" and getting a yen off. This will probably be heavily altered just outside of Boston. The other two consisted of Fanny Brice number, "Second-Hand Rose," badly done as to dialect, and a dramatic scene in "one" with Clara Evans that got over, but is a trifle ambitious for burlesque. It is a distinct Hurtig trademark, however, as is the sister act of Olive De Coveny and Nettie Wilson. These girls stopped the show with a series of solos and doubles. Both have voices above the average for burlesque, leading numbers capably and often. All of the principals are holdovers, except the sister team, who also prima donna and ingenue throughout.

The show follows the usual two acts with four full stage sets all up to the wheel of standards with one or two above the average of last season. There is plenty of clean comedy with Murphy never growing tiresome, and wisely discarding his "Dutch" role just about where he has satisfied them.

A monolog by the "Spider" on high cost of living has been heavily contributed unknowingly to by Senator Francis Murphy, with the funniest scene in the show, a "telephone booth" bit, a verbatim lift of Harry Watson, Jr.'s vaudeville act. However, if Henry Chesterfield doesn't enjoin the "Spider," he's safe.

Bertha Stoller and Frank Martin

were two principals that stood out. Martin led numerous numbers and was a unit of the trio that stopped the show down near the end of the second act with harmony singing. The other two were the Hunter Bros., of last season's line-up. They have good voices nicely blended and a wise selection of numbers.

Gertrude Saunders, late of "Shut-'em' Along," the all-colored show, was another specialist who registered in the roof garden scene. Assisted by a male colored pianist, Miss Saunders whipped over "Cryin' for That Kind of Love," "Daddy" and "Get Hot" in a tremulous soprano, with jazz technique and cooling cadences that smacked of Chicago cellarettes and jug orchestras. She was spotted right and clicked.

Clara Evans was Murphy's chief comedy assistant, and gave a versatile performance, handling several minor character roles and a couple of serious efforts cleverly and capably.

The chorus is a well drilled, likely looking bunch, and a good singing ensemble. The Wonder Show looks set for a great season. Con.

## WHIRL OF GIRLS

Marie.....Mary McPherson  
Sallie Simpson.....Frankie Dale  
Ira Pippin.....Florence Drake  
Madame Celeste.....Connie Lehr Fuller  
Tom.....Frank Kramer  
Jerry.....Harry Case  
Con Kidder.....Don Clark  
Lechinsky.....George Bartlett  
Ferdinand Souze.....Arthur Mayer

W. S. Campbell's "Whirl of Girls" at the Olympic this week was Pat White's Gaiety Girls last season, and a good many others before it. Pat White is not with the show this year, hence the change of name. Incidentally Mr. White and "Whirl of Girls" are "opposition" this week, through White being the featured comic with the B. F. Kahn stock at the Union Square, a block or so west of the Olympic on 14th street.

Arthur Mayer and Don M. Clark are featured with "Whirl of Girls." Mr. Mayer does a "Dutch" character, conventional in make-up and conception. He has a first hand knowledge of burlesque comedy values and gets everything possible out of the material at hand. Mr. Clark is a wise-cracking straight, dressing the part in swagger style. He, like Mayer, is an experienced burlesquer. Assisting is George Bartlett, second comic, who does a regulation stage Hebrew, crane beard, etc. Harry Case, utility man, appears twice in the first part and then does a disappearing act for the rest of the show. This is a mistake as Case has all the earmarks of a first-class burlesque comedian. His stuttering bit was one of the few wows of the show, and a brief "nancy" bit preceding it also landed heavily in a comedy way.

There are four principal women, Connie Lehr Fuller, who is probably listed as the prima, but who is more on the order of a principal boy; Florence Drake, a slender ingenue type, who sings fairly, but cashes in heavily on looks; Mary McPherson, soubrette, and Frankie Dale, a tall show girl ingenue. Miss McPherson leads several numbers. She is a peppy little person, dancing nimbly and getting the stuff over satisfactorily. Miss Fuller is one of those statuesque leading women, who works well with the comics and keeps within the picture whenever she is on the platform.

Like all of the other burlesque (Continued on Page 30)

## SPORTS

Davy Robertson, who came up to the Giants some years ago touted as one of the greatest ball players ever developed in the south, has finally come into his own, and is vindicating the judgment of his admirers. He is a big factor in the success of the Pittsburgh club, where his hitting and outfielding have kept the club out front in the face of the Giant's sensational drive on the Pirates. Gibson is playing Robertson against right-handed pitching, and he is killing the ball. Robertson, one of the most temperamental youngsters in baseball, came to McGraw from A. and M. College as a southpaw pitcher. He hurt his shoulder playing football that winter, and was turned into an outfielder by McGraw, who sent him to Mickey Finn at Little Rock for further seasoning. He led the Southern League in hitting that season, and was recalled by the Giants the following spring. At times showing flashes of greatness, Robertson never quite lived up to his advance notices. He and McGraw clashed on several occasions, with the fiery Giant leader accusing Robertson of "loafing." Dave threatened to leave the club, finally delivering an ultimatum which eventuated in his

trade to the Cubs. He had indifferent success in Chicago, being several times benched for light hitting and lack of aggressiveness. Gibson seems to have found the remedy for Davy's lassitude and has inspired him with the do-or-die spirit that the Pittsburgh club has been showing all season. He may yet come through and land in baseball's hall of fame, for none of the stars has any more natural ability than the speedy southern boy.

With the police of Kansas City, Kan., powerless under a restraining order, issued by the Circuit Court, looking on, Hade (Tiger) Caulding, a local boxer, collapsed following a six-round bout in that city Monday, last week, and died at a local hospital the next day. The exhibition was staged under the auspices of the American Legion Athletic Club, which before the entertainment secured a court injunction to prevent the police from interfering. Roy Hubbard, an assistant attorney general, acted as the club's attorney in securing the injunction. The collapse came after the fighters had taken their seats following six rounds (Continued on page 25)

# VARIETY

Trade-Mark Registered  
Published Weekly by  
VARIETY, Inc.

SIME SILVERMAN, President  
154 West 46th Street New York City

## SUBSCRIPTION

Annual.....\$7 Foreign.....\$9  
Single copies, 20 cents

VOL. LXIV. No. 4

Barney A. Myers is sailing for Europe on the Baltic of the White Star Line on Sept. 24. He says that his trip will keep him on the other side for at least six months. London, Paris, Berlin, Hamburg, Milan and Switzerland will be visited by him before he returns. "Purely a pleasure trip" says Mr. Myers, but the general belief is that he is on a still hunt for European novelties for the Shubert interests.

Paul Schroeder has been appointed manager of the Grand opera house, St. Louis (Orpheum), replacing Frank N. Phelps, who goes to Minneapolis as the resident manager of the new Hennepin (Junior Orpheum).

Lep Solomon, who has been at the Harris theatre for several seasons in the box office, is to move to the Music Box as the treasurer of that house when it opens.

Riverton Park at Portland, Me., is reported sold by the traction company owning it for years, at \$25,000, to Harris Greenman, Abe Herman and Abraham Finks, composing the Riverton Corporation.

Edgar Healy has been appointed by the Shuberts manager of their lately acquired Jefferson, Portland, Me., which will play the road attractions.

Detective Martin S. Owen, who had charge of the Auto Squad of the New York Police Department has announced his association with the New York Motor Car Exchange of 1866 Broadway, dealers in used automobiles.

Smith and Inman have been booked for a full tour of the Loew time, starting Oct. 6 at Atlanta.

Rose Mullins is now in the office of Collins & Rosen, in charge of casting.

Dancing unconfined rushes on its mad pace through the New York cabarets. Some are rougher than others, but all are rough enough. Reports that of late the restaurant management have toned down the dirty dancing (as it is called) are not borne out by the dancers themselves, who still wiggle with and against each other on the floor, more so and at least as much so as the couch dancers of the stage have done by themselves. Before prohibition the reformers said booze made the dancers mad, but without booze and the dancers still mad over it, they are dancing as wildly as ever, so the reformers will have to find a new reason. The best reason is that the dancers like it.

When the done squad gets through watching smuggling at the New York docks they may start an investigation of the ladies' rooms in many of the cabaret restaurants. Several have attendants who traffic in drugs with a regular line of customers among the girl frequenters of the places. More than one of the night cabarets attract a crowd of young women who would have aptly fitted into the old Haymarket, when that disreputable place was running wide open.

The Wilkie Amusement Co. will present a revue at the States restaurant, Chicago, Sept. 29. Eight principals and 12 girls will be used, with Allen Joe Opperman and Chester Miller featured. The shows are to run for a seven-week period and then change.

The Seattle Harmony Kings, a western jazz band, will furnish the music. An admission charge of \$1 will be made, this money going to Wilkie.

Upon the conclusion of the show's run at the States it is to be sent back to the Cadillac restaurant, Detroit, where it will remain for a similar period.

## CLEAN UP BEHIND THE SCREEN

If the reformers and the mad dervishes from the back woods shouting for blue laws and methodistic regulation of personal conduct had framed it themselves as an aid to their propaganda, the scandal in San Francisco could not have broken more effectively for them and against personal liberty, yet in many ways this sudden and frightful widening of the sluice gates of information is an excellent, healthy thing.

For several years now the name of Hollywood has been a stench in the minds of the decent people of the screen. And this means the decent element in all-show business even more than outside, for it is they who suffer most, feel more keenly the choking, miasmic inhalations from the plague spot on the coast. We know of one producer who lives in the midst of it, yet guards his family from it as he would guard all that is dear from a plague, and he is typical of those who must band together now, immediately, without delay and clean up thoroughly, wash out back alley and avenue, studio, lot, apartment, home, and house.

If they do not, some Hercules from the outside will cleanse these Augean stables and cleanse them good. The lion of popular indignation is aroused, the innocent will fall with the guilty, the patiently schemed fabric of a great industry will rock and crack in the mighty hands of its patrons, for these patrons have been fed by a hundred sob-sister written fan publications with ideas of the sanctity of home life in pictures, the chastity of heroines, the chivalry of heroes, and finding themselves mistaken, their emotions will blow ruinously the other way like a fire caught up and flung back by an unexpected wind on those who started it.

Those who have succeeded in fastening their hands by censorship on the outside of the business are armed now to rush across its very threshold. To Broadway have come story after story of what has been going on among mad men and wild women on the Coast and now every whispered story will be poured before the world through the gate opened in San Francisco, laid down in the blackest type for over a hundred million to read.

They will read every line of it. They can read at the same time what those—and they are many—who have not lost touch with the fundamental decencies are doing to right these conditions. The main figure of this appalling publicity and the minor figures concerned in it need not become typical of the industry as a whole, but unless some one acts quickly and with an iron hand, all will be swept out with the bad that everyone is glad to see go.

You know well, all of you, how much as yet unpublished is waiting for birth in type. Once before this year the storm almost broke. Once before a tragedy as terrifying, if the talk even approaches the truth, came almost to the threshold of the grand jury room, and how much that has been hushed up will now step forward to confront you who can do something now, yet have stood by while the heartless among you let young boys and girls drift wholesale to Hollywood for extra work only to starve or save themselves from starving at the expense of the industry's reputation.

Clean up! East and West! And get busy now before you are thrown out to make way for the brooms of the district attorneys and the disinfecting squad from police headquarters.

## CARNIVALS ON LAST LEGS

The fair season is just about under way and already it becomes apparent that the carnival business is on its last legs. Many of the traveling outfits are either breaking up and sending their individual shows to the fair grounds or are moving in complete as concessionaires.

From all points in New England where fairs have been held the word comes that attendance is holding up as compared to previous years, but visitors are leaving the midway severely alone and receipts are at a low ebb for this feature.

The answer is that the carnivals have had tough going this year; no money has been spent in keeping up equipment and it has reached the last degree of shabbiness—an uninviting exterior that offends and discourages patronage.

The carnival people have been jostled and threatened by city authorities all over the country and they are in a surly frame of mind. One fair man who has just returned from an inspection tour of half a dozen eastern fairs declares that the lineup of scowling visages along the midways he observed were sufficient to drive away the most-adventurous visitor.

At one fair in Maine the local authorities made a clean sweep of the carnival concessionaires' games of chance. Every operator of a device was summoned to the fair secretary's office and told to bring his apparatus along. It was spread out and the owner was compelled to work it and explain the mechanism. When the exhibition was over the police official grunted, "Now I want all of you to explain to me how it is possible for the public ever to win anything."

The point of all this is that the carnival business has received its death blow and the carnival business has only itself to blame. It has brought all its troubles upon itself and it was deserved, for the carnival business has never been a business—just a sewer.

## THE RIGHTS OF AN AUTHOR

What are the rights of an author? Relatively speaking, they are very slight, emphasis being lent this conclusion by the suit brought on behalf of the Triangle Film Company against Douglas Fairbanks on the grounds that the production of "The Three Musketeers" by the Prince of Wales of pictures infringes upon the Triangle's own production that used the Dumas romance as a basis.

Without discussing the rights and wrongs of this particular disagreement among local picture folk—and after all they seem fairly obvious—it is a becoming and propitious moment to consider the rights of authors, and of Dumas in particular. There is something comically funny in the court squabbling of these business men—let us call Mr. Fairbanks that temporarily, though, of course, he is far more—over what, in any proper analysis, isn't theirs at all.

It is Dumas', not theirs. They have taken Dumas' imaginings and illustrated them. To be sure, Fairbanks has done so with such good humor, so commanding an excellence as to deserve vast return on his investment in this filming of his engaging personality. Well enough, let him have it, but what about Dumas? In carrying this idea along we are not attempting to urge that Mr. Fairbanks personally should make up for what seems to us wrong in the social scheme, but we still, with that reservation, wish to make the point.

Our point is simply that the author gets a raw deal. The first John Jacob Astor made a fortune, and by succeeding entails, his descending heirs have conserved it. But Dumas also created a fortune, but he could not, as Astor could, bequeath it. His right to

it ran out with a short-time copyright. Astor's right to property of another and really less valuable sort continues through a century, safeguarded by society.

## WINTER GARDEN VAUDEVILLE

If further need existed for emphasizing the Shuberts' sincerity in entering the vaudeville field, the conversion of the Winter Garden, their most famous asset, settles it. Whether it was a wise move or not remains for future judgment. But that it was a wise thing not to play vaudeville at the new and side-tracked Imperial is settled now.

In turning the Winter Garden over to vaudeville the Shuberts lose, together with the known drawing power of the theatre itself from locals and tourists out of every corner of the map, a valuable road trade-mark. The various Winter Garden shows were known as Winter Garden shows all over America, to millions who had never seen the Winter Garden. They can hardly replace that billing by calling their future traveling revues "Imperial Shows."

The Imperial is a handsome house, accommodating 2,000, and with a seating plan that for compactness is perhaps unequalled anywhere. It would have made a perfect place for playing vaudeville, though not for selling it. The Winter Garden is just the reverse. The house will draw, the location will draw, but the architecture of the interior, its magnitude and layout, will be a bit prejudicial to talking acts and turns of light order. Also, should the 44th Street be retained as one of the Shubert vaudeville stands, the Winter Garden is close enough and big enough and prominent enough to hurt it and possibly to smother it.

One big asset of the Winter Garden will be that no one will think of protesting against stiff admission prices there. The Sunday concerts have always drawn heavily at much higher admissions than will be asked for the daily vaudeville there, and the public naturally will associate high prices with that theatre.

The Shuberts could not have made themselves conspicuous and important in their new endeavor by any maneuver more certainly than by giving their Winter Garden over to it. At what sacrifice they have done so will develop later, for, no matter how successful it will be under the new policy, it will of course wipe out its old character and established renown in the other.

## "CONTESTS" IN THEATRES

Will managers of vaudeville theatres continue the interest reviving contests of the summer, into the regular season? It looks so, around New York anyway in some of the smaller houses. The contests or amateur affairs may have temporarily livened up some local interest in the hot weather, besides helping to keep down the cost of programs through the free services contributed by the amateurs. If they were such, but as a regular season attraction these rough-house performances don't belong.

With an amateur performance of any character in a New York theatre there is always the suspicion all appearing are not amateurs, in that strict sense. Agencies about will furnish professional amateurs. They have done it for years, in the days of the old "amateur nights," when the nondescripts would take a nightly assignment, guaranteed a dollar or two by the agency and to receive all the money thrown from the audience. Once in a while some one in front would throw a half dollar in the hope of hitting the amateur.

"Contests" make an audience unruly. It may be an extra delight for a gallery god and that's about all who seem to care for the thing. If the contest is on the level and an aspirant from the neighborhood does take part, he draws, and to the gallery, probably from whence he advanced to the footlights. Once in awhile an enterprising agent will see enough talent to send the amateur as an act to the small time, where talent is worth no more than nerve. But the general thing is for the contest to roughen up the house, issuing catcalls, yelling and hooting with the crowd upstairs wasting a few pennies in badly aimed shots at those they hoot. The quiet orderliness of a theatre's audience is disturbed, the quiet patrons are provoked and the management, when a disturbance occurs during a regular performance, complains because the gallery is drawing a "tough bunch," usually made tough by himself or some other manager in another house that ran "contests" to make a showing.

## THE NEW SEASON

The new season has not as yet started. "Reports" say business is awful on the road but there is not much on the road. The same reports from the big cities say the same thing.

It's wrong to calculate the new season from Labor Day or from some previous date when an adventurous producer tried to get first money before the parade commenced to start. The first week in October will be about the best time for the box office to guess what is going to happen this fall and winter. Last week's warm weather was another good reason why the season should not be figured as being here. It about killed off everything.

That admission scales are being cut is just a sign of the times, not bad business. The summer was bad and the extension of that spell could have been expected while the weather lasted, which it has been doing. But in October, weather or not, the show business will commence to tell its tale.

Nor should the Broadway list of plays be accepted as a business criterion. Business is poor with them because most of them are poor. Others that are good were good before the bad ones came in. Therefore the good ones have nearly outplayed themselves. Of the new crop there may be three hits along the big alley.

Concurrent with the many misjudged and non-draw shows comes the story that one may secure as many Broadway theatres just now as could be wanted. Eight of the legit houses in New York have been mentioned as on the market for a profitable rental offer. In three or four more weeks it is claimed there will be as many more. But in three or four more weeks some real hits may come along. Then the managers again will grow cheery.

In connection with poor drawing shows the smut play might be noticed. The smut play is not drawing. One real good piece of this season that has erit but has smut is flopping, because of the dirt, evidently. The people are growing tired of dirt on the stage. It's not smart when it's brazen.

Road business, from the one-nighters, is reported simply terrible so far. Standard attractions are playing to about 50 per cent. of the gross they did this time last year, but that may be the weather. Or it may be conditions. Stories of shows getting \$200 to \$300 in one-night stands always banked on from \$1,400 to \$1,600 sound appalling and it may be so, but it's no safe line to judge by this time.

Wait for October.



# MUSICIANS' SCALE TO GO ON, BUT NEW RULINGS ADOPTED

Webber's Explanation About Wage Cut—Scale Conceded by Managers in Return For New Working Conditions—Contracts to Expire in June.

With the local stage hands' scale for the season adopted, the working committee of the new International Theatrical Association partially settled the musicians' scale, in meetings with a committee from local No. 802, the new union that resulted from the internal troubles that disrupted the Musical Protective Union (No. 310). After a deadlock early this week the managers agreed to continue the same scale as for last season but insisted on new working conditions, much along the lines of the concessions secured from the stage hands in return for scale increases.

The new agreement will be effective only for the legitimate field, vaudeville and pictures to handle their end with the musicians separately.

Just what concessions will be agreed on was threshed out at a joint meeting late Wednesday. The managers want two "service" rehearsals weekly, the term replacing the so-called free rehearsals, formerly the custom. The musicians agreed to one service rehearsal, making nine "services" for eight performances. The managers agreed they should not have to pay for the time musicians learned the scores. They agreed to pay for "reading rehearsals," at which time changes in the scores might be made.

Another contested point is the rule requiring the number of men to be engaged for orchestras. The old rule called for no less than four musicians for a dramatic house. Managers ask that they be permitted to engage the number of men desired at any time, as is the custom with other employer and union relations.

When the present scale of \$57 for musical attractions and \$45 for dramatic was adopted two years ago, the musicians agreed that if at the end of the agreement, living conditions or admission scales were lowered they would accept a scale cut. That living costs have receded was conceded at the current meetings.

Joseph N. Webber, head of the Federation of Musicians, argued the new local was in a difficult position, as was himself. Mr. Webber explained that if a cut was accepted, the radical element in the succeeding union would have the opportunity of charging him with forcing the new union to work for reduced wages.

The managers first offered \$50 for musical shows and \$40 for dramatic. At a subsequent meeting, a compromise offer was made at \$52.50 and \$42.50, also rejected by the musicians. This brought the matter to the present situation of conceding the scale, provided agreement as to a change in working conditions.

The stage hands' agreement, lifting the scale for heads of departments \$10 per week and all other stage workers 50 cents a performance, carried with it a number of changes in working conditions. Virtually all the extras formerly called for by the union rules have been done away with, shows to be taken in and out without extra cost, unless after hours when broken time applies. Rehearsals are not to call for extra pay regardless of ownership of the production, unless men are kept after regular hours. Broken time for journeymen is \$1.25 per hour, and where called for rehearsals are to be paid only for the time actually required.

The stage hands' increases are not as high as last season's scale in the major cities outside New York, where grips are receiving \$4 per performance as against \$3.75, the new scale here. Reductions in out of town points is expected, a five per cent cut already being arranged in some cities.

As yet the road scale for stage hands has not been agreed on, the men going out under the same conditions as last season. No increase is expected and the problem of the double crew rule, operating against attractions out on the road for more than six weeks, is the principal point in issue. It has been agreed to cooperate in reducing the number of men called for by the road card and at any time during the metropolitan

## GIRL TICKET BROKERS OPEN

Waters Sisters Have Regular Agencies—In on "Buys"

The girl theatre ticket broker has arrived. Two sisters, Katherine and Lorraine Waters, have invaded the field and located at 1531 Broadway in the store adjoining the Astor theatre. Miss Katherine was for a number of years one of the Bascom employees and had the stand at the Commodore Hotel.

In making the decision to tackle the game on their own, the young women took over a lease on a store that stands them \$12,000 a year. They have a list of several thousand names, personal acquaintances Miss Katherine made while with Bascom, they are circulating. The girls have made connections with the theatre managers and are in on the buys.

## CANTOR OBJECTS

Doesn't Want to Move From Apollo to Great Northern

Chicago, Sept. 14.

Overtures have been made by the Shuberts to Eddie Cantor that on the completion of the run of his "Midnight Rounders," he move to the Shubert Great Northern, where Florence Reed is now appearing in "The Mirage," instead of the Garrick, where the attraction was originally scheduled to go.

The Cantor show will have to vacate the Apollo Sept. 25 to make room for Shubert vaudeville, but insists he will go over to the Great Northern. He feels that the Garrick is the logical house for him, so he can then compete with his musical opposition, Fred Stone in "Tip Top" at the Colonial.

It is more than likely that the management of "Up in the Clouds," which Cantor follows into the Garrick, will be prevailed upon to continue its local run at the Great Northern.

No announcement of the Cantor move or the vaudeville policy at the Apollo has as yet been made in the dailies.

## FIDELITY'S SUNDAYS

One Show Monthly from October Onward

The first of the series of shows to be given this winter by the Actors' Fidelity League, has been set for Sunday night, Oct. 16, at the Henry Miller theatre.

The Fidelity League will charge admission to its performances this season, catering to the general public, instead of making the performances invitation affairs as previously.

The shows will consist of playlets, concert numbers, etc. It is probable a \$3 top scale will prevail. The Fidelity plans to hold one show a month, beginning in October and continuing until May.

The talent will be recruited from the Fidelity ranks.

run, subject to the provisions of the yellow card.

Managers admit that the company manager is often at fault in permitting an excess number of men to attain under the "yellow card" system. Attractions are to be checked up and particular care in determining the number of men required will be exercised.

The International Theatrical Association is making all agreements expire in June. The former system of dating the termination of contracts in September, when the season is about to begin is believed to make for much uncertainty, as has been the case this season.

## 14TH STREET STOCK CALLED ON BY EQUITY

Salaries Unpaid Last Saturday Did It—Andrew Mack at \$750

The management of the stock at the 14th St. theatre became entangled with Equity when salaries of the company were not paid in full Saturday night. Monday a representative of the Equity visited the theatre and threatened to close the house if the management did not make good the differences in the salaries of the players. It was thought early in the evening a performance would not be given, but the matter was finally settled when the organization representative was allowed to hold the box office receipts of the night, with the company to continue throughout the week with a closing expected for this Saturday.

The 14th St. is playing a series of Irish plays with Andrew Mack as the star. Last week was the first of the engagement.

Business last week at the 14th St. was about one-half in gross what it had been when Mack played a brief starring engagement with the same stock in the same house last season. The drop in receipts was credited to the box office scale maintained, that being \$1.50 down front in the orchestra, although the drop was also represented to have been caused by labor conditions that peculiarly affect the 14th St.'s neighborhood.

Mack is receiving \$750 weekly for the special engagement.

## TOMBES ARBITRATING

Question of "O'Brien Girl" Contract Going to Reference

Arbitration of Andrew Tombes' run of the play contract with Geo. M. Cohan for "The O'Brien Girl" may be made before the attraction reaches Broadway, where it is due early next month. Mr. Cohan has selected Alfred W. McCann, the pure food expert, to represent him, and the Actors' Equity Association has appointed Paul Dukell. The third member of the arbitration body was not decided on early this week.

It is claimed that pressure was brought on Tombes to place the contract in arbitration. Equity claiming that it is ambiguous. The contract calls for his services for the seasons of 1921 and 1922. Equity contending it should be phrased "seasons of 1921-22 and 1922-23."

Three other members of the original cast hold run of the play contracts. They are Elizabeth Hines, Ada Mae Weeks and Georgina Caine. They were also to arbitrate their contracts but refused, stating they had signed the contracts in good faith with Mr. Cohan and that there was no reason to question the agreements.

Legal opinion in Boston when "The O'Brien Girl" was playing there, was that the contracts could not be broken.

## GRACE GEORGE'S PLAY

Arthur Hopkins Finds New Author in Margaret Wright

The play selected for Grace George by Arthur Hopkins will present a new authoress to Broadway. She is Margaret Wright, who was discovered by Laura Wilch, one of the younger play brokers, who is responsible for Wilson Collison being on Broadway.

"The Exquisite Hour" is the offering in which Miss George is to appear, and rehearsals will start within two weeks for the production.

## 'GREEN JADE' IN DAYTON

Dayton, O., Sept. 14.

Julie Hurlie presented "Green Jade" at the Victoria Monday. It is a drama in three acts by S. Broughton Tall and had Mabel Brownell in the leading role.

The producer intends sending the play to Broadway.

## EFFECTS ARE SOLD

The personal effects of the late Oscar Hammerstein were disposed of at an auction Wednesday afternoon. They included several massive sterling silver engraved loving cups presented to the impresario by some of his operatic stars, jewelry, his grand piano that graced his Victoria den and other things.

His widow is disposing of all his effects.

# MANN'S SHOW WITH FIDELITY CAST UNTRoubled BY LABOR

Meehan Also Makes Debut as Producer in Baltimore—Mann's Bill For Overtime—Opening Night With Record Takings.

## MAY MOVE COLORED REVUE TO CENTURY

"Town Hall" Ownership Opposition Alleged

"Put and Take," the all-colored revue now at Town Hall, may be moved to the Century Promenade, following opposition to the attraction from the financial backers of the institution. The Town Hall was conceived and built for civic purposes, with "town meetings" and similar meetings in mind. Though the more or less high brow beginning gave way to several picture exhibitions for commercial purposes, strenuous objection resulted when the colored show secured the house, which has a shallow stage but acceptable for revue purposes.

The Hall is controlled by Mary B. Cleveland who leased it to Wendell McMill and Rosalie Alston. The backers of "Put and Take" in turn secured tenancy from the lessees, upon whom the owner has brought pressure to eliminate the colored troupe. "Put and Take" with a company of over 60 players claims it cannot be ousted, but is willing to take another house. McMill and Alston, in order to retain their lease, have sought to place the show elsewhere, and through them the Promenade may be secured. If the show moves to the roof house, the performances will be given at midnight. The Promenade is around the corner from the 63d Street where "Shuffle Along" is running.

"Put and Take" is playing to \$2 top. It opened last month at a pace of \$8,000 weekly. Since then it has grossed around \$6,000, which is profitable. Sunday concerts have been given, the shows holding portions of the revue. That was another objection by the building owner. Stories of investigation for violation of the building laws, have not materialized, the "Put and Take" management claiming the reports to have inspired origin.

The Promenade is now running a midnight cabaret along the lines of the show at Reisenwebers, "The Mimic World" was withdrawn last Saturday.

## O'BRIEN GIRL AT LIBERTY

Follows "Scandals" in Oct. 3—Reported Guarantee to Attraction

George M. Cohan's "The O'Brien Girl" will be brought into New York Oct. 3, following George White's "Scandals" at the Liberty. The Cohan production was the only summer show in Boston and could have continued there into the fall but was forced out by prior bookings.

It is reported that the producer was given a large guarantee to book the piece into the Liberty. Originally "The O'Brien Girl" was slated for Chicago following the Boston engagement. It is playing New Haven this week, with Providence and Atlantic City following.

## BILL LINDSAY VERY ILL

William B. (Bill) Lindsay, one of the best known railroad men in theatrical circles, is gravely ill with appendicitis. He was stricken two weeks ago and was rushed to the Norwegian hospital, Brooklyn, for immediate operation. Last week he was reported convalescing but complications set in Monday and little hope was held out for recovery. Tuesday Mr. Lindsay was unconscious. He is 60 years of age.

## BACON COLLABORATING

Chicago, Sept. 14.  
Frank Bacon, star of "Lightnin'" now playing at the Blackstone is collaborating on a new play with James Montgomery, author of "Irene."

Bacon is working on the second act and expects to have it ready for spring production.

Baltimore, Sept. 14.

Two new theatrical producers enter the field here this week more or less as the direct result of unionism in the acting profession. John Meehan, who was the general stage director for George M. Cohan until the latter retired from the producing field because of the closed shop, presented his initial production on his own entitled "The Man in the Mask" at Ford's Monday, and Louis Mann, as manager, presented himself as star in the Samuel Shipman and Clara Lipman play, "In the Mountains," at the Lyceum Tuesday. Both plays will need some work before ready for New York.

Interest centered in the advent of the Louis Mann production as his entire company is recruited from the ranks of the Actors' Fidelity League. When the announcement was made Monday the initial presentation of the play had been postponed until Tuesday. It was at first believed the production had met with some labor difficulties that necessitated the delay.

Such was not the case. The company arrived here Sunday without having had a scene or dress rehearsal in New York. The scenic and lighting equipment for the first act is unusually heavy and the show could not be set and worked on Sunday in time for a dress rehearsal that day. Monday was devoted to straightening out the production.

There were rumors early to the effect the lighting equipment of the attraction had been tampered with, but this was denied by the management. The delay in the setting of the first act and the fact that the players themselves were far from being letter perfect in their roles were the real causes of the postponement. The Mann show will have a bill for overtime of approximately \$1,000 for extra stage help on the week.

The delay, however, was decidedly in favor of the show, for instead of a division of attendance between the Lyceum and Ford's Monday night the Mann attraction secured the undivided attention of the theatregoers on Tuesday, getting a record opening for the town with the gross going to \$1,195 despite the night was hot and sultry.

These receipts are the first indication of any real life in theatrical business this season here. Last week "Emperor Jones" at the Lyceum failed to gross quite \$2,000. The reason for this is attributed to two reasons. The first because the star of the attraction is a colored man and Baltimore is essentially a Southern city and secondly because of the terrific hot weather that the attraction encountered.

Business at the Auditorium, where the "Greenwich Village Follies" has been the attraction since last Thursday, the show also played here this week, has been very light. The first two nights of the current week failed to indicate that there would be any betterment of box-office conditions there.

The vaudeville and picture shows are drawing a fair quota of patronage, however. The Loew Hippodrome got almost \$7,000 last week, while at the Maryland with bills that are of mid-season on-ly the business has been holding up in great shape.

Guthrie McClintock, Groom

Buffalo, Sept. 14.

Katherine Cornell, daughter of Dr. Peter C. Cornell, manager of the Majestic, was married Thursday at Cobourg, Ontario, to Guthrie McClintock, a director and producer of New York City.

Miss Cornell has just finished a season's engagement in "Nice People" and is to do one of the leading roles in Charles Dillingham's "Bill of Divorcement" this fall. McClintock was formerly connected with Winthrop Ames.

Miss Cornell is said to be one of the richest and most popular members of the younger set in local society.



# ZIEGFELD FOLLIES TO TOUR AT \$3.50 TOP IN CONTRAST TO LOCAL GLOBE SCALE AT \$5

**Latter Adopted at Globe Against Expert Box Office  
Advice—White's "Scandals" Tour at Same Price  
—Local Prices Down in Most Theatres.**

Ziegfeld's "Follies" will tour at \$3.50 top this season, leaving the Globe Oct. 1. The decision to use the lower prices for the road is in violent contrast with the Broadway scale, topped at \$5, and the slash is considered one of the most important moves in the downward trend in theatre admissions.

The "Follies" at \$5 was the first attempt to establish revues at the price in New York. The management contended the smaller capacity of the Globe where the "Follies" was sent because of the continued record pace of "Sally" at the New Amsterdam, made the increase imperative. The scale was adopted against expert box office advice and the "Follies" attendance failed to hold up the \$5 price, chasing patrons away from the house, it is claimed. It is practically certain that forthcoming "Follies" will not again attempt a \$5 scale.

Last season's "Follies" toured at a top of \$4 for all stands except Phila., so this season's road season will see a cheaper scale. At \$3 top the "Follies" can play to around \$35,000 weekly gross, a pace that can return profits equal to other "Follies" seasons.

George White's "Scandals" which recently lofted the scale from \$3.50 to \$4 will also tour at the less-v-top, although the management intends charging \$4 in some stands. "Scandals" leaves the Liberty on the same date as the "Follies" departure.

Both shows which rated as the leading summer revues have been in a slump for the past three weeks. High prices are charged with the drop in patronage. "Scandals" which was playing to a weekly gross of from \$23,000 to \$24,000, slipped down to the \$18,000 notch. The "Follies" after some difficulties with the brokers who dumped the uncold buy-tickets into the cut rates, not only instructed the agencies to return all unsold tickets to the box office but rescaled the Globe balcony which after the first few weeks failed to register a sell out. Last week the takings are reported to have dropped under \$25,000, a figure which is said to be a loss for this attraction.

Broadway is steering clear of high prices. Only two new non-musical attractions have established a \$3 top, they being "The Circle" at the Selwyn and "The Silver Fox" at the Maxine Elliott. Big names in "The Circle" which stars John Drew and Mrs. Leslie Carter, account for the scale. But one other dramatic show holds to \$3, that being "The Green Goddess."

Several other dramatic shows have reduced from \$3 to \$2.50. "The Bat" at the Morosco took on the lower scale for summer, boosted it starting Labor Day but immediately reverted to the lower scale. "Lilium" at the Fulton, also a hold-over piece and also a hit has established the safer price scale topped at \$2.50.

## MUSIC BOX DELAY COSTS HARRIS \$10,000 Paying Full Salaries This Week While Company Is Rehearsing

The new Music Box show opening Monday at the theatre of that name is costing the Sam H. Harris management around \$10,000 for this week's delay. The expense goes into salaries of the company and running operation. All of the cast is entitled to salary for this week, having gone beyond the rehearsal limit, excepting Willie Collier and Sam Bernard, who joined the show after rehearsals had started.

The piece was to have opened at Newark, N. J., Monday, playing the week there before debuting at the new house, but instead will start "cold" at the Music Box next Monday.

The Music Box has been built by Harris, Irving Berlin and Joe Schenck. Mr. Berlin wrote the show for it and may appear in the cast.

## REAL "ART" "Mecca" Presented in Boston as lz.

Boston, Sept. 11.  
"Mecca" will get by City Censor John Casey on the grounds that its nudity is "art for art's sake" and not "nudity for sordid, sensual reasons." Opening night at the Boston opera house to capacity business saw the original production without a change either toward more or less attire, despite various stories circulated to the effect Morris Gest was going to clad the Fokine chorus in gingham aprons and that Gest was going to take more clothing from the chorus in order that the city censor could find plenty to do and yet leave the show ultimately as Gest wanted it.

The Shuberts favored a "two for one" papering stunt for opening night but Gest stood put on no papering and won out.

**New Shubert, Cincy. Opening**  
Cincinnati, Sept. 11.  
It is announced the new Shubert will open Sept. 25, the first attraction being the "Passing Show" with Howard Brothers. The George B. Cox memorial theatre will be opened later in the fall. It will be the home of the Shubert dramatic attractions.

## PASS PLANS Shuberts Query Out of Town News- papers

Syracuse, N. Y., Sept. 14.  
That the Shuberts have been contemplating a plan for the elimination of all press passes in their houses became known here this week. The Shuberts, through local house managers throughout the United States, have been sounding the newspapers, asking whether they would care to accept the elimination of passes and instead take the face value of the tickets distributed as passes in additional paid reading space. Because of the attitude of some of the papers, the new scheme has been called off. Local papers are getting the customary three sets of tickets for each performance.

A new system, however, is in vogue. Previously, the passes were sent to the papers for distribution. Now, however, the passes remain at the box office, and are only available after 7 P. M. for the evening performances. The treasurer is furnished with a list of persons to whom tickets are to be issued by the papers.

There is an evident move on to eliminate extra paper. The lid is down on the passes that have "paid" for window card space, it is said.

## SELWYN SUNDAY FILMS Greek Picture Dealers Pay \$500 Daily for Six Months

Brooklyn, Sept. 14.  
Booras Bros., a Greek firm of steamship brokers and forwarding agents with offices in Battery place, New York, have agreed to take the Selwyn theatre on Sundays during a period of six months beginning last Sunday.

They will show special films there, paying \$500 flat for each Sunday. Last Sunday's bill was "On the Greek Battle Front." It is understood the brothers are only concerned in the backing of the enterprise, which they are financing in behalf of a younger brother, now a member of the shipping firm.

**"The Little White House"**  
The title of the new James Montgomery piece which is to reopen the Vanderbilt theatre this season is "The Little White House." Among those engaged for the cast is Vincent Sullivan, who has just left the cast of the John Charles Thomas production, "The Love Letter."

## "TOWN GOSSIP" LOSES BACKER

**Salary Difficulty Last  
Week in Baltimore—  
Equity Acts**

Boston, Sept. 14.  
Ned Wayburn's "Town Gossip" opened here Monday in much better shape than last week, when the attraction bowed in at Baltimore, minus one of the sets. Business in that city was so weak that none of the cast received salaries.

The management's financial difficulties are claimed to have been precipitated by the withdrawing of Wayburn's backers. Other reports are that the producer staved off impotence by considerable personal sacrifices.

"Town Gossip" is said to have a production cost of \$80,000. A backer is reputed to have advanced \$35,000 and then stopped.

The Wayburn is an all-Equity show, the manager being an independent. Equity was informed of the salary situation and Stanley Forde has been deputized to represent the players' interests this week.

Several players are reported leaving the show at the end of the week, including Eleanor Griffith, Vinton Freedly and Crawford and Broderick.

## WARWICK BALKS Obliges Shuberts to Keep "Starring" Agreement in "Night Watch"

Robert Warwick opened Monday night at the Bronx opera house in "The Night Watch" on the advice of his counsel, Frederick Goldsmith. Tuesday Mr. Goldsmith adjusted Warwick's grievance with the Shuberts and from then on, Warwick was starred on the billing of the Shubert production.

Previous to the Bronx opening, the start of this season for the "Watch" play, Warwick claimed his contract had not been lived up to; that whereas it called for him to be starred above the title of the play, his name had been omitted. He notified the Shuberts and his attorney he would not open. Mr. Goldsmith, after communicating with the producers, counseled his client to open, with the assurance he would have the contract lived up to on the morrow.

## UNSUCCESSFUL BURGLARY Attack on Murat Safe in Indianapolis Falls

Indianapolis, Sept. 14.  
Two burglars made unsuccessful attempts to break open the safes at the Murat, legitimate, and Ohio, photography theatres here early Sunday morning. Their entire haul was \$225 taken from a box beneath the Murat safe where Harry Rosnagle, assistant treasurer of the theatre, kept receipts from a candy stand he operates in the lobby and \$5 taken from the janitor at the Ohio.

The robbers forced William Garr, negro night watchman at the Murat, to admit them through the front door, then bound and gagged him to a seat while they worked for half an hour trying in vain to beat the safe door in with a sledge hammer.

Theodore Motley and Mrs. Leslie Kelly, his sister, both colored, were cleaning the Ohio when the robbers came through the front entrance and forced them at the point of a revolver into a closet where they were both tied to the same chair. The safe resisted their battering.

## MAE AND ALICE Miss Marsh Doesn't Relish Following Miss Brady on the Way.

Elmira, N. Y., Sept. 14.  
Because Mae Marsh went on a campaign and declined to play second fiddle to anybody, particularly to Alice Brady, Mae won't play the O. S. Hathaway houses in Binghamton and this city. Mae was booked here in the Parlor City in "Brittice," the engagement to follow upon the heels of the Alice Brady show, "For ever After."

When Mae discovered that Alice had the right of way, she forced the cancelation of dates.

## CAROL McCOMAS GETS HER RELEASE

**Brock Pemberton Signs  
Under Protest—Matter  
Of "Miss Lulu Bett"**

Cleveland, Sept. 14.  
Friction between Carol McComas playing the title role in "Miss Lulu Bett" and Brock Pemberton producer of the show, which dates from arbitration of Miss McComas' run of the play contract, again flared forth here. The piece opened the road season at the Colonial Monday though the actress threatened to walk out unless the manager signed a letter of release specifying that no contract existed. To enable the play to open the manager affixed his signature under protest. This agreement permits Miss McComas to leave the show Oct. 1.

Last spring Miss McComas asked to be released from her contract. Pemberton wrote her a letter stating if she would remain until the holidays he would release her and stated she would be featured in the billing. After that the contract dispute was arbitrated before the Equity, it being decided the contract could not be broken. Though the letter was presented in evidence, the decision failed to count it in.

Miss McComas objected to the failure to bill her here and declared she would not open. She left the theatre at 7.30 Monday but was brought back by Louise Closser Hale, also in the cast, who is the Equity deputy. Miss Hale signed the letter release demanded by Miss McComas as witness to the protest of Pemberton.

When the contract matter was arbitrated Pemberton was an independent producer. He is now a member of the Producing Managers' Association, and it is likely the case will be submitted by the P. M. A. to Equity.

## \$12,800 IN BROOKLYN "Ladies' Night" Gathers in Large Gross at Majestic

The gross for last week at the Majestic, Brooklyn, where A. H. Woods' "Ladies' Night" held the stage was \$12,800.

# CHICAGO'S SCALPING METHODS DENTING GROSS OF SHOWS THERE

**Public Annoyed Through Failure to Secure Good  
Seats in Advance—Cantor Demands His 10% on  
Agency Buy.**

Chicago, Sept. 14.  
Two shows which, according to their New York reputations, should have been sure-fire hits and complete sell-outs at all performances—"Lightnin'" and "The Gold Diggers"—have suffered through the methods of Mrs. Florence Couthouli, "Queen of the Scalpers," in having the employees at her various stands announce, days preceding those when tickets are desired for, that there is nothing to be had for those shows. It is quite significant that since the announcement of the sale of tickets for "Lightnin'" over 25,000 persons were turned away from both the box office and Couthouli stands without the wares they wanted. In the case of "The Gold Diggers" about 15,000 persons suffered the same fate.

The theatres have been advertising seats on sale four weeks in advance both at the Couthouli stands and the box-office, but when inquiries are made for that period ahead at the Couthouli agencies the prospect five patrons are informed tickets are not on sale and will not be until a day or two before performance. At the box office even seeking their seats a month in advance the patrons are unable to obtain seats of a choice nature but are offered coupons for chairs as far back as the 15th row. These tactics do not meet with the approval of the public for they seem to feel when visiting the box office such a long time ahead they should not be relegated to the rear of the house and pay the same tariff as is exacted for choice seats, which can be only obtained through the Couthouli stands.

The consequent result of this method is that the Couthouli stands depend entirely on their "preferred" list of customers. In and out of town to lift these tickets, but in a good many instances during the past week these patrons have failed to appear, with the result that Mrs. Couthouli has had a large "bundle of stuff" on her hands each night which she has been compelled to "dump back." In some instances she has been permitted a 5 per cent and 10 per cent dump, but this has been all out of proportion with the amount of tickets that she has been "stuck" for and manipulated back to the box office.

A demonstration of this was the opening of Florence Reed in "The Mirages," at the Great Northern. It was expected that the elite and aristocracy of Chicago would turn out for the premiere, as the management of the theatre had prevailed upon Mrs. Couthouli to do everything possible to get her "high class" list of customers to attend. But she was not able to respond and from a social standpoint the opening was failure.

**Storm Breaks**  
The storm which has been bubbling between Mrs. Couthouli and J. J. Garrity, general manager of the Chicago theatres for the Shuberts, has broken out afresh. Mrs. Couthouli has grown indignant as a result of the treatment which Garrity has accorded her of late, especially after the departure of J. J. Shubert only a week ago. She has been so incensed over the Garrity attitude she has openly made the avowal

## OUT TO \$1.50 Olympic, Chicago, Goes Back to Pre- War Scale

Chicago, Sept. 14.  
The Olympic, where "The Broken Wing" is the current attraction has cut its prices to a popular pre-war standard.

The evening top will be \$1.50 with the Wednesday matinee scale set at \$2 top.

## "SMOOTH AS SILK" PARTS PARTNERS

**Lefty Miller and Bill  
Wellman Range Against  
Frazee**

The partners in "Smooth As Silk" have been torn apart through George F. (Lefty) Miller and William H. (Bill) Wellman alleging Harry H. Frazee, without their knowledge or consent, turned the show over to Taylor Holmes, star, who is now playing in it at Detroit this week.

Miller and Wellman owned 50 per cent of the piece with Frazee having the remaining half. The former twain fail to see in what manner "Smooth As Silk" could be given to Holmes without their consent. Immediately upon Holmes obtaining possession of the play he switched its route from the Shubert bookings to the Erlanger office.

After this week the show takes to the road for a week of one-nighters, then goes to Milwaukee for a week stand.

"Smooth As Silk" played through the summer at the Cort, Chicago, varying in receipts according to the weather but seldom dropping to \$7,500, its low figure, and closing Aug. 20 week to over \$10,000. Holmes was its star during the Chicago run, with Miller and Wellman partners with Frazee since the piece first played New York, when Willard Mack, its author, appeared in it at the Lexington.

Messrs. Miller and Wellman sent out a statement this week to the effect that if necessary they would take legal action to protect their interests, which include the foreign and picture rights to the play.

# SHOWS IN N. Y. AND COMMENT

"Bank Pay," Eltinge (3rd week). Business only fair in proportion to expectations. Last week \$7,300. Cooler weather may better pace, though show not regarded hit.

"Discarded's Eighth Wife," Kitz. First production this season by William Harris, Jr., postponed until next week (Sept. 19). Cast changes. Show playing out of town this week.

"Blue Lagoon," Astor (1st week). Spectacular dramatic piece which has been credited a London success. Produced here by the Shuberts. Opened Wednesday night.

"Don Juan," Garrick (2nd week). Advance reports on this play were that it was naughty enough to command a run. Mildly received, however, and unless unexpected strength materializes, likely to be withdrawn any time.

"Daisy," Frazee (5th week). One of the earliest offerings of new season and rated with sparse hits. Business last week slightly off good pace, weather possibly figuring.

"Follies," Globe (13th week). Two weeks more. Business dropped further last week, dipping under \$25,000. At that figure a loss is reported. "Follies" will go to the road at \$3.50 top.

"First Year," Little (4th week). Approaching accomplishment of a solid year on Broadway and indications are it can remain through the new season. Matinees not big but night business capacity with gross around \$10,000. House capacity is about \$11,200.

"Get Together," Hippodrome (8rd week). Hip's new show drew excellent notices. Initial week grossed \$51,320, corking figure at \$1.50 top. Labor Day business with Saturday \$2 scale went to \$12,000 for the two performances.

"Getting Gertie's Garter," Republic (7th week). This farce like most of new shows is pulling grosses considered mediocre. Last week, \$6,500.

"Hears Are Eves," Times Square (6th week). Jumped nearly \$2,000 last week, with the gross going to \$7,300. Matinee attendance strong. May hit better figures with cooler weather.

"Just Married," Nora Hayes (21st week). Business since moving to roof theatre has been fair. Takings last week claimed around \$7,000. Questionable whether attraction can better that pace.

"Lillem," Fulton (22nd week). A holdover that is regarded having fine chance to run well into winter. Played to \$10,800 last week in spite of warm going, but aided by extra matinee Labor Day.

"March Hares," Punch & Judy (6th week). Moved over from the Bijou, playing to little under \$4,000 in present house which is better than final week in Bijou. Sponsors have voted to continue trying with show.

"Nice People," Klaw (20th week). Holdover comedy clicking off a pace of about \$7,000. Cool weather shows immediate reflex here and attraction picked up smartly early this week.

"Only 38," Cort (1st week). Another Sam H. H. Harris production, giving him four attractions on the present list. Opened Tuesday night. Show was tried out under title of "The Turn of the Road."

"Pat and Take," Town Hall (4th week). Going along satisfactorily to backers, with the takings around \$6,000. Some opposition by owners of house to colored show, may send it elsewhere. Revue seems to have life, however.

"Sally," New Amsterdam (37th week). Broadway's wonder attraction now far in the lead with the pace still holding to \$31,000 weekly and no attraction within \$6,000 of its pace (Hippodrome excepted).

"Scandals," Liberty (10th week). Two more weeks to go, leaving for road same date as "Follies." Considerably under capacity last week, gross being between \$18,000 and \$19,000. Raise of scale to \$4 recently may have affected business. Will tour at \$3.50, with some stands at \$4.

"Shuffle Along," 63rd St. (17th week). Money-making colored show, being the first to try New York for a summer run. Management expects to continue run well into fall.

"Six Cylinder Love," Sam Harris (4th week). Looks like the money show of the new comedies. First week's business around \$14,000. Demand strong and should build up to capacity.

"Sonja," 48th St. (5th week). Got between \$6,000 and \$7,000 last week with aid of Labor Day matinee. Draw is mostly feminine.

"Swords," National (3rd week). Opening cold as with other Pemberton shows proved a disadvantage. Changes made after opening claimed to have provided much better entertainment than premiere. May have a chance but was offered in

cut rates this week. If business does not jump, show may stop Saturday.

"Tangerine," Casino (6th week). No question about this musical show having gone over for a hit. Takings last week bettered \$29,000, show getting \$8,000 nightly and around \$1,600 at matinees.

"Tarnas of the Apes," Broadhurst (2nd week). Opened Thursday last week doing very little up to Saturday. However, no true line can yet be drawn. Show is a distinct production novelty.

"The Bat," Morosco (50th week). Still looks good for continuance until the holidays. Management has decided to keep scale at \$2.50, instead of \$3, as last season. Business last week \$11,500, a jump of over \$1,000 from previous week.

"The Circle," Selwyn (1st week). Hailed as the class of the new dramatic shows, the premiere Monday easily the smartest yet. Demand indicates a pace of \$20,000 weekly.

"The Dancer," Bijou (4th week). Despite some very fine notices won, there is no strength shown. Under \$6,000 last week, with chances of continuance not bright.

"The Easiest Way," Lyceum (3rd week). Critics hailed revival and heavy attendance from start. At \$2.50 top, gross went to \$11,000 in seven performances (opened Tuesday night).

"The Green Goddess," Booth (35th week). Getting \$1,200 night, with the gross \$8,000 or better last week. A holdover beating out many new arrivals.

"The Greenwich Village Follies," Shubert (3rd week). Playing to capacity downstairs, but upper floors are off. Takings last week around \$20,000. Agency demand strong.

"The Hairs," Belmont (2nd week). Drew corking notices but draw not strong enough to keep it out of cut rates. Show was first put on at special matinees last spring and withdrawn for regular presentation this season.

"The Last Waltz," Century (10th week). As yet the renewed interest expected with the arrival of fall not evidenced here. Is playing to fairly good business and ought to remain well into autumn.

"The Merry Widow," Knickerbocker (2nd week). With production finer than the original and notices far better, this revival looks like a cinch. First week drew \$21,000 and present week's pace indicates \$25,000. Agency demand should send it close to capacity for balance of run (5 weeks more).

"The Nightingale," 39th Street (5th week). Promise of the first week has not materialized. Pace continues at between \$5,000 and \$6,000 which provides little better than an even break.

"The Silver Fox," Maxine Elliott (2nd week). One of the very few dramatic shows entered this season scaled at \$3. Notices splendid and business indicates possibilities. This week started out with the takings over \$10,000 nightly.

"Two Blocks Away," Cohan (3rd week). \$9,800 claimed for this comedy last week, but that is under the profit-making mark for house and little for attraction.

"The Wheel," Gaiety (3rd week). Second week showed no improvement, the gross not beating \$6,000. House must beat \$10,000.

"Thank You," another Golden production, may follow it.

"Triumph of X," Comedy (4th week). Probably the lowest gross of the entire list, with the box office getting less than \$1,500 last week. Its continuance a mystery.

"White Headed Boy," Henry Miller (1st week). All Irish company imported by C. B. Dillingham. Premiere set for Thursday night. Show as presented in England successfully last season.

"Whirl of New York," Winter Garden (14th week). Final week. A short run garden attraction, flashing little strength. House will be used for Shubert vaudeville and Shubert musical productions will go to Imperial, first mentioned for vaudeville. Jolson's new show the first there.

"Laurel and Elaine," Greenwich Village (1st week). Corking production. But chances of catching on in doubt.

"Footfalls," Park (2nd week). Another Fox picture. Followed in "Perjury."

"No Woman Knows," Central (2nd week). Film. Will be withdrawn end of week, with another Universal feature following.

"Three Musketeers," Lyric (3rd week). Fairbanks' film; a smash, getting \$24,000 last week.

"Little Lord Fauntleroy," Apollo (1st week). Mary Pickford film. Opened Thursday night, with an advance sale of \$8,000.

**ENGAGED FOR "FROLIC"**

"The Midnight Frolic" shows will be reinstated on the New Amsterdam Roof by Flo Ziegfeld about Oct. 15. Carl Randall, Dorothy Clark and Berta Donne (who closed with "Sonja Boy" last week) have been engaged.

## NOTHING TO BRAG OF IN CHI LAST WEEK

### Labor Day Boosted Gross Generally—"Tip Top" Leads

Chicago, Sept. 14.

Tuesday following Labor Day was the worst day in Chicago show business. Even the reliable "Lightning" felt the effects of this phenomena. The balance of the week picked up but the really redeeming factor was the extra Labor Day matinee every theatre had.

The majority of shows did not top former receipts, which were minus the Labor Day intake. No house had a clean sell-out.

The call board holds 16 attractions, which may stay for a while and may not. The next few weeks are due to feature new shows and dismiss others, some local summer stay-overs, others recent comers.

Of the newcomers Eddie Cantor's "Midnight Rounders" is making the biggest hit. The show is doing second to the best in the city in the face of strong competition in this type of entertainment. The critics found it good stuff to boost and the show proved a winner, which is corroborated by the box office receipts. The ads read that "Midnight Rounders" will occupy the Garrick as soon as Shuberts open vaudeville at the Apollo.

The item which next strikes the limelight is that "The Broken Wing" at the Olympic, defied war-time customs, and installed a top price of \$1.50 for week nights. The show originally opened at \$2.75 top. It is likely that this price, fitting the pockets of the majority, will accumulate a gross that will materially affect other attractions.

The dailies are not measuring the space they are given to this show relative to its reduction, and the effect this will have is advantageous.

Estimates for last week:

"Up in The Clouds" (Garrick, 10th week). Last lap of local run. Two more weeks to go, though the box office receipts can stand an indefinite stay: \$18,000.

"Tip Top" (Colonial, 5th week): \$3.85, with war tax, top. Extra matinee gave it biggest receipts since opening, \$32,000.

"Midnight Rounders" (Apollo, 1st week): \$24,500. Eddie Cantor, with Nan Halperin, drawing heavily. Show here, then extended run at Garrick. The ads of this theatre carrying line "Shubert Vaudeville Opens Sept. 26."

"The Champion" (Cort, 2nd week): \$11,000. Not considered so good. Holiday matinee helped.

"Four Horsemen" (LaSalle, 24th week). Leaves Oct. 1: \$9,000, and may pick up due to leaving.

"The Bad Man" (Princess, 1st week). Opened with \$13,000. Critics partial in praising this production.

"The Broken Wing" (Olympic, 2nd week). Held to first week's gross of \$12,000. Announced \$1.50 top will stimulate receipts.

"Broadway Whirl" (Illinois, 3rd week). Leaves in another week: \$23,500. "Ermine" succeeds.

"The Love Chef" (Playhouse, 3rd week). Closed with heart-breaking returns of \$4,000. Second act basis of everyone's alms. Charles Gilpin in "Emperor Jones" opens Monday.

"Tate" (Studebaker, 4th week): \$16,500. Will do good business throughout limited engagement.

"Over the Hill" (Woods, 1st week). Film: \$14,000. Mother love angle intensified through advertising and drawing accordingly. Reasonable top of \$1 also helped.

"The Mirage" (Great Northern, 1st week). Somehow things have not panned out as they should. The show did \$10,000, which does not mean loss, yet is not up to expectations. Theatre not conveniently located to theatre-goers.

"Lightning" (Blackstone, 1st week): \$22,000. Demand very strong and advance sales very large. Box office and agency holding out tickets until last moment.

"Three Live Ghosts" (Central, 2nd week). Dailies play on good acting, yet not strong enough to bring the crowds: \$5,000. Leaves with nothing announced to follow.

"The Bat" (Grand, 37th week). Moved from Princess last week. First week at Cohan's Grand: \$17,500. Oldest show in Chicago.

"The Gold Diggers" (Powers, 1st week). Everybody co-operated to make this show's Chicago stay and premiere a memorable one. Did \$20,400 first week, with heavy advance sale and mail orders. Gertrude Vanderbilt in the lead, playing Ina Claire's part, favorably treated by the reviewers.

### JOLSON IS THE DRAW

J. C. Huffman will stage the new Al Jolson show, which opens at the Imperial when that house is ready for occupancy. The piece will be produced as big numerically as those produced with Jolson at the Winter Garden. It is figured by the Shuberts that after all it is Jolson and not his supporting company that the public clamors for.

## ERRATIC OPENINGS MARK HUB'S SEASON

### Good Weather For Indoor Shows, But Light Business

Boston, Sept. 14.

While business for the most part is fair in this city there is an erratic tendency noticeable that has not been seen in other seasons. The weather has been very good for theatrical attractions, too chilly at nights for summer parks that are still open.

The Shuberts got another one of their houses open on Monday when the Boston opera house had "Mecca" which came in strong with plenty of advance publicity. It is expected by next week that all the other Shubert houses, with the possible exception of the Majestic which will play their vaudeville, will be open.

"Lady Billy" (Tremont) is doing the best business in town with Mital showing drawing power and her own following. Around \$18,000 last week, opening strong on the holiday, slipping off a bit Tuesday but coming back strong for the balance of the week.

"Town Gossip" (Colonial, first week). Fair pay from the first nighters for opener but passed up by reviewers for most part in favor of "Mecca." "A Wise Child" final week did not pick up and got about \$5,000, pretty small for a show playing Colonial.

"Dear Me" (Hollis, second week). Not very big, only doing gross of \$5,000 last week. Show might do better at another house.

"The Three Musketeers" (Selwyn). Remarkable business so far this week with film, publicity given visit of Pickford and Fairbanks. Last week of "Enter Madame," grossed about \$7,000.

"Mecca" (Boston Opera House). Opened Monday, first real attraction at this house for several months.

"Tickle Me" (Shubert). \$17,000 last week.

## 2 PHILLY OPENINGS LIVEN UP WEEK

### Fixing 'Love Letter'—'Love Dreams' Needs Attention

Philadelphia, Sept. 14.

The remarkable fact of two actual first nights inside of one week has struck this city dumb. To make matters more surprising still, there is still a third try-out coming Sept. 20, and a hint of one or two more. Nobody has figured Philly as a dog for lo! these many years!

The first blow-off came with Dillingham's "Love Letter," which has been doing nice business at the Forrest. It has received rather vigorous renovating since the opening, and on Sunday, it is said, went through an especially vigorous pruning and changing, which will mean that New York will see quite a different version. The critics here were almost unanimous in their verdict that the book was impossible.

The second blow-off was "Love Dreams," Morosco's melody drama, which started the Walnut off on its second season in its new clothes, meaning rebuilt and modernized condition. "Love Dreams" looks like a money-maker, and a crowded house Saturday night gave it hearty welcome. It will need lots of change, but it is understood, is getting that already. The advance sale here is quite good.

"Cornered," with Madge Kennedy, hasn't been getting the play it deserves at the Lyric, but should last out its assigned four weeks with a neat return. "Irene"—at a \$2.50 top—has again hit the bullseye at the Shubert, and will stick around with no trouble until October, when "Love Birds" is expected.

"The Four Horsemen of the Apocalypse" has cleaned up at the Garrick so far, but the openings at the legit houses are expected to put a dent in its capacity crowds.

The Broad is the last house to hop into the swim, and opens Sept. 26 with another "first performance" in the presentation of the "Bill of Divorcement" which Dillingham is presenting with Allan Pollock, "Mar. Rose" and "Dear Jonathan" will follow with limited runs.

The Chestnut Street opera house still has its "open some time in September" sign up in regard to Shubert vaudeville, but nothing more is heard.

"Irene" (Shubert, 2d week). This reenter has rung the bell again, with quite a bit of controversy going on as to merits of Patti Harrold and Helen Shipman. The latter was seen here last year. Got over \$20,000 at a \$2.50 top.

"The Love Letter" (Forrest, 2d week). Has been, and is still being radically changed as to book, and has good chance of going over. The Astaires (Fred and Adele) were the

surprise wallop. About \$20,000 opening week.

"Four Horsemen" (Garrick, 5th week). Successfully repelling all legit invasions, and ought to last well into October if it gets any breaks. "Mr. Phil" is underlined.

"Cornered" (Lyric, 2d week). Not touching the marks of the two musical shows which opened same night, but house location and weather breaks are believed responsible. Madge Kennedy and play enthusiastically received by critics, and they ought to realize a return for the allotted four weeks.

"Irish Eyes" (Adelphi, 1st week). Opened Monday to mild reception and pretty good house. Suddenly showed in to keep house occupied until arrival of "The Bat," Sept. 26. Attracts certain clientele, but hardly ever draws the regulars. Fair outlook.

"Love Dreams" (Walnut, 1st week). This "melody drama" seems to have caught on, although once again the wisecracks are saying Walnut is not the house for musical comedies, but should feature big stuff with names and highbrow draw. "Love Dreams" opened Saturday to crowded house.

"Rip Van Winkle" (Academy, 1st week). Old favorite came in without much fuss, but had good house Monday. It will probably only stay couple of weeks.

### TWO MORE CLOSING

"Wise Child" and "Other Lives" Listed to Retire

Washington, D. C., Sept. 14.

Charles Dillingham's production "A Wise Child" in which Vivienne Segal is the featured player closes at the National Saturday. The play is the work of Rida Johnson Young and prior to the week here had spent four weeks in Boston and two weeks on the road.

The cast includes in addition to Miss Segal, Ethel Wilson, Robert McWade, William Ingersoll, B. M. Lewin, Charles Abbe, Wright Kramer, Walter Regan, Douglas Stevenson, Dorothy Leeds.

Mr. Dillingham will immediately start rehearsals on a new play for Miss Segal.

The Marc Klaw production "Other Lives" which had its tryout here last week at the National with Mary Servens, Whitford Kane and Crawford Kent as the principal players, left here for two weeks of one-night stands and then closes. The piece was favorably received here.

### REHEARSING IN BED

Mme. Petrova, Recovering from Auto Accident, Has Reading of Play in Room

Tuesday at the Hotel Plaza in Mme. Olga Petrova's suite, with the star confined to her bed, a reading took place with the company assembled, of Mme. Petrova's new play, "The Silver Peacock."

Mme. Petrova was injured Thursday last week on West 59th street while about to enter her husband's office, through a street car hitting her automobile. Two ribs were broken and other slight injuries. Mme. Petrova was reported resting well this week and rapidly recovering.

### TREASURERS MOVED

Lep Solomon has been switched from the Sam H. Harris theatre and is now treasurer of the new Music Box, opening Monday. His assistant is Spencer Bedelheim, formerly at the Riviera.

Clarence Jacobson, one of the best known box office men on Broadway, has succeeded Solomon at the Harris, being teamed there with George M. Cohan, 2nd.

### "Page Miss Venus" is New

"Page Miss Venus," a musical piece, the initial production of Leo De Costa, Inc., will open Sept. 23rd at the Strand, Far Rockaway.

The cast includes Janet Velie, Marie Flynn, Rowland Bottomley and Guy Robertson.

### BREAK-IN AT LONG BEACH

Plans have been completed for the erection of a new combination theatre in Long Beach, L. I. The house is being erected by local capital and will be on the boardwalk directly next to the Nassau, occupying a site now used for tennis court.

It is the intention of the builder to make the house a break-in star for Broadway productions. It will be operated during the summer months only with that policy and a picture house in the winter.



# OUT OF TOWN REVIEWS

## MAN IN THE MAKING

Baltimore, Sept. 14.  
 C. J. Whiting.....Francis Byrne  
 Mrs. Carwell.....Leah Winslow  
 Grace Whiting.....Kathleen Comery  
 Jimmy Carwell.....Donald Gallagher  
 J. Z. Carwell.....Paul Everett  
 Lester Toomey.....Robert Fiske  
 Stanley Sheridan.....Raymond Hackett  
 Al Peters.....Duncan Harris  
 Al Wayman.....William B. Mack  
 Traveling Salesman.....Joseph Guthrie  
 Dolan.....Edwin Watter  
 Theodore Barco.....Fraser Coulter  
 Teddy Loya.....Justin Lees  
 Otto Loya.....Billie Bergh

John Meehan made his debut as a producer on his own at Ford's Monday by presenting a four-act play by James W. Elliott entitled "The Man in the Making." The play is a rather talky affair that has a corking third act. If the other three acts had the same interest the piece would be sure fire when it hits the Hudson. New York, next Tuesday night. However, as that is not the case its reception on Broadway is a matter that is largely up to the producer between now and that time. In its present shape it cannot be considered Broadway material.

The Monday night performance here was unusually rough, the players were not up to their lines and the mechanics of the action were very apparent to those in front.

James W. Elliott is the young man who has an organization known as "the business getters," therefore there is no danger of his being dependent on the royalties that he may or may not receive from "The Man in the Making."

Mr. Elliott has written an object lesson to indulgent fathers and mothers, who have made good in life's struggle and whose desire that their offspring shall not have to face any of the hard knocks of life impels them to rear their youngsters in a fashion that makes them useless to themselves and to the world at large when they are thrown on their own resources.

In writing the play Mr. Elliott's form of construction is rather episodic. His first act shows the boy about to depart for college. His second scene is four years and seven months later with the boy at home with a couple of his fraternity brothers. The trio have had a wild night about the town. The young chap has been out of college seven months and had seven different jobs in his father's plant in that time and made good at none of them. The father is at the end of his patience and he drives the boy out into the world. The second act is laid in San Francisco some months later where the boy has sunk to the depths and is about to hook up with the counterfeiter and become his assistant in "shoving the queer."

The third act finds him back home again where he finally hands his father the jolt of his life when he informs the old man that parents handicap their boys frightfully by sending them to college to loaf their way through four years of education. A college training is all right, but it is the boy that works his way through that gains most by the experience. His idea is that the formation of a college where every student has to work for his education is the real need of "men in the making" and he is determined to form that sort of a school. The last act shows his dream realized despite the opposition of his father.

Donald Gallagher is the boy and in the third act rises to the big situation in a masterly manner. Paul Everett as the stern father gave a splendid performance as also did Francis Byrne as the family friend who finally pulls the boy together. William B. Mack has the role of the counterfeiter but fails to score with it. His second act speech is far too lengthy and does not carry the "meat" as it is written in the argot of crookdom. Robert Fiske and Raymond Hackett play a couple of college youths to perfection with the latter especially scoring in a semi-boob characterization.

The one performance other than Gallagher's that stands out is that which Kathleen Comery gave. Here is a young woman of promise. She handles herself naturally and convincingly in a role that is a most difficult one. Leah Winslow as the mother gave an interesting interpretation in the first act and Susanne Willis as a colored mammy lent comedy relief.

When the first, second and fourth acts are cut and speeded the play may have a chance.

Fred

## THE RECKONING

Atlantic City, Sept. 14.  
 If the everlasting triangle, set in the familiar mountain cabin in any way may be said to be new, then "The Reckoning" off. ed at Wood's Sunday evening can claim that merit. Though the theme has often been done before, the ending, with its play of the modern woman, was quite different from the many tried finales of its predecessors.

Marjorie Chase, an unknown author, has written in strong, compelling

dialogue of the modern school for her treatise of the soul wearing sacrifices of a wife for her disease-swept husband. That the first two acts have been a success is due to the fact that in the days of "Paid in Full," only gives impetus to the third act in which the woman takes a stand against the husband who sees the action greater than the love and the lover who was always only a stepping stone to an end.

Mr. Woods has gathered a splendid five-person cast for this tale of the Colorado mountains and of New York people. Dorothy Shoemaker, proved a leading woman of worthy power in the handling of scenes that required great stress of emotion and distinguishing ability. Her affection and stress were equally brought forth with decided impress upon the lines of the play and their interpretation.

The able and polished Felix Krembs was the "villain" and George Gaul, the husband, a part requiring a considerable effort on his part as a recovered consumptive. Theodore Westman and George Barnum in minor effective roles completed the able cast.

"The Reckoning" deals with the efforts through which the wife secured \$3,000 to affect the cure of her dying husband, removing him from New York City to the Colorado mountains. Claiming to have borrowed the money from an aunt, the husband, after a long period, discovers the lie. In similar manner he learns that she spent a night with her employer and thus obtained the loan. The visit of the lover to the vicinity of their camp proves the opening wedge to shatter the house of cards. That the wife has ever been faithful to her husband's cause proves the turning point in the usual run of the plot. It is the modern woman who stands between the two men and refuses them both, going forth into the world alone.

Despite its handicap of familiarity, the melodrama holds to so well written a text that it has a considerable chance of being a New York success. Scheuer.

## OTHER LIVES

Washington, Sept. 14.  
 Had the local critics seen "Other Lives" Tuesday instead of reviewing it Monday, last week their comments as to the merits of the piece might have been more favorable. That night we went prepared to find the faults the critics had pointed out in the performance of the night before, but those faults were not there. If it was what they said it was, it was actually making a play over in a night. If a few bright comedy stops can be injected this piece which is presented by Marc Klaw has every chance of success.

The story is not so remarkably different, although it does have many twists. It is the eternal triangle but in this case the man isn't misunderstood by his wife. The wife has admitted for years she doesn't care for him but because he is successful she won't let go of him.

Although the story may not be so very different it is told differently. You are given what is presumably the ending first and then the balance is unfolded by what would be termed in pictures as cut backs.

The unfolding requires three acts consisting of seven scenes and a prolog. The prolog discloses a hall bedroom in an inexpensive rooming house. The girl comes to this room and because of her nervous condition, arouses the suspicions of the landlady but the girl disarms her with stories of her being a writer seeking local color. After the peening of farewell notes the girl turns on the gas and the scene ends with her sobbing on the bed.

The story then picks up at the beginning. She has been the assistant to Doctor Harvey in his laboratory for three years. During that time love came to them. The doctor is married to a social climber. Before meeting the girl he had asked for his freedom. The wife, however, realizing the possibilities of the man in his profession and what it would mean to her, did not release him.

He has reached the apparent fulfillment of his hopes with the offer of an appointment to head a national medical institute in Washington. He again appeals to his wife, who is in California, for his freedom. She replies by coming in person to find the husband and the girl in each other's arms in his laboratory.

It is evidently the intent of the authors, Theresa Helburn and Edward Goodman, to convey that this embrace is the first of the lovers. It is this scene that must be lightened, its true intent more forcibly brought out. As it was last night the sympathy gained in the drawing of these two characters comes near to being lost. After a scene of denunciation by the wife, the girl sees but one way out, she insists the doc-

tor go to the banquet to accept the appointment.

Leaving the laboratory she returns home, takes part of a legacy left her by her mother to enable the boy of her sister to go to school and thus permit a marriage between this sister, whom the father years before had turned from his home, to a man who though with a splendid future ahead of him cannot take the boy at the present period. The scene between the girl and the boy was beautifully written without any too much play for sympathy.

This point in the story brings us back to the present time with the arrival of the letters telling what she has done, the repentant wife offering then to give the doctor his freedom and his denunciation of her with the final appearance of the landlady who took the girl in to tell them she had saved the girl. The story is quickly brought to a close as it should be and the spell holds.

The handling of the prolog had thoroughly planted what was the apparent death of the girl and the announcement of the landlady of the saving of her life was not strained nor did it suggest the unnatural. It brought a happy ending without losing the splendid telling that had gone before.

Mary Servoss as Eleanor Averil, the girl, was most convincing. Her performance was dignified and sincere, she being particularly effective when facing the wife and fighting for the man she loved. Crauford Kent, as the doctor, portrayed a difficult role that could have easily overdone. His denunciation of the wife in the final scene of the play was a commendable bit of work.

Whitford Kane, as the father, was delightful. You forget you are in a theatre when following his interpretation he is so very human. Alethea Luce as the landlady, Frederick Lloyd as a detective called in to help solve the disappearance of the girl and Mary Kennedy as the sister are all well cast in the subsidiary roles. While Junior Tiernan is a juvenile actor who, isn't at all like the many other stage children. He is really a regular honest to goodness boy. The least convincing member of the cast is Ernita Lancelles as the wife, due perhaps to the natural nervousness.

The piece is staged splendidly by Dudley Digges. Meakin.

## THE LOVE LETTER

Philadelphia, Sept. 14.  
 If it hadn't been for the extremely nimble legs and "get-over" personalities of Fred and Adele Astaire, it seems doubtful whether Charles Dillingham's latest musical show would have scored much of a hit when it opened here last week.

Too long (it ran until 11:35 the opening night) "The Love Letter" has also the fault of a great deal too much talky-talk, and not especially inspired musical numbers. The proverbial whipping into shape, together with a certain amount of drawing power in the name of John Charles Thomas, may be the means of putting the show across by the time it reaches Broadway, but it has some distance to go.

The first night audience which contained many New Yorkers, and practically everybody connected with the show, had a particularly noisy claque, but those in the paid-for seats were evidently restless during the numerous dull spots. The Forrest was jammed to the guards.

"The Love Letter" is not another "Apple Blossoms" though it has, in common with the former opera, Mr. Thomas, Jacob Urban and the Astaires and the Dillingham imprint.

Some say Jacob's music in "Apple Blossoms" was better than Kreiser's, but if so, he must have written himself out in the Blossoms show and "The Half Moon." Anyway, the score of "The Love Letter" is weak. The Astaires have two of the best numbers in "I'll Say I Love You" and "Reminiscences" both of which were whistleable and had some accompanying dancing that had the crowds begging for more.

Thomas had an uneven collection of songs. None of them gave him the opportunity of "Star of Love" in "Apple Blossoms," but several showed once again how fine, and especially how smooth a voice Mr. Thomas has. The apparent lack of effort in reaching his notes is pleasing. If he showed as little strain and affectation in his acting, he would be a more popular figure. The present show gives him all the chance in the world to strut and pose, which, in his case, to be regretted. His Irish ballad number, and his Canzonetta, sung in Italian, were well done. His duet with Carolyn Thompson in the first act was the nearest approach to a catchy number in his repertoire.

Will West probably had more dialog than ever fell to the astonished lot of a comedian in a musical show. Although he labored faithfully and often successfully, his part could be vigorously trimmed and the same goes for Katherine Stewart who also did the best she could. It was not that these two, or the rest of the cast—did not do their best, but rather that the material was sad. Really humorous lines were few and far between, and for once, the onlooker couldn't

help but think there was too much plot.

The plot is said to be based on a play called "The Wolf," by Frans Molnar, author of "The Devil." It has evidently undergone many changes, and is incoherent in a number of places. The story is one of a jealous individual (played by West) who is always raising scenes at supposed flirtations of the heroine played by Carolyn Thompson. The latter meets an old lover, (Thomas) who has written her a foolish love letter in the past. She falls asleep with the letter in her hand, and dreams she attends a ball and meets him there in the four different guises in which he has promised—in the letter—to return to claim her. Then she wakes up, attends a real ball, and meets him, not a statesman or a soldier or an artist as she had hoped, but as a mere he-man as he was when he went away. She accepts him anyway, and the jealous fiancée becomes reconciled to an old flame (played by Marjorie Gateson).

The playing of that story does not remove any of the idiotic features from it, but only makes the whole thing seem to be part of the heroine's nightmare.

Miss Thompson, who has a rather hard part, was a decided success although her quiet type precluded any knock-out possibility. She has a good voice, perhaps a trifle thin, and she worked hard to put her part over. Her costumes were especially attractive.

Miss Gateson, who did not appear in the first act, had too little to do, but did that little well. Her "Scandal Town" with West was a good patter, "acting" song. West, by the way, had two of his accustomed patter songs, one called "Twiddle Your Thumbs" which went blooze here the opening night, and the other "Nothing to Do With You" went over well. Both are clever and should be appreciated.

But in mentioning the cast, it's not possible to go far without coming back to the Astaires, especially Adele who, if one critic doesn't miss his guess entirely, is on the road to electric lettering in bold type.

Urban has some excellent settings, though only the last act could be called a top-notch. The nightmare ball scene was exotic and striking, but lacked something backstage—perhaps it was the lighting.

The chorus was a pipkin, one of the best Dillingham (or any other producer) has shown here in a number of years, and considerably better than last year's "Follies." They could sing a bit too.

Le Baron's libretto, as has been said, needs pruning badly. Edward Royce's direction was up to the mark. Waters.

## THANK YOU

Schenectady, N. Y., Sept. 14.  
 Hannah.....Helen Judson  
 Miss Blodgett.....Dickie Woodman  
 Joe Willets.....Albert Hyde  
 David Lee, the Rector.....Harry Devonport  
 Andy Beardsley.....Frank McCormack  
 Mrs. Jones.....Alice Johnson  
 Gladys Jones.....Francis Simpson  
 Monte Jones.....Theodore Westman, Jr.  
 Diane, the Rector's Niece.....Louis Huff  
 Kenneth Jamieson.....Donald Foster  
 Cornelius Jamieson.....Frank Monroe  
 Leonard Higginbotham.....G. W. Goodrich  
 Abner North.....George A. Schiller  
 Dr. Andrew Cobb.....W. H. Post  
 Judge Hasbrouck.....Herbert Saunders  
 Hiram Sweet.....Frederic Malcom  
 Norton Jones.....Alfred Kappeler  
 Alfred Watrous.....George Spivis  
 Griggs.....Matthew Allen

John Golden's latest offering, "Thank You," by Winchell Smith and Tom Cushing, got under way here for its third showing, playing at the Van Curler opera house for the first half, when it will make another leap toward Broadway. The play is rather a comedy drama, with its moments of pathos as well as humor. It was produced by Winchell Smith, and it offers all the earmarks of this author-producer's genius. It is not without a certain number of reliable and time-honored dramatic "props," while "hokum" of the refined variety is to be detected in it ever and anon. "Thank You," however, is a play that should please any audience. The opening house, although meagre, rose in loud appreciation for every curtain of the three acts.

The first act ran 55 minutes by actual timing, while the second act is none too short. Much of the business and dialog in the first act will probably be cut down before the piece opens in New York.

David Lee, the Rector, played by Harry Davenport, according to the story, is an unappreciated minister in a small town church. The vestry board rules him with an iron hand. His niece (Louise Huff), recently arrived from Paris, where she was born and educated, attempts to instill a new idea in the minister, which is to the effect that a clergyman who accepts donations in the form of charity from his flock cannot hope to be a guiding figure in their eyes, but is rather one to be pitied. She, therefore, prevails upon him to refuse donations, settle down and try to get by on his \$800 a year and preach real sermons.

Every member of the cast is excellent, but there are a few who shine out brilliantly. Echoes of "Way Down East" and a few other old timers are to be found in the first act when the six vestrymen hold their meeting in the parish house. The comedy drawn at this point is not

new, although really entertaining. The real moments of the piece come in the second act, the high spots being reached in Miss Huff's scene with Alice Johnson. It is also at this point that Frank Monroe makes his entrance. He holds the stage for about three minutes, alone and speechless, his business sustaining remarkable force.

One set is used. It is the reception room in the parish house. The set is handsome, and the transformation scene, that of altering the room and improving its appearance is worthy of notice.

"Thank You" is a wholesome bit of drama and comedy. It tells a real story. But there's one blot upon its horizon of success. Whether or not it will go in Manhattan depends upon whether the public still craves plays with a rustic frame, rural characters and a dash of wholesome old "hokum." If the public is still in line for this type of entertainment, then "Thank You," with necessary trimmings is due for a run. If not, it will simply be a good play just a bit behind the prevailing taste. Lippman.

## LOVE DREAMS

Philadelphia, Sept. 14.  
 This so-called "melody drama," which may mean a lot in the way of future musical shows, opened to a crowded house at the Walnut and was well received.

It marked the return of Oliver Morosco to Philly after a lengthy absence, and a vote of thanks should be paid him for unusually fine talent—not the ordinary run of musical comedy stars, but personable young people who act with grace and charm, and made up for whatever deficiencies in voice some possessed by being so sincere and unaffected as to win the audience. That goes extra strong for Tom Powers, Elsie Alder and Marion Green.

Like all innovations—and this is one, though there have been various offerings something along the same line—"Love Dreams" has its weaknesses. Anna Nichols is given as the author, and it is understood that the original form of the play was straight drama. As it appeared it had an acceptable first act, a good second act, but a choppy, abominable third act.

The demerits may have been due to insufficient rehearsal, but it didn't look that way. It looked very much as if the original had been chopped and pieced to make it fit its new musical form.

The first act shows a young chap (Mr. Powers) who has invited a notorious actress (Miss Alder) to his apartment on the pretext of meeting his uncle, a famous surgeon. The uncle (Green) shows up, and has to be hustled out of the way in a hurry. The actress and the young chap dine after his promise to be good, but their tete-a-tete is interrupted by the uncle who, calls the actress a great many unpleasant names, whereupon the young man, in a burst of manliness and loyalty, steps forward and says he'll marry the girl, despite the fact that his only object in having her dine with him was to win a \$1,000 bet with a friend. This is not so well brought out. The curtain falls on his declaration, with the girl accepting his marriage proposal.

The first scene of the second act takes place at the theatre, and cannot be said to advance the main plot a great deal. The second scene is set in the country home of the actress and is, up to the very end, excellent. The last act is the sad one. It is laid in the city apartment of the actress, and the invalid sister, partly cured, comes there to make the wicked woman, whom she does not know is her sister, give up the young man. There are possibilities in that act, but the main trouble was the silly juxtaposition of a jazz dance and an unhappy ending. The latter, in this type of play, was not all justified, and it went cold. If the whole play had been written on a serious note, it might have been all right, but there is too much farce comedy and bare-legged dancing.

The press agent part fell to Paul Burns, who grabbed off the comedy in great style. He overdid some scenes, and started off a bit weak, but did himself proud toward the end.

Running him a close second is Maude Eburne, in her usual kind of part, grotesque, original, always clever. A small chorus, all immense in size, discarded clothes as the play proceeded. This was another decidedly false note.

The music of Werner Janssen is catchy and attractive, but, peculiarly enough, it isn't the kind that can be carried away. It was hurt the opening night by the illness of Claude MacArthur, the orchestra leader. Janssen took his place, and, as one critic put it, "as a leader Janssen is a good composer." The orchestra drowned out a beautiful male quartet in the first act, and spoiled the effect of other numbers. Musically, however, "Love Dreams" is a very over par in comparison with the tuneless shows which often come here as musical comedies and revues.

The scenes are not elaborate, but they are attractive and pleasing. A changed ending, improved orchestration, and better opportunities for the personable Green are among the



one's most vital needs. Otherwise, the "melody drama" idea looks first rate.

## BLOOD AND SAND

Buffalo, Sept. 14.

Otis Skinner's latest vehicle, "Blood and Sand," written by Tom Cushing and founded on Ibañez's novel of the same name, is a melodrama of types and tonalities, of tempers and temperaments, and of bulls and china shops. It's Spanish to the mustachios—hence perhaps its sizzling dramatic high spots. In it Skinner adds another masterpiece to his already large gallery of stage portraits, and one which will come close to ranking with his best. As El Gallardo, the bull fighter and idol of Spain, he embodies practically every vice and virtue known to the heroes of romantic drama.

El Gallardo, the idol of his people, although of the humblest origin, has placed himself on the loftiest pedestal of fame by his own courage and egotism. Idolized by all Spain, he believes himself, with God's help, invulnerable. Then comes into his life Dona Sol, a young noblewoman and a heartless coquette. She picks him up, toys with him for a moment (or rather three nights, to be exact), and then tosses him aside, a human derelict to be ground under hoof in his next fight.

A sort of Spanish Fool There Was—but with the accent very much on the Spanish. Then, too, there is not a little of the Great Lover in the stage story. In fact, the play is rich in that elusive Dürichstein quality which always spells fascination and success with the women theatre goers. There is one passionately sizzling love scene at the close of the second act with Skinner panting madly in his mistress's arms, which had the audience on the edge of their seats and brought a concerted sigh of resignation when the curtain fell. That scene alone, as played by Skinner and Catherine Calvert, is worth the admission. It'll be the talk of sub-deb New York.

In construction, the piece suffers from the necessities of adherence to the novelized story. The first act is excellent and the second, showing the untutored fighter's social crudities in the drawing room, still better. The third act drags and is merely dramatized novel. The play comes back hard for the first scene of the final act—another passage between the hero and his mistress—and then drags off to his death at the final curtain. Over 30 characters tell the story and the production is a pretentious one. Miss Calvert plays Dona Sol with rare beauty and understanding. Her gown is magnificent and she is filling to the eye and ear. Madeline Delmar handles well the difficult part of the hero's wife, and Cornelia Skinner does a music teacher bit with charm and intelligence.

"Blood and Sand" is not the greatest play the star has ever had but it gives Skinner what he needs and the Skinner public what it wants.

Burton.

## POT LUCK

Atlantic City, Sept. 14.

Kilbourn Gordon, plus "Inc.," evolved into the field of producing last evening at the Globe with a comedy by the somewhat elusively successful Edward Childs Carpenter, whose "Romeo and Jane" is pleasantly forgotten among our theatrical ventures of the past year.

"Pot Luck," with a somewhat different atmospheric setting, is reminiscent of the lately departed "No Body's Money," as it tells of the adventures of a crook and his accomplice, wherein one of the couple proves to have an honest heart and a conscience that steels to the finish.

Connecticut is the locale. With atmosphere provided by a considerable cast of local folk, the story introduces a maiden with a comfortable income and a desire for a husband. An applicant and his resourceful partner appear. The unscrupulous suitor fails and his companion succeeds, they making a bargain to share her small fortune. Success crowns the achievement of the husband until the former pal returns to claim his own from an author and prospective mayor. The village literary club is hearing his new serial story, telling the adventures of the two pals with serial just to date of the return of the criminal accomplice. The local lawyers give their opinions on how to outwit the trickster with the result that he disappears from view.

There are two acts of preliminary tale that could be very well welded into one, with a drop curtain interval of time. Then come two very satisfying acts of comedy with a bit of melodramatic interest woven in. The dryness and commonplace lack of interest which have made the first acts practically an introduction give way to pleasantries and action, and "Pot Luck" plays itself into the spirit of home folks and the setting of New England. The characters are interesting and the whole story built on a solid plot. The play seems, however, to possess the fault that is never omitted from Mr. Carpenter's writings, namely, the inability to stretch his plot to the full length of the evening. Fortunately for "Pot Luck," the earlier portion is the

weaker end of his play, and "Pot Luck" provides a refreshing leave taking to its audience.

The quiet, cool Scotchman, James Kennie, fills the male role with a bit too much of the sober, demure spirit that is, after all, typical of the part. He was throughout the evening a unique personality in this tale.

The wife, in the hands of Clara Moores, received a plain, demure setting that could have gained further expression by a more animated personality. Miss Moores had well studied the part with the thoroughness of a Quaker miss, but even New England folk are not all crisp frigidity in the sphere of life occupied by the author's character.

Perhaps to suit the chief player's Scotch calibre most of the cast varied between his austere solemnity and the independence of the actual New England folk. Townsfolk pervaded the play to a large extent, varied by the presence of Rockliffe Follows as the associate pal, who engineered the matrimonial scheme. Scheuer.

## TOWN GOSSIP

Boston, Sept. 14.

Otto Fowler.....Johnny Dooley  
Maudie Fowler.....Eileen Broderick  
Nan Howard.....Eleanor Griffith  
Arthur Johnson.....Vinton Freedley  
Mrs. Ophelia Sullivan.....Florence Earle  
Deats Huffer.....Charles P. Morrison  
Aggie Sullivan.....Rita Owin  
Violet Day.....Lillian Fitzgerald  
John Winder Gibson.....Stanley Ford  
Edna Gibson.....Grace Moore  
Stewart Bragg.....Lester Crawford  
Dorothy Rogers.....Edythe Baker  
Lola Conway.....Jean Shirley  
Gorluda Evey.....Muriel Stryker  
Madge Rushton.....Mary Phillips  
Ambrose.....Lionel Bapa  
Oswald.....Horace Lee Davis  
Felix.....Carlos  
Jeanette.....June Roberts  
Paulette.....Inez  
Mortie.....Byrd Byron  
Sonnie.....Clayce Brewer  
Walter Wallworth.....Ivan Arnold  
Minerva Huyler.....Fay West  
Susie Simpson.....Heloise Sheppard  
Hanger On.....Howard Remig  
White Wings.....Malcolm Hicks  
Miss Rital.....Beulah MacFarland  
Miss Worth.....Hazel Webb

The official diagnosis of Ned Wayburn's "Town Gossip" seems to be that it is suffering from an acute overdose of embryonic and mediocre talent. After a hectic opening week in Baltimore with Wayburn's energies concentrated on financial problems rather than those of production, he brought the show, which is a musical comedy rather than a revue, into the Colonial here in a ragged condition with cast and chorus seeming a trifle dispirited.

It is not probable that Wayburn will tolerate for long a first act running over two hours, or a chorus that up to date is good to look upon but still in the wall-flower state without one real working number. It seems to be the old story of too much on the shoulders of one individual. Until Wayburn is able to shake off his "sole ownership" tribulations, he will probably be unable to do himself justice in whipping into shape a cumbersome cast which he himself admits is still working in a ragged production.

Scenically and as regards costumes he is all set, and in Harold Oblo's score he has one number "Just Like the Sunshine" which looks like a winner. He has a pot of unlimited comedy possibilities and a big cast of lesser principals, many apparently having been cast because of novel little specialties ranging from hand-springs down to whistling solos.

It is in laughs and speed that "Town-Gossip" needs heroic action, and the speed will never be obtained until the show is slashed by at least half an hour and the chorus given some real work. The situation seems almost the same as was the case at the premiere of Cohan's "The O'Brien Girl" which Cohan, flanked by Julian Mitchell and the late James Gorman, kept plugging and slashing and building until he carried it for 18 weeks through a hot summer and closed to a \$24,000 week.

It is difficult to imagine Wayburn under normal conditions sponsoring a personal production containing "released" gags such as "Have I ever had the pleasure of meeting your wife—What makes you think it is a pleasure" or "The garbage man is at the back door, sir—Well, tell him we don't want any today" or "Our auto has no engine because I heard Pa say it was missing" or "Our bungalow will have no windows—What will you do for a little son and heir."

Johnny Dooley is being featured equally with Lillian Fitzgerald, the former having found himself admirably while the latter apart from two of her standard type of specialties has a weak part and no entrance that identifies her from the flock of minor principals. Helen Broderick, who can shoot zags across to a bull's eye, has an opening role that starts like a house afire and which peters out to nothing before the conclusion of the two third first act.

Gracey Brewin's Ladies' Jazz Band, featured as "Seven Syncopating Sirens" dominates an actionless second act, most of which is spent in a banquet table scene with Stanley Ford introducing the specialties for all the world like a Vaughan Comfort and with Dooley as an end man. June Roberts, Muriel Stryker, Carlos and Inez, and Edythe Baker are included in the specialties, the latter at the piano providing

the high spot of the night in spontaneous applause.

The plot opens in a humble New Jersey home, two housewives, Helen Broderick and Florence Earle, being engaged in swatting flies and gabbling married life. One husband (Dooley) has just completed a correspondence school course as a detective and the other husband (Charles P. Morrison) because not allowed to smoke in the house, has invented a "swell stiner" for briar pipes.

The action then jumps to New York in an "Uninvited Cigar Store" where Dooley works as a detective, but in reality is being used by the Anti-Tobacco league to hand out propaganda instead of coupons. From here the action jumps to the millionaire chain tobacco store magnet's home where Lester Crawford labors with a hopeless part apparently built for him to keep in the cast with Miss Broderick. The entire second act is the same lavish set that closed the first act: Rito Owen, an adonoid type of flapper with a Charlotte Greenwood build and dance, came into her own in this act with a specialty which would have stood out more prominently but for the fact that almost everybody with a speaking part has been given a chance to do their little specialty, whatever it may be, apparently in anticipation of a wholesale slashing of those of least merit whenever Wayburn gets time to concentrate on his production. Libbey.

## IN THE MOUNTAINS

Baltimore, Sept. 14.

Carl Schnitzler.....Mr. Mann  
Dora Schnitzler, his wife.....Louise Beaudet  
Dan Schnitzler, his son.....Arthur Carew  
Effe Schnitzler, his daughter.....Frances Stirling Clarke  
Wilhelm Brand, his father.....Hans Hansen  
Belle Brand, his wife.....Eva Randolph  
Rose Brand, his daughter.....Wanda Carlyle  
Charles Johnson.....William Holden  
Josephine Johnson, his wife.....Dola Adler  
Fred Tanner.....Earl J. Gilbert, Jr.  
Morgan Rockefeller Wells.....John W. Cowell  
Shaga, a servant.....Kenneth Lee  
Freda, a maid.....Frances Harland

Much too long and far too talky is the new Louis Mann starring vehicle, "In the Mountains," by Samuel Shipman and Clara Lipman, presented at the Lyceum Tuesday. There is easily one hour that can be cut from performance, and the cutting should be done in the heavy dramatic section, leaving the comedy as at present, and, if anything, build up that section. It is described as a comedy-drama, but drama at present far overshadows the comedy.

The initial performance was decidedly off; practically the entire cast were faulty in the lines and possibly the worst offender was Mr. Mann himself. It was very difficult to hear him at times, but that fault was also apparent with the others of the cast.

One thing the out-of-town engagement will undoubtedly convince Mr. Mann of and that is the necessity of making several changes in his cast. There are at least three people who might be replaced to the advantage of the piece. They are Arthur Carew, who plays the juvenile lead; Dola Adler, daughter of the Jewish actor, Jacob Adler, and Eva Randolph, in one of the character roles.

The Shipman-Lipman combination has given Mr. Mann a role in "In the Mountains" that fits him perfectly. He is a lovable old character that runs a mountain resort hotel on a rather small scale. He has a wife and son and daughter. The first three play cards and flirt with the younger male guests; the son is a classical music bug, and the daughter has been betrayed by her employer, a political boss. As if this wasn't sufficient work for one pair of old shoulders to carry, business is bad.

There are but seven guests at the hotel; a couple with a marriageable daughter who has a dowry of \$75,000; a political boss and his young wife; a young advertising writer and a song pluggers masquerading as a millionaire. He is on the job to try and win an heiress because of an ad which the young advertising man has written: stating that the hotel abounded with wealthy, marriageable girls.

Mann, as Carl Schnitzler, plans the marriage of his son to the girl with the \$75,000. The boy reluctantly consents under pressure because he is in love with the wife of the politician and she returns the sentiment. The politician is the employer of Schnitzler's daughter, who has trusted him in the belief that he would marry her. But he has cast her aside and compelled the daughter of a man that he has saved from jail to become his wife. He tells the girl that he is willing to make amends for the wrong that he has done her and she asks him to free his wife so that her brother may have her. This he consents to providing that she will in turn marry him. This scene occurs on the night of the party where the engagements of her and her brother have just been announced; the boy to the girl with the \$75,000, and she to the young advertising man whom she loves. She consents so that her brother may achieve his happiness. This arrangement upsets all of the plans of the elder Schnitzler and he orders the closing and sale of the hotel and announces his determination to leave his family.

At the last minute matters swing

## INSIDE STUFF ON LEGIT

A Broadway producing firm has presented three flivvers in a row thus far. The quickness of the closings and the general atmosphere created by mediocre business on Broadway gave rise to rumors the firm was in financial distress. However, the firm put over what looks like a real money getter. Prior to its opening and the rules laid down for ticket agencies probably provided the vapor that led to the rumors of financial straightness. The treasurer of the house holding the hit was instructed to tell the brokers that unless they paid for their allotment of tickets for four weeks in advance, with no returns, no tickets would be given them. He was told to tell the brokers that the firm needed the money. The agencies agreed, the total amount of the buy for four weeks being \$27,000. After the show opened, the brokers even asked for more tickets.

"Bluebeard's Eighth Wife," due to open last week at the Ritz, was postponed until next week because of a cast change which returned Edmund Breece to the company. Breece appeared in the play during the try-out showing early in the summer, when Mary Servos was in the lead, now played by Ina Claire, for whom the part was intended. With the return of Breece to the show, Lester Lonergan, who directed it first, also stepped back to apply the finishing touches, Robert Milton withdrawing. Both Milton and Lonergan will remain with the William Harris, Jr., office.

A special statement has been prepared regarding the closing of "Bluebeard" after its opening in New Haven two weeks ago. William Harris, Jr., states that the chief of police there failed to understand the play, that he acted arbitrarily and that there was no complaint, the officer taking action on his own initiative. The manager denies the play has any salacious qualities.

One of the big stories of last week broke in Boston, when Urban J. Ledoux trooped with his "church of unemployed" to the common and started an auction along the lines of a slave market. Men out of work and starving were offered to the highest bidder, the latter to supply food and shelter in return for the services of the men who offered to do any sort of work.

Much interest over the unique idea was aroused until the Hub dailies came out with stories that the auction of the jobless was a hoax, promoted by Morris Gest, whose "Mecca" opened there Monday and who offered jobs to several of the men placed on the "auction block." "Mecca" has a slave mart scene and the newspapers insisted it was all a press stunt. Ledoux, who is known as "Mr. Zero," indignantly denied the charge and declared he would continue the auction to help his men.

Though no statement was made by Mr. Gest, the coincidence of the auction stunt and his play and the fact that he put over another spectacular stunt on the Boston Common before, speaks for itself. Several seasons ago, when "The Wanderer" played there, the sheep from the show were grazed on the Common. It was claimed at the time that an old law permitted it. By the time the city authorities awoke to the stunt, the dailies had featured the sheep incident to the full.

During the auctioning Ledoux's voice gave out and Loney Haskell, who was playing Keith's, was called from the crowd assembled and carried on the appeal for aid.

Frank Pope, for eight years dramatic critic for the Journal of Commerce, has resigned and is now connected with Vanity Fair in a business capacity. When Pope joined the Journal staff the gross business from theatrical advertisements was \$8,000 annually, which he increased steadily, the publication getting about \$45,000 yearly from theatres in recent seasons. The Journal of Commerce lately changed hands, with a number of the original staff withdrawing. Mason Peters, formerly with the H. W. Savage office, is now in charge of the daily's dramatic department. The publication is a specialist in financial news, with distribution virtually limited to lower New York.

William Harris, Jr., though not credited in Chicago reports, has always played his attractions there at \$2.50, that going for the boom times of the last two seasons, when many Broadway attractions played the big stands at \$3 top and more. "Abraham Lincoln" and "East Is West" are among the Harris attractions with that scale, which also attained in New York. The only Harris show at \$3 was "The Bad Man" during the run at the Comedy, New York. The show is now at the Princess, Chicago, at \$2.50 top.

When Percy Hammond, perhaps the best known daily-paper reviewer of the theatrics in America, left the Chicago Tribune for the New York Tribune, the Chicago sheet, which calls itself "The World's Greatest Newspaper," appointed Shepard Butler to succeed Hammond. Butler was, years ago, a critic on the now defunct Chicago Inter-Ocean. Since then he has been auto editor of the Tribune. Because of Hammond's fame, Butler's start was watched with interest especial to the circumstances, and Hammond likewise. Hammond, the famous panner, opened with extraordinary mildness in New York. For a week or more everything seemed to please him. Butler? Oh, he opened up by slamming "Lightnin'" with Frank Bacon, which he called "a simple play for simpletons." This comes nearest to justifying the famous quip pulled by Jimmy Dyrkin, the veteran office boy of the Chi. Trib., who, when Hammond was assigned to cover the Peace Conference, exclaimed: "My Gawd—s'pose he don't like it!"

round satisfactorily. The politician, in addition to giving up his wife, is also ready to give up the girl so that she can marry the man that she loves; the son gets the wife and the song pluggers cops the \$75,000 girl, and the old man and his wife are reconciled.

The piece is in four acts, two scenes being utilized. The exterior of the hotel serves for the first two acts and an interior, a parlor in the establishment, is the scene of action in the last two.

Mr. Mann as Schnitzler scored a personal triumph. His role is a combination of the old German characters that he has excelled in. There is a little of every one of the characterizations that he has portrayed in the last score of years included in his old hotel keeper. Practically playing opposite him as a foil is Hans Hansen as Wilhelm Brand, the wealthy cigar manufacturer with the marriageable daughter. Hansen gave a truly splendid performance.

The evening's honors, other than those achieved by Mr. Mann, were bestowed on Frances Stirling Clarke, who endowed Effe Schnitzler, the daughter, with a personality that made her ring true. She carried the weight of the performance, playing with repressed emotion a role that

could have been most easily overacted. Her work in this play suggests that bigger things may be expected of her.

Louise Beaudet, more lately of picture fame, carried the frivolous wife of Schnitzler role along at a dizzy pace. It was a performance that she will be liked in. Wanda Carlyle, as the daughter of Brand, gave a fairly satisfactory performance, while William Holden as the politician managed to convey the suggestion of the heavy rather successfully and Earl J. Gilbert, Jr., was a breezy little ad writer. John W. Cowell, as the song-plugging wife hunter, might have gotten a little more comedy out of his assignment. There are two minor roles, Kenneth Lee playing an old servant and Frances Harland as a hotel slavey, with a corking character make-up to disguise her undeniable prettiness.

Arthur Carew, as the son of Schnitzler, failed to impress. He is stilted and mechanical. The big scene he has in the third act was a sorry affair.

"In the Mountains" has a week and a half, Washington and Wilmington booked after Baltimore, but that does not seem to be time enough to get the show into shape for New York. Fred.

# JACK LAIT'S REVIEWS

## STATE

Still packing them in. Both the Monday night shows were near to capacity. In this season of precarious conditions, perhaps the liveliest question is: "How is the State doing?"

Apparently a clean-up. The overture lasted about five minutes, and was a heavy classic. Coming after five or more reels of a very eerie and not especially entertaining Charlie Hays film, it might better have run toward jazz or jingle. But the leader has to have his bow, too. This State orchestra, it may be said in passing, is as fine a congregation of musicians as any house has ever gathered into one pit. If a vaudeville orchestra must play grand opera, be this the one.

Another argument, however, against classical overtures, is that the opening act follows immediately, and almost every opening act uses "acrobatic music," which runs toward the difficult and crescendo, too. It was no different here. With a crash of orchestral apple-sauce, Jack and Foris were discovered on. It looked juggling. And so it was—one man juggling another. For neat novelty tumbling, falling and surprise somersaulting, this team of males need toss its handkerchief to none. The understatement works with the ease of a showgirl displaying a creation; the topmount-understudies is equally at ease. They pulled plenty of laughs and applause. Worth any kind of vaudeville time.

Fiske and Fallon's first few minutes consisted of the Barr's and Briscoe and Raub's stuff, intermingled. When Miss Fallon let loose her callopie pipes, the act got going. After that she shook the walls in a one-string imitation and other numbers, while Fiske strummed his guitar. The comedy lines might be more brilliant throughout. Miss Fallon has a valuable vaudeville voice—not extremely musical, but decidedly unique in pitch and volume. It could stand some comedy support and allusions without taking away from its impressiveness, and this would be preferable to the present attempts at laughs wrung from props and aged material. Her voice is the act, and the act should stick around it.

Rome and Cullen, also, suffered from gaps of no consequence and no coherence with the situation in hand. Rome is tall and gangly, Cullen is a mite. There is some British wit that registers but mildly. When the dancing begins, both men being sprightly steppers, the act gets its belated start, and thereafter whizzes along. The little chap is a nimble and odd prancer, and the tall one gets it on his eccentric figure and his lightness. They faltered strong.

George Stanley and Sister showed a gingerbread set of drops and drapes and they talked and sang, single and double, until Stanley pulled his banjo, when they came to life for a few moments. Even then he persisted in doing a lengthy "comedy" bit with such blunt references in time as "How dry I am" and hoootchy-hootchy music. When he did play, which wasn't half enough, he was liked. The rest, save for a few blue gags in a church social announcing talk, suggestive of Chic Sales, got little. It was all about Dixie, with yodels and much stuff about Kentucky and other places where miners' strikes and cotton famines make heaven for two-acts. Stanley is one of the few freehand banjoists, and he tickled the catgut deliciously. If he stuck more to his instrument he would save excess and raise his salary.

Frank Fay, headlining, drew a light reception. (New Acts). His throat was sore; heavily handicapping him. Molera Revue, four men and three women in operatic fragments, one man at the piano, closed it. The singers aren't strong on appearance, but they dish up the pop classics for pop taste. The pianist renders a lengthy finger exercise midway in the act, which breaks it up and hurts its effectiveness. No encore asked or given at the conclusion. *Lait.*

## ONLY 38

Produced by Sam H. Harris, written by A. E. Thomas from a short story by Walter Pritchard Eaton, staged by Sam Forrest; Principals, Mary Ryan, Kate Mayhew, Helen Van Hoose, Percy Pollock, Neil Martin, Ruth Mero, Margaret Shucklford, Leon Cunningham, Harry C. Brown.

Label this one mild entertainment. That doesn't mean that it misses its mark. There are many kinds of marks. Critics are among the foremost of all the marks. The critics often miss their marks, but it is doubtful whether the public would miss its marks—the critics. This punning has a point, and it indicates that "Only 38" is one of those marks that a critic is as likely to miss as to hit. Critics like high favor, therefore they often sneer at homely broth, which, however, is lapped up more eagerly by the commentators and boards than wine.

This broth has the spice of "Lightning," the greens of "Seventeen," some "Old Homestead" spinach, and Mary Ryan's honey. Miss Ryan is always the little teacher. In this instance she has grown up twins and is 38 years old. The gospel of the play

is that 38 isn't too old to be young, to love and to live. The undersigned agrees with that heartily. He does not agree that 38 is "Indian Summer," "autumn," "belated spring" and some other flowery things that Mr. Thomas seasons it to be, for there is just a wee creak of rheumatics in the joints and the hair do grow a trifle thin on the dome. But Miss Ryan's hair looked auburn and all there, and she didn't move like umbago. So, maybe Thomas was right—righter even than the undersigned.

The theme of the play, undercurrent, is the tyranny of children. And in that either Mr. Pritchard or Mr. Thomas, or both, pitch a ringer. Only a parent can understand the thoughtless prong which offsprings work upon their adoring elders, who soon grow to hark peace at any price, expunging their own careers and futures in their combined capitulation and adoration.

This might have been even more keenly silhouetted against the backgrounds of small-town grey and middle-aged auburn. It is a brilliant topic to play with dramatically. It does not find itself underdone here, but it might yet—and valuably—have dominated the play, building up its every factor.

The scenes are in the personage of an apparently prudish Methodist minister who has left a downtown widow and two narrow children. How the little widow, whose youth has smoldered latent under the ashes of so many years of banked fires, comes gradually again into glow and finally into flame (with a great guy in the shape of a husky college professor to blow on the embers with breaths of romance and manly love) is the yarn that "Only 38" unwinds.

Mr. Forrest has staged it splendidly. The last act drags wearisomely, but that seems due to thinness of material, as the playwright appears to have been pressed to fill out the short story into the full play. But it sustains, it develops and it keeps the vibration alive, without any tensity. The cast is, without a single jarring exception, excellent. Harry C. Brown, as the professor, is great. Ruth Mero, as the daughter, is strangely true all the time, and the youngster has force and shading and charm. Percy Pollock skims deeply of the gray as a hearty, lovable old codger who never goes wrong in sentiment or in comedy.

This little offering may hit the middle bases hard. Anyway, it should stay a while and get a neat little road success to follow. It is a bear for stock, but will probably go begging in pictures because there is no known film star who wants to play 38.

*Lait.*

## TARZAN

Produced by George Broadhurst. Stage version by Herbert Woodgate and Arthur Gibbons, based on Edgar Rice Burroughs' Tarzan novels. Staged by Mrs. Trimble Bradley; Principals, Lionel Glastier, Alice Mosley, Howard Kyle, John F. Morrissey, Edward Sillward, Alfred Arno, John Gratton, Lawrence Marks, Minna Gale Haynes, Greta Kemble Cooper, Boyd Clarke, Forrest Robinson, Ethel Dwyer, Ford Chester, Ronald Adair.

Critics of this unusual stage presentation must not get indignant in pointing out the conspicuous fact that the story is impossible. It has been, through many editions of each of the Tarzan novels, through all the film showings of them—yet it started and has remained a foremost seller. The story is beyond the wildest ranges of plausibility, but it has been accepted. It has been glorified by millions. Therefore, the salient point in discussing the daring Broadhurst's daring deed in showing Tarzan and his supporters—male and simion—in the flesh, is the moot issue.

No one will gainsay that Broadhurst has unveiled two of the greatest practical jungle scenes in the history of stagecraft. Marvelous tangles of huge tropical growths, with trees that permit of heavy men climbing and swinging about and structures that they jump on the foliage that they swing and hang on, make those two settings almost as incredible as the story.

There is a tug and a thrill in meeting face to face, in three dimensions, Tarzan—yes, three of him, for he is shown at various stages and ages, not to mention as a doll in the first and second scenes. Ronald Adair is a lucky youth, and many a woman will sigh to see him in his native wilds, hugging his npe foster-mother and wrestling trained lions and muttering guttural monkey-talk and carrying on romantic monkey-business.

It is stretching the verities even as far as a Tarzan tale can stand to show Jane teaching him English so quickly and so charmingly that in half an act he is ready to explain the Einstein theory, if not the Darwinian one. But, who cares? There is Tarzan. There is the British blood, living in trees and caves, fighting gorillas with bare hands, looting about the overbrush, weeping upon the carcass of his slain anthropoid na.

There are moments in the action, when lions artfully caged and when

giant monks not so artfully camouflaged, slink and growl and shove their hairy paws toward the fair heroine. There is suspense, too, somewhat broken by acts that leave Tarzan, the one figure, across the world, while they lay some plot in England.

There were many children at the opening. Children will probably make this show if it to be made. The children love their Tarzan. So do the women, who say they are going to please the children.

It is a highly expensive experiment, and as a novelty stands out alone so far in a season of light farces and indoor small-talk comedies. How it will travel is a mystery. Everything has to be set so solidly. The lions cages are part of the scenery, etc.

Edward Sillward, who plays the immortal Kala, the ape who adopts the infant Tarzan when his mother is scared to death and his father is strangled by a gorilla, is a London pantomime player who has portrayed many kinds of animals. He is at times weirdly realistic. It is impossible for a human being—any human being—to act and look enough like a wild beast to be dramatically convincing, especially with lights full-up as is the strange lighting scheme employed here. But Sillward attains enough of the illusion to steal the sympathy the role asks and on which the play must rest as an essential.

There are ten episodes, four acts, and three scenes, painted by Castle and built by Vail, who have done masterly construction and execution. This was most necessary where so much weight was to be hung on the imagination by the narrative. The jungles certainly do look like jungles and act like them. One becomes completely immersed in them and takes them in full good faith.

The staging of the Tarzan bits in spots ringingly good, but in others it even stretches the set improbabilities of the main situations. The scenes in England are awful, both in manuscript and in execution. And these occupy considerable of the exposition, which it seems should have been avoided where no other interest could lie except that surrounding the wild boy and his African haunts. Tarzan's appearance in the last scene in "store clothes" is a terrible disillusionment, and the "happy ending" is abrupt and funny, entirely missing conviction.

"Tarzan" was made wildly wild. That cost a lot of money and time and brains and "courage and handiwork." It surely should not be undone after all that to reveal a thick-necked stranger in a blue serge suit, talking with an English accent and proposing to a girl like a tame boor rather than like the savage nobleman he was.

With all this carping and all details notwithstanding, this show will prosper in direct ratio to the amount of interest in the character which can be translated from the printed page and the celluloid negative to the breathing, talking, gesticulating human. It has been the history of the stage that almost without exception characters vastly popular in the less visual forms have survived and sometimes even enhanced their popularity when projected in the life. The list is endless—Ben Hur, Rin Van Winkle, Abraham Lincoln, Disraeli, Caesar, Little Lord Fauntleroy, Black Beauty, Oliver Twist, Jesse James, Gen. Grant and Camille all "took" when animated from the pages of fiction or history.

Why not Tarzan who has become as popular as any of these sars Jesse James and Camille?

*Lait.*

## B'WAY REVIEWS

### THE ELTON CASE

Donald Hayston.....Charles Waldron  
Robert Elton.....Byron Rea  
Chaires Ramsey.....Stuart Sage  
Frederick Newsome.....Richard Farrell  
George Arthur.....Edward Poynter  
John MacCheney.....Albert Barrett  
Inspector Harris.....John F. Morrissey  
Dis. Atty. Russell.....Bernard McDown  
Thompson.....John Jennings  
Marjorie Ramsey.....Christal Herne  
Josephine Hayston.....Kathleen Lowry  
Lupus (antagonist).....Florence Fair  
Mme. C. Elton.....Jetta Gould  
Mrs. Griggs.....Anne Sutherland  
Jenny.....John Taber  
Mrs. ....Genevieve Hayes

It looked as though George Broadhurst had a play in "The Elton Case" at the Playhouse Saturday night until about a minute before the final curtain. At that point he turned the ripe meller that was founded on the Elwell mystery of about a year ago, into a real comedy. It was unconscious comedy on the part of the author, William Devereux, and the producer.

Up to where "the little gray lady" was introduced in the play it seemed but an "inside story" of the Elwell case. When the author felt that the case had to be hushed, or the public be given a reason why the real mystery was never solved by the homicide bureau and the strict attorney's office, he introduced his little gray lady as the mysterious "Mrs. Blank." She entered heavily veiled a moment before the final curtain. The inspector and the district attorney got a peek at her, although no one else did, and they stated in mission that there would be no prosecution of the real murderers.

Right there the audience let out a howl of laughter. They couldn't help it. No one who had sat through the play could. The manner in which the

author finally arrived at the solution of his problem was funny.

Mr. Devereux took the entire Elwell matter as the basis of his play. That was material for a play but not quite the play he wrote. It was in reality just a review of the entire case as printed in the daily papers with a little touch of the many theories offered.

Now the question is is there still enough interest in the case generally? It might be a safe hazard to say "no." But it is barely possible there will be enough public from among shop girls and others that patronize the cut-rates to make it possible for "The Elton Case" to live on the Playhouse stage for a few weeks. As a play it does not seem to have a chance.

Mr. Broadhurst secured a fair, good cast to interpret Mr. Devereux's writings. Christal Herne, featured, played the heroine who committed the crime, while Hyron Beasley as Elton gave a really clever performance as the bridge shark heavy. Likewise Jetta Gould as his accomplice at the card table, a Parisienne who was naught but a business partner and who refused to be a love partner, was really a gem in the cast. Stuart Sage played the younger brother of the heroine and filled that role perfectly. It would be unfair to pass the performance without a word of praise for Florence Fair whose statuesque beauty made Lady Anstruther, a society personage who was loved and cast aside by Elton, quite genuine. As a police inspector and a district attorney, John F. Morrissey and Bernard McDown failed to deliver, particularly the latter.

The play is in four acts. Two sets are used. They are by far the best thing there is about the play itself, other than the cast. *Fred*

## THE CIRCLE

Arnold Champion-Cheney, M. P.  
Robert Rendel  
Footman.....Charles L. Sealy  
Mr. Shonstone.....Minnie Macdonald  
Elizabeth.....Estelle Winfield  
Edward Luton.....John Halliday  
Clive Champion-Cheney.....Ernest Lawford  
Butler.....Walter Soderling  
Lord Porteous.....John Drew  
Lady Catherine Champion-Cheney.....Mrs. Leslie Carter

American theatre-goers will be shocked and sincerely pleased at the end of Somerset Maugham's latest play "The Circle," produced at the Selwyn theatre Monday evening by the aforementioned Selwyns. After entertaining with brilliant cynicism he starts off his peroration with a serious moral preaching, tending to prove a given thesis, and having proved it conclusively by having an elderly couple confess they wouldn't elope as they did in their younger days if they had it to do over again (they were both married), the young wife promptly elopes with a young man and the elderly couple assist by the man lending the pair his motor car and the woman her cloak. Whereupon the old man philosophizes to the woman with whom he has lived for 30 years as follows: "No one can profit by another's experience. You can do anything in this world if you are prepared to take the consequences depend upon character. It doesn't matter so much what you do as what you are."

The play is a cynical exposition of society life in England. The single scene is laid in the drawing room of a country home in Dorset where reside Arnold Cheney, M. P., aged 35, and his wife Elizabeth, 10 years his junior. They have been married three years. When young Cheney was five years old his mother eloped with Lord Porteous. Her husband promptly divorced her and proceeded to live an apparently happy, unattached life. Lady Porteous, however, would never divorce her husband and as a consequence his lordship could never marry young Cheney's mother.

Believing the elder Cheney to be safely away on the continent, Elizabeth had taken the liberty of inviting her stepmother whom she had never seen, and Lord Porteous to spend a week-end with them at Dorset. On a few minutes' notice in walks the elder Cheney. Porteous is visibly embarrassed but Cheney, Sr. affects to be thoroughly at ease and greets the pair quite cordially. This results in a series of scintillating conversations and amusing situations until it is developed that Elizabeth and Edward Luton, a visitor, are in love. The young wife is possessed of a keen sense of humor and promptly apprises her husband of the situation, asking him to divorce her. He refuses point blank, but upon consulting his father, the latter advises him to offer Elizabeth her freedom and to insist upon settling a liberal allowance on her, as neither she or her lover have any means.

Elizabeth is overcome at the generosity of her husband, especially as he tells her he still loves her and is making the sacrifices for her happiness. Then her mother-in-law, in a serious scene, gives her the gist of her life under such conditions and Elizabeth sends for her lover to tell him it is all off and that she will remain by her husband's side, with the unforeseen twist at the finish so totally unlooked for.

The piece was produced in London last March at the Haymarket with Allan Ayresworth as Lord Porteous, Fay Compton as Elizabeth, Lottie

Venne as the elder Mrs. Cheney and H. Man Clark as Cheney, Sr.

The main interest in the American presentation centers about the return to our stage of Mrs. Leslie Carter and the reappearance of John Drew. There would seem to be enough "smart" people here to enjoy the piece on its merits, but even if this should not turn out to be the case, there are enough theatre-goers sufficiently curious to have a glimpse of Mrs. Carter to learn at first hand how time has dealt with the one time favorite. First-nighters agreed she looked better than when she last played in New York and the reception accorded her was genuine proof of the affection in which she is held. She never played better, in a role wholly different from those she has hitherto essayed. She has the part of a woman bordering upon 60, palpably made up with rouge, with dyed hair and employing all the modern appliances to stay the ravages of time. It is the sort of role with which we are wont to associate Mrs. Fiske of later years, and in truth she suggests that actress in the lighter moments.

Mr. Drew plays Lord Porteous as a grouchy, disappointed old man whose false teeth do not fit him and who seeks consolation in the cup that cheers. His reception was second only to Mrs. Carter's and his characterization was a wholly legitimate one.

Estelle Winwood is charming and sincere as the young wife and suited the part to a nicety. Ernest Lawford scored most effectively as the older Cheney and the remainder of the cast is exceptionally well chosen. The production was artistically staged by Clifford Brooke.

Even if the piece does not run for any protracted period in New York the starring combination of Mrs. Carter and John Drew in any sort of a fairly good play should prove an exceedingly strong attraction on the road. *Jolo.*

## TRUE TO FORM

Ralph Merrill.....John Warner  
Dawson.....Desmond Gallagher  
Andrew Kirkland.....George Graham  
Constance, his daughter.....Verna Wilkens  
Mrs. Kirkland.....Eugenie Blair  
Margaret.....Sue Macnamany  
Frank Melton.....Edwin Nicander

The Bramhall Playhouse on East 27th street is now the home of the Actors Repertory Theatre, Inc., directed by Barry Macollom. As its first offering it presented Sept. 12 "True to Form" by Augustin MacHugh, a comedy in serious form and an authentic comment upon life, which suffers first of all from too much talk in the first act and secondly from unfinished direction. Edwin Nicander, who is featured, has far too much to say though he says it with his usual ability and moves through the business like a person who knows what he's about.

In the first act we have parents wedded to their daughter and their daughter wedded to a young portrait painter. He precedes after three months' watching her daughter's devotion to remove her to their own home, a thing she resents by insisting her cousin, Margaret, accompany them. To show them the rocks ahead, Frank Melton writes a book in which the situation leads to Ralph falling in love with Margaret whom Frank himself loves. But that is cleared by Margaret's innate goodness and by the doll wife who makes up. At this point the parents arrive for a visit.

To keep them happy the young couple pretend that everything has been all right. But what brought them together, they are asked. They proceed to illustrate their reconciliation for the parents' benefit. The illustration, of course, is the real reconciliation. This is the play's novelty. The last act brings Margaret into Frank's arms, though somewhat unconvincingly.

Somewhat better casting, or more time given to the directing would have improved the presentation. Verna Wilkens seemed lost in the first act and then quite unexpectedly showed ability, a convincing ability in the second. John Warner was constantly irritating in that he forced his lines out through his teeth. He speaks in a set fashion and should loosen up. George Graham, Eugenie Blair and Sue Macnamany all played competently. *Lred.*

## ENGAGEMENTS

Wade Routh, Frank L. Penney, White's "Scandals."  
Yolanda Medea, Marion Hissett, "Who's Your Wife?" (vaudeville).  
Baby Lillian Garrick, "Peter Grimm" (Belasco).  
Zoe Barnett, "Blossom Time."  
Norman Trevor, "Lilies of the Field."

Cortez and Peggy for new Al Jolson piece.  
Robert Eaton Gibbs, for "Blossom Time."

## MARRIAGES

Nancy Gibbs to Arthur J. Govan, non-professional, Aug. 25.  
Marjorie Kummer to Roland You, both of "Rolls of Wild Out."

Mary Duncan (with Gertrude Moody in vaudeville) to Gordon Poulton, leader Majestic, Springfield, Ill., orchestra.



## PALACE

Around 35 persons concerned in the Palace show this week, with three feature turns holding the numerical strength but the smallest individual was the magnet for the biggest share of plaudits. That was Daphne Pollard the English comedienne, who returns to this side of the water a headliner (New Acts).

The house was long in throng Monday evening and though it was corking business the box office did not go clean. The return to the leaflet form of program was welcome to patrons and acts as well, full billing of names and credits providing a bit of atmosphere that has been missed in the big time New York houses since the paper shortage during the war forced a single sheet.

Val and Ernie Stanton were runners up to the smash of Miss Pollard, the brothers going for a wham next to closing and immediately following the peppery Australian mite. The Stantons seemed to have everything, and landed with a features from delighting humor to the other bits in what is to be rightly termed a legitimate vaudeville routine. The brothers chatter about sports in original enough to protect it fully and that is why it rounds crisp. New lines shine here and there. This brace of comedians show smartness by the touch of music in the turn. They have added a song and are encoring with a clever bit of stepping.

The Ford Sisters too came through with "Dancing Around." Spotted at the finale, they held the house 100 per cent. With their own orchestra, added and new touches here and there, the sisters have what looks the best offering they have yet developed. Lifted to featuring is Dave Appolon, a mandolin virtuoso. Young Appolon who came from a Russian orchestra stepped from the circle of musicians with whom he had been strumming a banjo and performed astonishingly with the mandolin. Only exceptional dexterity accounts for his accomplishment of a Hungarian number. His stunt of playing the instrument and piano at the same time is quite a feat. Rupert Cuthbert and Dave MacLaughlin see other members of the orchestra billed for numbers. The strong musical support carried by the Ford girls is smart showmanship. Their dressing is as always, pretty and for the finish quite chic. The tap stepping at the close was perhaps the most graceful of the dances given, with the act taking earned curtains to a rising audience.

William and Joe Mandel set the pace for the succession of hits that followed intermission. The Mandels came out of the west last spring, appeared at the N. Y. A. show at the Hippodrome and immediately drew a route. As a comedy acrobatic turn it is a whale. The smaller Mandel smiles like Chaplin and some of his antics recall the film star, though there is no impression of imitation. When the brothers arrived at their "ear to ear" stunt the house was all theirs and the bits in "one" were eagerly received.

The size of the show probably brought Charles Withers in "For Pity's Sake" on third, unusually early for this turn. It looked as though some cutting had been requested through the length of the show, which at the matinee ran far past five but with the cutting of the news weekly at night exited precisely at 11, after an eight o'clock start. There are 12 characters billed for the act but the count is really seven. Arthur James as chief assistant to Withers, handles at least half the roles. The pair have again worked in new chatter at the opening, with James' bit falling into the paste bucket and his bawling exit, drawing a round of applause. Among the programmed names is one "Dan Hennessy," palpably an insert. "Abraham Lincoln," (New Acts) a condensation of the Thomas Dixon play closed intermission, holding attention for a 33 minute span. Between the two big acts Joe Darcy fitted very successfully and he could have stretched his bit with ease. Darcy's songs were surer than his stories. At first the returns were spotty, coming mostly from the back of the house. But when he got down to encore warbling there was no question of his score. His rendition of one of last season's most sung numbers came at the end but it landed as strongly as anything in the routine.

Houston Ray a youthful concert pianist, played to No. 2 hit. Ray is the first of the concert recruits to be used by the big time houses this season. He recently appeared at the Strand and was held over there. Ray's playing is along concert lines, with improvisations on old melodies finely rendered at the finale.

Erford's Oddities, three girls in the air made a flashing, well-dressed opening offering.

## RIVERSIDE

Eight acts at the Riverside this week with three good comedy turns included did not make a satisfactory big-time entertainment. An analysis might determine the trouble, and it wouldn't take long to say the program was not well balanced. It ran between good and bad. When good, quite good, and when bad, singularly bad. As much of the badness hap-

pened in the last half, the going away impression was in accord, although Gallagher and Sheen, next to closing, not alone did a great deal to offset the badness of their section, but walked away with a whale of a hit that nothing else in the performance could touch.

The "Mr. Gallagher and Mr. Sheen" song of the teams is a punch. They open and close with it. In proof of the strength of the number, the two men not alone open with it, to tremendous approval, but have a plant at the final encore call for the song, which they respond to with several new verses, securing as big a reception at the finish as at the opening. Tuesday night Mr. Gallagher had to inform the house they had not another verse. It's a topical number with a snap to the catch line that sends it away over, while Al Sheen's manner of saying "Mr. Gallagher" is always a laugh.

The new set of Gallagher and Sheen's, sub-titled "In Egypt," with the principals in turban costume or hat, is tonical throughout, strong in songs and familiar for this pair in dialog. Two other numbers made topical are "Suloon," written to an English melody, and a special lyric for the "Boola, Boola" song. The "Boola" lyric likely has the rawest verse yet uttered in big-time vaudeville, that "George Washington's widow," but it passed at the Riverside without laughter, notice or comment evidently. It's just too broad in deference, taste and meaning. The opening song makes the turn, otherwise the act is so so. That the opening ran away with the turn is attested by the use of it again at the close. The reunion of Gallagher and Sheen is a happy one in this act through that one song. The addressing of Mr. Sheen and Mr. Gallagher might be continued into the dialog as "Duffy" and "Mr. Sweeney" (Duffy and Sweeney) did with their talk.

Splitting the headline was Emma Carus, who exchanged places on the bill with "Dummies." Miss Carus opened after intermission, with J. Walter Leopold and a new mustache, accompanying. Miss Carus did not do well. Nor is Miss Carus dressing sensibly, unless doing so intentionally. Wearing a blue gown and white stockings accentuate the weight she kids about and while the kidding may be a laugh, the avoirdupois is not. Miss Carus sang, danced and talked in her usual style but the applause at the conclusion was most noticeable through its absence.

Miss Carus had been programmed to close the show. Switching the Ford-Sheen turn to No. 3 and taking "Dummies" out of there to close, Gallagher and Sheen were left in their original spot, next to closing. Ford-Sheen were first placed to open after intermission.

"Dummies" was the big flash, but it is nothing else, and not so much of a flash either, except as to lingerie. The story is set in a dressmaker's shop and starts off as though it might be another Jansen draping turn. It's a William B. Friedlander production with Ernest Wood featured as the comedian. He's a light comedian, quite light, and the five girls in the turn, one a principal, are just as light. The best work is that of one of the two girls who impersonate dummies in the shop. The story is also slim, of a bushful floorwalker or whatever Wood's part may be, who loves the soubrette and has the admiration of the chorus or shop girls. The act doesn't carry much weight and found difficulty holding the house, closing the show. Many walked before it ended.

The two hit of the first half were Roger Imhoff and Marcelle Corinne in their "Pest House," ending the first section to regular appreciation, and Jim McWilliams, a piano nut, No. 4, billed outside as though No. 2, though, with Betty Washington, No. 2 on the bill, getting No. 4 billing.

Mr. McWilliams did a clean up for a single in "one." He suggests everybody until getting to his "comic opera on the piano" and then he suggests those who are doing that very same thing. It was the opera bit that pulled him over so heavily, but the house liked him before that. McWilliams bills himself as "The Pinnist," which describes him, but he is so familiar in method at the piano there is nothing new or novel in or about his turn. The best that may be said for McWilliams that whatever his act may be, he has worked himself out of the small onto the big time with it.

Opening the show were Sansone and Delila in a life turn containing a couple of new tricks. Mr. Sansone should find some other dressing scheme than wearing a dark coat over a white gym sweater. It doesn't look well from the front, until he discards the coat. Their two finishing tricks warranted the position.

Next came Betty Washington, a dancing violinist, who is fortunate to play with the orchestra. Miss Washington made a wild arm waving speech in response to an encore, announcing she would play one more number which was one too many. A melody Miss Washington had played on her violin also opened the act, on the piano of Ethel Ford and Lester Sheehan, with Marion Ford. "A typical Sheehan act" it could be called, dancing as usual and as usual, solos, duets and trios, all dancing, one girl doing the best when alone, on her toes and otherwise, with the two girls in

duets or trios repeatedly recalling the Dolly Sisters. It's just a dancing act with a eye.

Business was not big at the Riverside but it's a residential neighborhood that runs with the Colonial for the season's regular opening, the later the better.

Julius Leuzberg is back, presiding as leader over the orchestra, a new combination since the strike and not nearly so good.

Keith's New York houses appear to have adopted a uniform frontpiece for the restored booklet program. It's a pretty picture of man and woman, by Archie Gunn, carrying "B. F. Keith Vaudeville" in script, and "Riverside" in type, to one corner below the border of the cut.

Sime.

## 81st ST.

A great house to play to—everything goes! If it's something worthy they are quick to appreciate it and generously. If it's not so good they courteously overlook the faults and applaud the better elements at every opportunity. It may be that the manner in which this house is run has a psychological reaction on its audiences, for it's a fact the neighborly, friendly spirit pervades from the minute the doorman admits one until the usher shows the patron his seat. That merchandizing slogan, "Hello, neighbor," which the retail men are concentrating on as a national by-word, finds no better illustration than here.

The show itself is an average six-act layout which the audience's receptiveness elevated into a plane above its actual worth. The fore and aft acts are either new or new in framing. May Kurty and Brother and the Oakes-Delour dance revue, respectively.

Vincent O'Donnell deuced it. He is one of Gus Edwards' proteges and until recently mentioned that in his opening song. This and several other things have undergone changes. The "gob" costume has been relegated in favor of juvenile dressing which more becomes the lad. However his pop song routine seems to have suffered through unwise selection. Those song rags he uses do not fit at all. And why he has eliminated that "Pagliacci" number is another thing to puzzle over. It worked like a charm before and is invulnerable vaudeville stuff. It may be that Edwards' absence on the coast has caused the youngster to succumb to the wiles of the song pluggers for the present routine is audible evidence of its unwise arrangement. O'Donnell was by no means slighted for he proved himself worthy of billing as "the kid McCormack" and then some. How he ever got over some of those high notes which the forte first violinist led him into is marvelous in itself. This orchestra by the way made things difficult for some of the ensuing acts as well.

Handers and Millis, unadulterated "nuts," hooped and boked their way for 15 minutes to heavy hand to hand music and not a few heavy laughs as well.

"The Only Girl," a condensed version of the Victor Herbert operetta, sponsored by Henry Bellit, was the topline. The theme song of the show is used two or three times and that retrieves Herbert's end of it, but the manner in which Henry Blossom's book has been garbled and mangled is enough to make the librettist turn in his grave. About all there is to speak for the late Mr. Blossom are his lyrics, which must necessarily remain intact with the Herbert melodies, but the "book" simply ain't. True, nothing more is to be expected as with all such condensations of two-hour shows into 30-minute miniatures but this version outdoes them all in its weakness. "I've the germ of a great idea," the leading male character exclaims three times at short intervals and it's a wonder he can refrain from looking and feeling sheepish at being assigned such insipid lines. One wonders if the nine-people cast cost is worth the further plugging. Mr. Herbert's most charming theme song is not delivered any too well.

Harry Adler and Rose Dunbar have a novel frame-up to introduce Mr. Adler's forte of farinyard and other imitations. As one of two plants invited on onto the platform as subjects for her hypnotism demonstration she commands him to imitate this, that and the other thing while in a pseudo-dance, which Adler accomplishes interestingly.

Following Oakes and Delour, the "Topics" reel closed the first stanza followed by a feature film after intermission.

Abel.

## BROADWAY

Quite an imposing bill at the Broadway this week. It is in many respects stronger than many so-called big time programs. Plenty of comedy, a dash of melodrama in the form of a sketch, and lots of singing and dancing. Show starts off with Sutter and Dell, a pair of male bicyclists, one straight and the other an eccentric attired as a messenger boy. The comedy is a trifle ponderous, but doubly ride, very well, single and double, with a bit of two-high unicycle work. On the whole, a fast opening act.

Jean Granee and Co., a soubret

with two "wop" plants in the audience who come upon the stage, stopped the show. After their piano had been removed the male balladist had to give them another number accompanied by the orchestra. His rendition of "O Sola Mia" in which she joins, was a riot. It is the surest kind of an act for a "pop" audience.

Middleton and Spellmeyer are playing their "Lonesome Land" melodrama sketch, in which Middleton excels as a heroic cowboy who is too timid to propose to the girl while she is looking. He also sings a ballad artistically, but this was marred slightly on Tuesday evening by the leader's violin, which was pitched in too high a key.

Flo Lewis, assisted by a colored woman, has a splendid assortment of material, but seems to lack something to put her over as a really top performer. The trouble seems to be that the material isn't consistent. At times it is classy and at others savors of the "nut" variety and the two do not blend. Right in the middle of her "classy" stuff she resorts to "nut" asides and even stoops to the ancient method of kidding with the leader. Miss Lewis should be either a "nut" or a high class singing and talking comedienne and her entire material should be in keeping with whichever she elects to essay.

A splendid example of what is meant by the analysis of Miss Lewis' act is the turn immediately following—Janet of France. Here we have a French chanteuse who has arranged a pleasing song routine in the form of a singing and talking skit, with a modicum of plot, a legitimate introduction of the pianist-feeder in the way of dialog and a consistent finish. One cannot compare the two women, as their methods are so entirely different. They are songstresses of two wholly varying lands. Over here we are less familiar with the French school of soubret work, which makes it that much more interesting.

Lydell and Macey, with their familiar classic skit, depicting two old survivors, respectively of the army and navy, afforded the audience a lot of hearty laughter. The legitimate feeding of Cattleton Macey to Al Lydell's fine characterization of the decrepit army man is so fine it is not generally appreciated.

The closing act held the audience in to the finish. It is Adolphus and Co. in a pantomimic dancing skit, "Bohemian Life." Mr. Adolphus has a prize in Mile. Viviani, the premiere danseuse. Technically her ballet work is well high perfect and she has an abundance of animation. Miss Velde, a whirlwind dancer in the act, secured a terrific round of applause with a brief contortion number. His contribution consisted of pantomimic, pirouette and "cut" stepping, with some piano accompaniment to the work of the premiere. He also assisted the latter with lifts.

"Karan" was the feature picture. All told a most unusual bill at popular prices.

Jolo.

## FIFTH AVE.

An exceptional first half bill at the Fifth Ave., with an "Opportunity Contest" ending it. The "Opportunity" thing is to allow amateurs to register at the box office, then do anything that they may wish to evidence talent on the stage. It seemed to hold the audience Monday evening after the corking bill for this grade of house had passed in review. The theatre held capacity early in the evening and nearly as much at the finish.

A couple of New Acts aided in holding up the bill. They were J. C. Mack and Co. in a "Mother Goose" skit, and "Moonlight," having five or six people each and both bright turns.

The hit of the evening was taken by Jack Donahue, next to closing. Donahue, single, did as well at the Fifth Ave. as he has done in a production, which is saying a good deal. His talk got over and Donahue is doing a regular monolog, about his father and his landlady. He has adopted a style of switching into short circuted sentences, that is not altogether new, but his talking material is all new. It gained laughter throughout, though the biggest laughs about what to do in the morning will likely have to go out in many houses. It's harmless enough but it's blue. His trusty dancing raised a riot of applause and the eccentric dancing to close whanged em.

Closing were Ferrari, Dimms and Co., two girls, in a mixed dancing turn that goes into "one" in the centre after opening in full stage, and closes in full stage. The arrangement is bad if Ferrari anticipates he will often be called upon to close a show. There should be no "one" portion. The girls are fair dancers of the assisting kind, while the men are expert, but the Apache thing at the conclusion that tells a sort of story is the big value and this should be gone into and through with, making it strong and long enough to be the act without the rest that means nothing excepting the time it consumes.

The show started with Stuart and Harris, a couple of young men who do all kinds of juggling, from straw hats to cannon balls and do it well enough to be amply rewarded by applause, even if they do talk. But one of the men's trick of standing on the piano in the orchestra and holding

cannon ball atop a long stick is not conducive to the audience's peace of mind, particularly those near the piano. It should not be attempted in that manner, nor the ensuing throw out to the audience of a rubber ball, such as was done in the old Hedini and Arthur act, with a plate. Otherwise the boys look rather well and were quite strong for an opening turn.

The Murray Girls next (New Acts) got nicely away, with the Mack skit after them, while Combe and Nevins who followed seemed to be local favorites, getting everything possible out of pop songs with one of the two boys at the piano.

Sime.

## AMERICAN ROOF

The weather and the State may be responsible for the attendance on the Roof which was "off" Monday night. About half of the lower floor was filled with the side boxes almost solid empties.

The bill consisted of the usual nine acts preceded by an unfunny "chase" comedy, greeted apathetically. The first half of the vaudeville section, consisting of five acts, didn't hold enough comedy to pull a grin from a catfish, with the second half of the show saved from a similar fate by Rule and O'Brien, a two-man comedy singing act in the next to shut spot. They mopped up and ran to a recitation of thanks with no opposition ahead of them.

Four of the acts were new around here. They were Fred Werner (New Acts) second, Mr. and Mrs. Dave Clark (New Acts) second after intermission and Hori and Nagani (New Acts) closing the bill.

Of the balance Hurley and Hurley, an acrobatic couple, who have played around the two-a-day, opened the show. In this turn the woman is the understander. It is a novelty. They open with the girl singing and the man interrupting, with dialog delivered with perfect acrobatic technique. This is the 1921 effort at disguise which was started by a pair of hand balancers on the Keith circuit which trebled their salary and drew them "spots." This turn is big time on the acrobatics and small time on the efforts to hide it.

Bett's Seals, third, proved an interesting animal act despite sloppy showmanship. The animals are well trained with an interesting routine but the slipshod manner of presenting some of the feature tricks detracts from the offering. A jazz band finish participated in by three seals, two monks and a trained bantam rooster proved an applause getter.

Chic and Tiny Harvey followed and scored distinctly through the efforts of a grey haired woman "plant" whose hysterical laugh-breaks up the ordinary song and dance routine of the couple on the stage. The old lady climbs on the rostrum and uncorks some egomania that belies her age and stops the proceedings cold. She is a plain motherly old lady which provides a startling contrast to her youthful agility. She tied up the show for a few moments on the roof with her stepping.

The "Futuristic Revue," a double quartette of male and female vocalists led by a woman violinist, closed the first half of the show. The Revue is a new way of presenting a straight singing turn and passed as "class." The violinist had some kind of a misunderstanding about her instrument on her first appearance. She played a few bars on one violin but backed up to the divided door and passed the instrument back in exchange for another one upon which she solos cleverly.

After intermission George and Lilly Gardner entertained with music. He solos a classical number while the girl changes to iridescent evening gown to join in a double of popular and musical comedy numbers. The girl is pretty and looks well in her two changes. Both are capable musicians. It's a light deceiver for the three-a-day bills.

Rule and O'Brien, who ordinarily would not be classified as a straight comedy act, pulled down the bit of the bill for feeding the restless regis a few verses of comedy pops. The piano and singing combo made the most of a decidedly soft spot, exhausting their repertoire and begging off. They are clever showmen with good pipes and pleasing personalities which packs them away as three-a-day standards.

Nearly every one stuck for the feature picture.

Con.

## LINCOLN SQ.

Five numbers to the vaudeville section in addition to the film feature, "The Match Breaker," an amusing Metro comedy. The specialty portion has good variety, but is lacking in robust comedy. Only two turns attempt to get laughs, one of them a loose catch-as-catch-can "nut" act and the other a really laughable Hebrew sketch.

The allegation that the bill was lacking in the desirable comedy quality is neither here nor there, for the house was full for the beginning of the picture around 8 o'clock. The approach of cooler weather is heralded by the printed request on the screen to end the practice of men doffing their coats, which was a boon to mid-summer vaudeville reviewers and the

(Continued on Page 24)



**DAPHNE POLLARD.**  
Eccentric Comedienne.  
17 Mins.; One and Three.  
Palace.

It was 12 seasons ago that Daphne Pollard first bowed to vaudeville here, having come to this land from Australia for a production, then hopping back to her native land. She returned several weeks ago, with a name among the best of eccentric English comedienne and she showed that pop is not altogether an American monopoly.

Reports from out of town were a tempered success for the present visit. But there was no qualification in Miss Pollard's Palace appearance Monday evening when she easily walked off with the show's honors in the headline position.

As Nancy, a shy country maiden who told of going to the city and getting notices from a picture play, she was a comedy hit from the jump. The queer rig and the funny little dance tickled the house to the full. If the first outfit was eccentric, the second was more so. It was a fagged little slip, Miss Pollard lyrically telling of her job as a microbe, in the number, "Ragtime Germ." The stunts for the number drew a fresh gasp of applause, the English mite then announcing the next number, which she said was her own idea of an American song, used here a season or two ago. The number was "They Galled Her Cleopatra"—an Irish Jewish girl who was born in Hawaii. For it Miss Pollard sported a scream costume, doing the number in three, with a drop showing Egyptian columns, upon which were inscribed Hebrew characters.

The fourth and final number was also in "three," a park scene, with Miss Pollard a slavey bitterly complaining there are not enough men to go around. Her song, "Wanted a Man," like the other numbers, had its funny little dance. That was followed by a flirtation comedy bit with a park officer, whom she nearly "makes" but who vamps when she grows boisterous in celebrating it.

All four bits and numbers were made to stand out, for the comedienne is a skilled show woman, her sense of comedy is native and her enunciation perfect. Size certainly helps Miss Pollard. She is a delightful miniature. Reported here for a limited stay, Miss Pollard would have no difficulty in remaining in the east all season.

Ibco.

**CREEDON and DAVIS.**

"You Make Me Mad" (Songs and Talk).  
One.  
5th Ave.

Dan Creedon and Viola Davis are playing a talking and singing act in "one" under the title of "You Make Me Mad," a title which sounds as though it had found its birth in a Fatty Markus house. Mr. Creedon does most of the talking, in the juvenile's manner, with Creedon apparently toning down nuttish inclinations, adding some deliberate talk. He is stout and makes comedy through falling because of that when laboriously dancing. His delivery is deliberate, with rather long sentences phrased in simple but well-connected language. It brings quite some laughs.

The girl does little besides feeding, changing costumes and wearing a bright blue gown that seems of last season's fashion, with the large extended hoop. They sing a couple of doubles and kid a bit about off-key notes during it.

Just missing for the big time, the couple will do for the better three-day and the smaller two-day houses. Mr. Creedon may make the big time if he falls up the talk of the turn. In his class of the talk comedienne he is apt to advance for he has a likeable style that seems to be a combination of many.

Sime.

**GARFIELD and SMITH.**  
Comedy Songs and Talk.  
12 Mins.; One.  
America Roof.

Girl starts song to be interrupted by male with wise chatter. He solos a near comedy lyric with a patter chorus.

Heated on a sofa they crossfire about "eugenic marriage." A travestied drama with the male doing a "sap dance" with trick hat and shopping bag, is followed by the closing number of medley of parodies.

The talk is drab and desultory in spots, with one or two bright flashes. There isn't a punch in the whole repertoire with the principals, and the material mainly responsible just two people singing and talking in "one."

Con.

**"ABRAHAM LINCOLN."**  
Dramatic.  
33 Mins.; Full Stage.  
Palace.

Joseph Hart is presenting this condensed version of Thomas Dixon's play on the great martyred American. Dixon's opus was called "A Man of the People" opening in the west shortly after William Harris, Jr., presented John Drinkwater's "Abraham Lincoln" in New York two seasons ago. With the late Howard Hall in the title role, the piece did well for a short time but failed to hold up, nor did it meet with favor when then brought to Broadway.

Mr. Harris successfully sought protection of the Lincoln title in the Chicago federal courts about that time, particularly affecting a Ralph Kettering "Lincoln" play and since then the Drinkwater piece has been on the road, with no title opposition. It is a question if the "Abraham Lincoln" billing for vaudeville can be stopped, since the Hart act "Frederick Burton as Abraham Lincoln," the latter name holding heavy type and Mr. Dixon's play being mentioned as the course.

Lincoln is in three episodes and an epilog, dark hangings and vertical lighting throwing attention alone to the characters as they group around the spare, squat furniture which accentuates the persons of the play. Lowering the curtain separates the episodes, but actually denotes the passing of time, since the playlet really is a continuous story.

The time is late in the summer of 1864 when the President is sorely beset. The war has gone badly up to that point and his political adversaries are hankering for his withdrawal from the Republican ticket for renomination. Thaddeus Stevens, leader of the radical element in Congress, demands his resignation. There is plenty of comment anent the Copperheads, though Lincoln knew well they were in secret agreement with the Confederacy to split the Union. Lincoln succeeds in getting word to General Sherman that Atlanta must be taken, feeling the morale of the Union will thereby be strengthened and confidence in the President reassured.

One native Lincoln story is worked in and several character traits. He is against the radical idea of declaring the South conquered territory and in answer tells the statement the South never was out of the Union. His speech, "you can fool some of the people some of the time," etc., is a high light. Another famous phrase came at the close, with Lincoln standing on the capital steps for the second inauguration—"With malice toward none and charity for all."

"Abraham Lincoln" is purely historical and as such is interesting. The manner of presentation for vaudeville is vivid and the turn's value for big time should be considerable. Several of the players at least are from the legitimate. Mr. Burton as Lincoln is quietly picturesque. William H. Turner as the radical Stevens, flashed the strongest character. The others are Louis Alter, Charles Barthling, Byron Doty, Kitty Cosgriff and Robert B. Ross.

Ibco.

**RUBY and GOLD.**  
Songs and Talk.  
15 Mins.; One.  
23d Street.

This two-man comedy and song team strives hard to register, but impresses chiefly as a laborious cross-firing combination. The semi-nut comedian, lisping a slight Hebrew accent, tips his battered top piece at a lady in the audience. The straight feeds for the familiar crack; "I don't know the lady but this is my brother's hat and he knows her." That's the speed of their sidewalk chatter.

For the rest the boys sing. And they can sing well, with not a little impressionistic ability, which prompts the suggestion that elaboration along those lines would probably prove to be to their vaudeville advancement. The straight has a crooning falsetto that is the nearest approach to Joe Schenck's yet, possessing a soothing, dulcet resonance certain of charming any listener. The comic is also no mean singer and the building of their routine along the two man singing lines would prove a happier idea than the present.

It may be somebody or other advised them that straight singing teams are less in demand than comedy combinations, but one must know one's limitations. They don't handle lines any too well and it is doubtful if a rejuvenated crossfire routine would do as much for them as the straight singing.

Abel.

**FRANK FAY and CO. (3).**  
Songs and Talk.  
25 Mins.; One.  
State.

Frank Fay did not bring his band with him from Reisenweber's, electing to use a pianist for his start. He worked in informal attire. After bowing to a scattered reception, he sang his "Ramble On," and then got into crossfire with his pianist, who left the instrument and took the center while Fay leaned on the mahogany grand and played straight most of the time during this episode, a somewhat lengthy one. The pianist recited the scenario of a farcical drama and Fay threw in a few asides for laughs. The talk was of the order heard and best appreciated at Idlers' and Layoffs' shows, being rather professional than of general drift.

Two popular songs followed. Fay was in cruelly poor voice because of an unmistakable sore throat, and at times his singing was inaudible to the tenth row. This hurt his results. However, his following drew him the needed applause to return him for an encore, whereupon a guitar and some chatter were heard in the house. The lights were thrown up and Fay "discovered" Mack and Nelson, who said they wanted to ask him for a job in his "saloon," and he invited them up to the stage.

After some dialog, the boys sat down on the floor and tore off a harmony jam that tied up the show. Fay then ranged them on their feet and conspired with them in a comedy version of a trio song, the pianist joining in the hokum preliminaries. This was executed in a pose of three sprinters all set for a dash "in case anything happened." Fay warning them that on the last note it would be "every man for himself." It was not as bad as that. Fay got enough to return him for a smiling little talk.

No fair estimate of Fay's value as a single could be gained here Monday, owing to his severe cold. The boys saved him outright, on this occasion, but the fact remains that Fay had made good before they were with him on other stages, and so he might have made it individual had his voice been in normal condition.

Fay is a subtle jester—at times too subtle for all-around consumption of non-theatrical audiences. He is prone to toss his wit upstage, as is the natural inclination of spontaneous kidders. If he intends to follow vaudeville, however, he will probably find it to his advantage to make his gags more directly pointed and to point them more directly.

In appearance Fay is rather impressive. He carries a certain hauteur that makes even those who don't know who he is sit up and hesitate to admit they don't know him. This is an asset to a single, anywhere.

Fay is more attuned to big time than to the especial yearnings of the family theatre patrons. But he should get along in any theatres when his pipes are right enough to get lyrics over.

Lait.

**HARRY TRUAX and CO. (3).**  
Singing and Dancing.  
24 Mins.; One and Half; Full Stage (Special).

23rd St.

Harry Truax (baritone), and other man (tenor) and two women, soprano and contralto, comprise a singing quartet, which handles the better known grand opera standards. A woman dancer contributes some likeable stepping, including a first rate toe dance. The specialties are introduced via a skit, which has the tenor in the audience, and breaking into the act, following a bit of dialog with Mr. Truax.

Special scenery is carried, and together with appropriate costumes for the operatic singing it helps the general effect. Turn runs a bit too long as it stands.

Playing should round it out into an average turn for the pop houses.

Bell.

**KELLY and JOHNSON.**  
Song and Dance.  
9 Mins.; One.  
America Roof.

Two young colored chaps neatly attired in brown street suits. They have a straight singing and dancing turn of solo and double dancing. The vocalizing passes as an introduction to the dances, which are up to the average. The buck and winging mainly faked but gets over.

The turn is minus comedy and qualifies as a light No. 2 for the pop bills.

Con.

**"MOONLIGHT" (5).**  
Musical Comedy.  
Full Stage (House Set).  
5th Ave.

"Moonlight" was reviewed as a new act in Variety last week, while at the Jefferson. The review mentioned the lights and cuing were wrong. Something must have been wrong to have left Variety's reviewer with the impression this act was only good for family audiences, as he stated.

The first half of this week at the 5th Ave. It showed to much better advantage. It's a bright little skit, narrowly escaping being a gem. As cast, it is played spiritedly and for full value. In fact the company, lead by Marie Holly, can stand up alongside of any vaudeville casting. Miss Holly is at the exact pitch all of the time as the flirtatious young woman who vamps men with "big blue eyes." Her sister, a youngster, is as well played, and the breezy westerner gets notice, barring his badly fitting top coat. The other two characters are as well cast, one a rural boob and the other an elderly chaser.

The piece plays in three scenes without change of scenery, with lapses denoted twice by a darkened stage. Each scene brings on the three suitors to the repetition somewhat of business but ever-changing and snappy dialog, containing laughs, and laughs also come from situations.

The piece was written by Thos. F. Swift (Swift and Kelly) and has been produced by Laurence Schwab. It's amusing and entertaining in a clean and clean cut style. The finish might be brightened and speeded up in some manner. A slow curtain is retarding the applause. As "Moonlight" is, it's a diversion for the big time bills and can go in anywhere, because of its subject matter that subjects the vamp at the finish to her discomfiture, and because of the really excellent playing.

Sime.

**"BUSINESS IS BUSINESS"**  
Comedy Sketch.  
22 Mins.; Full Stage (Interior).  
Lincoln Square.

An amusing dialect comedy sketch dealing with a sort of Potash & Pummutter situation. It has a trifling, light story, but the lines are funny and the characters of the two Jewish business men of the Abe and Mawruss type were excellently done. The billing about the house did not give the principal's names. They should. The one called "Looie" is a first rate comedian.

That situation is that business is rotten in the waist line and the partners are considering the discharge of their only sales woman, who is getting too fresh anyhow. Only they don't quite know how to go about it. She arrives at the office late and finds how things are in chat with the office boy, Victor; nephew of Looie.

She begins to bully the partners and finally they ease it to her that she's through. She departs. Presently all the customers begin to call up and ask to see the sales woman with her line, suggesting the purchase of fat orders. The partners regret her loss. She appears and is reingaged under year contract at a better salary and goes home for the day. Then it appears that the customers' calls were phony and they are victims of the girl's ploy.

All the fun is in the lines. Looie is always getting proverbs mixed in a truly Montagu Glass way, such as "You can drive a horse to the water, but you can't make him drunk," etc. Victor is a trial. That boy he eats all the time in the office. Only just now Looie grabbed for a blotter and got a slice of ham, or. There's a rapid fire of that sort of stuff and the laughs come fast enough to interfere with succeeding lines.

Rush.

**JOSEPHINE AMOROS.**  
Trapeze and Musical.  
16 Mins.; Full Stage.  
58th St.

Josephine Amoros (formerly of the Omoros Sisters), assisted by Edna Nally, a clever performer on the violin and piano, in an offering that is a melange of the trapeze work that was in the former Amoros act with musical interpolations. At present the offering needs to be whipped into shape. All of the work the two girls do seems a little strained and shows effort. Ease is what they need.

The comedy of the former turn is lacking in this one, but those touches usually develop with playing, and that may be the case with this act.

Fred.

**MAURICE DOWNEY and CO. (4).**  
"Behind the Scenes" (Songs and Dances).  
20 Mins.; Full Stage, One, Two (Special).  
23rd St.

Maurice Downey is assisted by a middle aged woman, a young woman, and boy and girl in "Behind the Scenes." It's a mixture of "bare structure, broken up logically with specialties. Mr. Downey does a natural "Tad" as the manager of a rube vaudeville theatre.

The turn starts with the base stage thing, Mr. Downey being in the audience and engaging in comedy dialog with props, that character assumed by the boy with a Keystone comedy mustache and make-up. The idea is nicely planted that it's backstage in a vaudeville house and the acts are expected to arrive shortly for rehearsal.

To "one" next, showing stage entrance of theatre. First act to rehearse is a soubrette who does a pop number neatly, followed by song and dance team (boy and girl), and middle aged woman. Downey as manager has some business with each act in turn that registers in a comedy way. Act goes to two next, a drop showing curtained stage in middle with dressing rooms on either side. Artists are seen making up preparatory to giving show. Special ties include some clever hoofing by boy in English school boy make-up, Eton jacket and high hat, Highland fling by girl and travestied soubrette bit by middle aged woman.

Downey is in audience and on stage at different times. Middle aged woman goes off key and Downey interrupts, saying he is going to "can" her. She gives him a hard luck story, and impressed with the tale he pays her salary. Later in dressing room she informs Downey the hard luck tale was a stall she has used in every theatre in country to get away with bad act.

Boy and girl song and dance team are both excellent, their specialties lifting the act. Young woman soubrette also good performer. Older woman handles stuff capably. Good small time turn, with bare stage and audience angles taking it out of ordinary class.

Bell.

**HOWARD, HEALEY and CO. (1).**  
Songs, Dance, Music, Comedy.  
14 Mins.; One.  
America Roof.

Male pianist is the "Co." The other principals are a clean-cut, good-looking male violinist and a short, bare-kneed miss, who affects kiddy costumes. She handles all the vocalizing and dancing.

The three are evidently recent cabaret graduates. The turn opens with the three specializing for a song and dance. A violin and piano duet is followed by a violin solo. The musician is a corker and master of staccato and trick stuff.

The girl returns after a change to short-skirted pink costume to lead her partners in a comedy orchestra bit, toy violin and piano, the latter an old bit, were utilized. The comedy possibilities were merely scratched in this.

Another change, by the girl to fetching black panties and low bodied costume for the closing song, sung at the two males with comedy intent, let them off to medium applause.

It is a lightly entertaining, small-time feature turn, mainly through the musicians. The girl works hard and is a fair dancer, but lacks personality and the proper vocal equipment to carry the generous slice of the turn that is her allotment.

On the Roof they liked it, and the act should repeat this reception around the intermediate houses.

Con.

**NORTHLANE, RIANO and WARD.**  
Singing and Dancing.  
15 Mins.; One.  
58th St.

A corking singing and dancing three-act that holds a lot of comedy. The trio opens with a "nut" number that starts them nicely, and follows with some dancing combining acrobatic and contortionistic work. The girl's resemblance to Mary Pickford is made the meat for a second number, which also scores. A melange of what is seen in the usual musical show in the way of stepping gives each one of the trio a chance at a solo bit just before the finish.

The combination is a fast-moving one that will fill in on any bill to advantage. The two men are clever eccentric comedians and the girl is a good looker of the blonde type.

Fred.

# BILLS NEXT WEEK (Sept. 19)

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 and their program positions.  
Before names indicate act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## KEITH'S CIRCUIT

**NEW YORK CITY**  
Keith's Palace  
Patricia  
Bert Baker Co.  
"Dress Rehearsal"  
Daphne Pollard  
Franklyn Ardell Co.  
Gallagher & Shean  
Keith's Riverside  
Joe Cook  
Alex Bros & Eve  
Rome & Galt  
L & G Archer  
Wilton Sis  
Edith Tallafiero Co.  
Sherwin Kelly  
(Two to fill)  
Keith's Royal  
Fenton & Fields  
Pietro  
Owen McGivney  
Clinton & Hooney  
Watson Sis  
(Others to fill)  
"Hoop" Broadway  
Edith Clasper Co.  
Mrs. Gene Hughes  
Co.  
Joe Towle  
Musical Hunters  
Hauders & Mills  
(Others to fill)  
"Moss" Coliseum  
V & H Stanton  
Dave Roth  
Armond Kalls  
(Others to fill)  
3d half  
Sallie Fisher Co.  
Bessie Clifford  
(Others to fill)  
Keith's Colonial  
Van Haven  
Keane & Whitney  
Margaret Young  
Gallagher & Shean  
Stan Stanley  
Paul & Pauline  
Ivan Bankoff Co.  
M & E Gilbert  
Blue Cloud &  
Wilton  
Keith's Alhambra  
Hackett & Delmar  
Rev.  
Elinore & Williams  
Joe Darcey  
Edna Dren  
Ebbie Nelson  
Gold & Edwards  
Alvin & Alvin  
Sally Ward Co.  
Primrose Semon  
Keith's Fordham  
Sallie Fisher Co.  
Sidney Phillips  
Celia Bros  
Burke & Durkin  
(Two to fill)  
3d half  
Clara Howard  
V & H Stanton  
Jack McAuliffe  
Armond Kalls

**DENTIST**  
MEVICKER'S THEATRE BLDG.  
**Dr. M. G. CARY**  
CHICAGO  
Special Rates to the Profession...

**La Palarica 3**  
(One to fill)  
"Moss" Franklin  
Lyndell & Macey  
Vincent & O'Donnell  
La Palarica 3  
Macart & Bradford  
Aron Gray  
Johnson Baker &  
J  
2d half  
Herman Timberg  
Frank Shields  
Boogan & Casey  
Great Leon  
\*Middleton &  
Spelmeyer  
(One to fill)  
Keith's Hamilton  
Billy Giamon  
Abraham Lincoln  
Bert Fitzgerald  
Miller & Caplan  
Monroe & Grant  
Berk & Swan  
Craig Campbell  
C & F Under  
2 Little Pals  
Keith's Jefferson  
Clara Howard  
Geo McFarlane  
"20th Century Re-  
vue"  
Newell & Most  
Frank Shields  
(Others to fill)  
2d half

**FRED P. NOSS**  
Six Musical Nosses  
226 W. 60th Street, New York City.

B & F Mayo  
Barton & Spurling  
Dorey  
Sidney Phillips  
(Others to fill)  
"Moss" Regent  
Claudia Coleman  
Henry's Animals  
(Others to fill)  
2d half  
Dave Ruhl  
Kalmier & Ruby  
(Others to fill)  
Keith's 81st St  
Basill Lynn Co.  
Rolls & Royce  
"Harriet" Mariotte  
Co.  
Hazel Crosby Co.  
Sylvia Loyal Co.

**IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA**  
**Max Hart**  
Room 803 Loew Building  
1540 Broadway, N. Y. C.

(Others to fill)  
Keith's Prospect  
3d half (15-18)  
Geo Jessell Rev  
W & J Mandel  
(Others to fill)  
2d half (22-25)  
Vincent O'Donnell  
"Dress Rehearsal"  
W & G Dooley Co  
(Others to fill)  
NEW ORLEANS  
Lyrie  
(Mobile split)  
1st half  
Robert & Robert  
Wayne Marshall &  
C  
Murray Bennett  
Melody Garden  
NORFOLK  
Academy  
(Richmond split)  
1st half  
Alkens  
Burke Walsh & N  
Bugslo & Johnson  
Techova Animals  
Jean Shirley Co  
PATERSON  
Majestic  
1st half  
Jason & Harring-  
ton  
The Comebacks  
Jay Reagan  
PHILADELPHIA  
B F Keith's  
7 Bracks  
Chas Sale  
Herman & Shirley  
Jo Victor Co  
Newhoff & Phelps  
Shadowland  
Garcelotti Bros  
PITTSBURG  
David  
Tuck & Clare  
The Love Race  
Hall & Shapiro  
Horace Goldin Co  
Martha Pryor  
Seed & Austin  
PORTLAND, ME  
B F Keith's  
Kressy & Dayne  
McRae & Clegg  
Dancing MacDon-  
alds  
Claude & Marion  
Halg & LaVere  
Haley Sis  
PROVIDENCE  
E F Albee  
Althea, Lucas Co  
Jean LaCross  
Harry Hayden Co  
Bill Robinson  
Reynolds & Done-  
gan  
Lidell & Gibson  
Harry Carroll Rev  
QUEBEC  
Auditorium  
Perez & Marguer-  
ite  
Jerome & France  
Cummings & White

**Giuran and Marguerite**  
Second Season With  
"THE LAST WALTZ"  
Century Theatre  
Under Our Exclusive Direction  
**Ed DAVIDOW and RUFUS R. LA MAIRE**  
1493 Broadway. Tel. Bryant 841-342

Faden 3  
Valentine Vox  
Big City Four  
Oakes & DeLour  
ALTOONA, PA  
Orpheum  
Novelty Clintons  
Will Stanton Co  
Ben Smith  
Honey Boys  
(One to fill)  
2d half  
Novelty Clintons  
Will Stanton Co  
Ben Smith  
Honey Boys  
(One to fill)  
PRINCETON & Wat-  
son  
Creole Cocktail  
Margaret Padula  
(One to fill)  
ATLANTA  
Lyrie  
(Birmingham split)  
1st half  
Redford & Win-  
chester  
Merritt & Bridwell  
Hayes Lunch Co  
Alexander &  
Field  
WYOMING  
Jed Donley Co  
Haley & Cross  
"Profrister"  
Chas Withers Co  
Spencer & Wil-  
lams  
3 Lardens  
BIRMINGHAM  
Lyrie  
(Atlanta split)  
1st half  
Juggling DeLisle  
4 Brown Girls  
Vic Plant Co  
Bill Short  
Lloyd Nevada Co  
BOSTON  
R F Keith's  
Challen & Kels  
Henry Sautrey Co  
Frances Pritchard  
Co  
Burt & Rosedale  
Howard & Sadler  
Bachman  
Trennell 3  
H & A Seymour  
Juliette Dieka  
Keith's Orpheum  
Leon Stanton Co  
Jimmy Lucas Co  
Arnold Daly  
Jim McWilliams  
Pearson Newport &  
CINCINNATI  
B F Keith's  
Unusual 2  
Furman & Nash  
Ames & Winthrop  
Rogers & Allen  
Herman Timberg  
Great Leon  
Coogan & Casey  
B & F Mayo  
(Others to fill)  
2d half  
Newell & Most  
Geo MacFarlane  
Ruth Roy  
"Meiva Sis"  
(Others to fill)  
"Moss" Flatbush  
Lightners & Alex  
Rev

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

**Ask JACK LAIT**  
Who is the BEST LAWYER in Chicago

**ROANOKE, VA**  
Roanoke  
Golds & Ward  
Jewell & Raymona  
Harvey Henry & G  
Morgan & Binder  
The Helmonts  
Franklyn Chas Co  
Walter C Kelly  
"Step Lively"  
**BRIDGEPORT**  
Plaza  
Yamamoto  
Flo Nelson Co  
Mandel Romaine

**IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA**  
**Max Hart**  
Room 803 Loew Building  
1540 Broadway, N. Y. C.

1st half (19-21)  
Geo Jessell Rev  
W & J Mandel  
(Others to fill)  
2d half (22-25)  
Vincent O'Donnell  
"Dress Rehearsal"  
W & G Dooley Co  
(Others to fill)  
NEW ORLEANS  
Lyrie  
(Mobile split)  
1st half  
Robert & Robert  
Wayne Marshall &  
C  
Murray Bennett  
Melody Garden  
NORFOLK  
Academy  
(Richmond split)  
1st half  
Alkens  
Burke Walsh & N  
Bugslo & Johnson  
Techova Animals  
Jean Shirley Co  
PATERSON  
Majestic  
1st half  
Jason & Harring-  
ton  
The Comebacks  
Jay Reagan  
PHILADELPHIA  
B F Keith's  
7 Bracks  
Chas Sale  
Herman & Shirley  
Jo Victor Co  
Newhoff & Phelps  
Shadowland  
Garcelotti Bros  
PITTSBURG  
David  
Tuck & Clare  
The Love Race  
Hall & Shapiro  
Horace Goldin Co  
Martha Pryor  
Seed & Austin  
PORTLAND, ME  
B F Keith's  
Kressy & Dayne  
McRae & Clegg  
Dancing MacDon-  
alds  
Claude & Marion  
Halg & LaVere  
Haley Sis  
PROVIDENCE  
E F Albee  
Althea, Lucas Co  
Jean LaCross  
Harry Hayden Co  
Bill Robinson  
Reynolds & Done-  
gan  
Lidell & Gibson  
Harry Carroll Rev  
QUEBEC  
Auditorium  
Perez & Marguer-  
ite  
Jerome & France  
Cummings & White

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

**CHAS. J. MIKE FREEMAN & LEVY**  
BOOKING WITH ALL  
INDEPENDENT  
CIRCUITS  
SUITE 417-ROXAM BLDG.  
245 W 47th ST.  
N.Y.CITY

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

**Ask JACK LAIT**  
Who is the BEST LAWYER in Chicago

**ROANOKE, VA**  
Roanoke  
Golds & Ward  
Jewell & Raymona  
Harvey Henry & G  
Morgan & Binder  
The Helmonts  
Franklyn Chas Co  
Walter C Kelly  
"Step Lively"  
**BRIDGEPORT**  
Plaza  
Yamamoto  
Flo Nelson Co  
Mandel Romaine

**IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA**  
**Max Hart**  
Room 803 Loew Building  
1540 Broadway, N. Y. C.

Gene & White  
(One to fill)  
Poli's  
Dare Bros  
Tommy Lyman Co  
Fifer Bros  
Warden & Burke  
"Money Is Money"  
2d half  
Chadwick & Tay-  
lor  
Walter Fisher Co  
Bryant & Stewart  
B A Rolfe Co  
Capitol  
Reckless & Arley  
Williams & Tay-  
lor  
Regal & Mack  
Ming Kee 4  
Dave Schooler Co  
2d half  
Franklin Bros  
Sylvia Duval Co  
Evelyn Phillips  
Chas Wilson Co  
J R Johnson  
Palace  
Hart & Helene  
Hazel Mann  
Diamond & Bren-  
nan  
Macino & Vargo

**Ernie Young**  
AGENCY  
1312-13 Masonic Temple  
CHICAGO

Billie Shaw Rev  
half  
O'Donnell Co  
Mandel Romaine  
Co  
Alme Nelson Co  
Tommy Lyman Co  
(One to fill)  
NEW HAVEN  
Bijou  
Royal 6  
P Rogers  
P & S Hall  
Batchely & Porter  
Spoor & Parsons  
2d half  
Yamamoto  
Flo Nelson Co  
Marriage vs Di-  
vorce  
Warden & Burke  
Elfer Bros  
Palace  
Margaret Taylor  
Chadwick & Tay-  
lor  
Sylvia Duval Co  
Bryant & Stewart  
B A Rolfe Co  
2d half  
Chas Ledegar  
Williams & Taylor  
Cartmell & Harris  
Baill & Frabito  
Dave Schooler Co  
SCRANTON, PA  
Poli's  
(Wilkes-Barre  
split)

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

Black & White  
READING  
Hippodrome  
Frazier & Bunce  
Frozen  
(Two to fill)  
2d half  
Sutter & Dell  
Leanne Kern  
Bobby Ferns Co  
Dancing Shoes  
(One to fill)  
RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jernier Bros  
Hart Wagner & E  
Lorner Girls Co  
Dunham & Wil-  
liams  
B Thompson's Circus

**Ask JACK LAIT**  
Who is the BEST LAWYER in Chicago

**ROANOKE, VA**  
Roanoke  
Golds & Ward  
Jewell & Raymona  
Harvey Henry & G  
Morgan & Binder  
The Helmonts  
Franklyn Chas Co  
Walter C Kelly  
"Step Lively"  
**BRIDGEPORT**  
Plaza  
Yamamoto  
Flo Nelson Co  
Mandel Romaine

**IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA**  
**Max Hart**  
Room 803 Loew Building  
1540 Broadway, N. Y. C.

**DOB**  
**AUSTIN and ALLEN**  
"BROADWAY TO THE ORIENT"  
Joe Browning  
Prosper Q Moret  
Raymond Wilbert  
F & M Britton  
Marion Weeks Co  
Palmer  
Frisco & McDer-  
mot  
"Flashes"  
Al Wohlman  
Morris & Campbell  
Moss & Frye  
William Evans  
Van Horn & Inez  
Wilfrid DuBois  
State Lake  
"Trip to Hiltland"  
Fern & Marie  
Norton & Melinotte  
Joe Bennett  
Tuscano Bros  
Ed Morton  
Reddington &  
Grant  
Bradley & Ardine  
CALGARY, CAN  
Orpheum  
(19-21)  
(Same bill plays  
Edmonton 22-24)  
Helen Keller  
Mabel Kline  
The Gellis  
Margorie Bar-  
corrie  
Bob LaSalle Co  
Harry Conley Co  
G & M LeFevre

**EDYTHE MAYE**  
Featured in "Two Little Pals" as Juliet  
Week of (Sept. 19) Keith's Hamilton

**DENVER**  
Hippodrome  
Ona Munson Co  
Jean Adair Co  
Jan Harris  
Butler & Parker  
Gordon & Riggs  
Mantell Co  
Klitter & Reaney  
DES MOINES  
Orpheum  
Pielert & Scofield  
Vera Berlinger  
E & B Conrad  
Wagner & Palmer  
Kitty Donner Co  
Zuhn & Dreis  
DULUTH  
Orpheum  
Ed Marshall &  
Schlicht's Marion-  
ettes  
Adams & Griffith  
"Indoor Sports"  
Gordon & Riggs  
Moran & Nelson  
Anderson & Yvel  
KANSAS CITY  
Orpheum  
Frank Browne  
Fox & Sarno  
Stone & Hayes  
Santos & Hayes  
Rev  
Brown & O'Donnell  
Frazier & Peck  
LINCOLN, NEB  
Orpheum  
Gus Edwards Co

**Mart Fuller**  
**GOLDEN and WARE**  
Roman Bldg., 245 West 47th St.  
Phone: Bryant 257  
Booking exclusively with B. F. Keith and  
affiliated circuits.  
Our Acts are all working.

Jack Ingills  
Lady Teen Mel  
Norton & Nichol-  
son  
Sandy  
Samated & Marlon  
3 Romanos  
LOS ANGELES  
Orpheum  
Marion Morgan Co  
Mehlinger Meyer  
Ford & Cunningham  
ham  
Frank Farron  
Gibson & Connell  
Chalmert Bros  
Scanlon & Hill  
Wm Crane Co  
Sarah Padden Co  
MEMPHIS  
Orpheum  
Mary Holand Co  
Dave Harris Co  
Miller & Stanley  
Artoria Bros  
L & P Murdoch  
Raso  
MILWAUKEE  
Majestic  
Trizie Franzosa  
Nat Nazario Co  
Tom Patricia Co  
Gene Greene  
Cliff Nazario Co  
Dancing Kennedy

**BILLY GLASON**  
"JUST SONGS AND SAYINGS"

Bert Melrose  
Beeman & Grace  
Palace  
Fred Bowers Rev  
Byron & Haig  
Dolly Kay  
Milt Collins  
Coutan Bros  
4 Camerons  
**SHUBERT CIRCUIT**  
NEW YORK  
44th St  
"Helle Storey"  
Nellie  
George Price  
Clark & Arcaro  
Barr Twine  
Regal & Moore  
Jack Conway Co  
Harper & Blanks  
Olympia Duvall  
Co  
Donald Slaters  
BOSTON  
Majestic  
Emly A Wellman

**E. HEMMENDINGER, Inc.**  
JEWELRY DIAMONDS REJUVENATING  
PLATINUM REJUVENATING  
Tel 971 John 45 JOHN ST. New York City



Fred Allen  
Will Oakland  
Armstrong &  
James  
Belknap  
CLEVELAND  
Rueckel Ave.  
Jimmy Huesey Re  
Bert Earl & Girls  
Moran & Mack  
Joe Jackson  
Bath Bros  
Zeligor Sis

## LOEW'S CIRCUIT

NEW YORK CITY  
State  
Gypsy 3  
Armstrong & Ty-  
son  
Gilles & Mulcahy  
Telephone Tangle  
Arthur Deagon  
Wheeler Trio  
(One to fill)  
2d half  
Clifford & Both-  
well  
Bolser Bros  
"Mammy"  
Philbrick & DeVoe  
"Putting It Over"  
(Two to fill)  
Brown's Animals  
Harry Bentel  
Martin & Courtney  
Eddie Cassidy  
Fred LaRene Co  
Eugene Emmett  
Co

## JOHN J. KEMP

## Theatrical Insurance

35 JOHN STREET, NEW YORK CITY  
Phone Bowling Green 3100

Rilla Willard Co  
Smith & Neman  
Andrieff 3  
2d half  
DeBier Sis  
F & E Burke  
Fern Bigelow & K  
Mallon & Case  
Telephone Tangle  
Annie Kent  
Al Lester Co  
Dave Thurbay  
Aerial DeGroffs  
Victor  
Prevost & Goeliet  
Melroy Sisters  
Fox & Kelly  
Rule & O'Brien  
Graser & Lawlor  
2d half  
Eugene Emmett  
Co  
Rilla Willard Co  
Arthur Deagon Co  
Wheeler 3  
Lincoln 3  
Burrill Bros  
Challis & Lambert  
J B Totten Co  
Frank Terry  
Fern Bigelow & K  
2d half  
Andrieff 3  
"Pinks & Fallon  
Martin & Courtney  
Morris & Shaw  
Greeley Shaw  
Vee & Tully  
J & M Ross  
Johnny Dove  
LaFollette Co  
Weber & Elliott  
Jack Martin 3  
2d half  
Harry Bentel  
Yields & Fink  
Waldron & Wins-  
low  
Race & Edge  
Bett's Seals  
Delaney St  
Rich & Cannon  
Driecoll Long & H  
Business in Bus"  
Monte & Lyons  
(One to fill)  
2d half  
Snell & Vernon  
J & M Ross  
G & I Garden  
G & E Parks  
G & T Harvey  
LaFollette Co  
National  
West & Van Sien  
Rose Garden  
C & T Harvey  
Mallon & Case  
Castling Lloyds  
2d half  
Brown's Dogs  
Morris & Towne  
Jas Kennedy Co  
Eddie Cassidy

"Business in Bus"  
Rucker & Win-  
fred  
Prevost & Goeliet  
Palace  
Snell & Vernon  
Al Carpe  
Al Lester Co  
Bartlett 3  
(One to fill)  
2d half  
Degnon & Clifton  
Taylor & Correll  
Frank Terry  
Dancing Original  
(One to fill)  
Warwick  
H & L Stevens  
Ada Jaffe Co  
Taylor & Correll  
Stanley & Elva  
(One to fill)  
2d half  
Kishi 3  
Al Carpe  
Bartlett 3  
Graser & Lawlor  
(One to fill)  
ATLANTA  
Grand  
Bollinger & Reyn-  
olds  
McKenna & Fitz-  
patrick  
Eddie & Ramaden  
Salle & Robles  
Dancers Supreme  
2d half  
Lambert  
Cook & Hamilton  
Chalfonte Sis  
Conroy & O'Don-  
nell  
(One to fill)  
BALTIMORE  
Hippodrome  
Mora & Reckless  
Curtis & Fitz-  
gerald  
Playmates  
Murphy & Hewitt  
Snappy Bits  
BIRMINGHAM  
Bijou  
Ernesto  
Tollman & Kerwin  
Hall & O'Brien  
Lucky & Harris  
Janet Adler Co  
(2d half)  
Bollinger & Reyn-  
olds  
McKenna & Fitz-  
patrick  
Eddie & Ramaden  
Salle & Robles  
Dancers Supreme  
2d half  
Bell & Eva  
Lillian Boardman  
Put & Take  
Jimmy Lyons

Melissa  
TEN EYCK and WEILY  
with "Up in the Clouds" Co  
New Garrick Theatre, Chicago

Mile Rialta Co  
Orpheum  
G & L Garza  
Dave Thurbay  
Dance Frolics  
Morris & Shaw  
Bett's Seals  
2d half  
Ergott & Herman  
Johnny Dove  
Maurice Samuels  
Co  
Smith & Neman  
Fred LaRene Co  
Boulevard  
Nora Jane Co  
Pinks & Fallon  
G & E Parks  
Morris & Towne  
4 Jacks & a Queen  
2d half  
Al Libby  
Challis & Lambert  
Fox & Kelly  
Rule & O'Brien  
Jack Martin 3  
2d half  
Avenue B  
Lew Cooper  
Dance Original  
(Two to fill)  
2d half  
West & Van Sien  
Monte & Lyons  
Pep-O-Mint Rev

(Two to fill)  
(2d half)  
Alvin & Kenny  
Lee Mason Co  
"Welcome Home"  
Foley & O'Neill  
Dance Creation  
(One to fill)  
CLEVELAND  
Liberty  
Willie Karbe  
Reader & Arm-  
strong  
Rounder of Bway  
Mumford & Stan-  
ley  
Virginia Belles  
Hartz & Evans  
Jack Lytle  
Hammell Co  
Morrisey & Young  
Grace Ayers  
(2d half)  
Sinclair & Grey  
Wheeler & Mack  
Lella Shaw Co  
Robinson McCabe  
3  
Dancing Surprise  
2d half  
DAYTON  
Dayton  
Australian Delson  
Street Uchlin

YORK and KING  
Present "THE OLD FAMILY TINTYPE"  
This Week (Sept. 11) Heilig, Portland,  
Oregon.  
Personal Direction LEE STEWART

Walter Baker Co  
(Two to fill)  
2d half  
Carlton & Beck  
Thanks & Kelly  
Al Tyler  
Aerial LaValls  
(One to fill)  
DETROIT  
Colonial  
Mankin  
O'Neill Sis  
J K Emmett Co  
Ralph Whitehead  
2d half  
FALL RIVER  
Empire  
Alvin & Kenny  
Lee Mason Co  
"Welcome Home"  
Foley & O'Neill  
Dance Creations  
2d half  
Bell & Eva  
"Put & Take"  
Jimmy Lyons  
(One to fill)  
FRESNO  
Hippodrome  
Stuts Bros  
Reed & Lacey  
O P Randall Co  
Frank Rogers  
Mme Verobelle Co  
2d half  
Appier & Appier  
Burke & Burke  
Frank Shepard  
Royal 3  
Stryker  
Galloway & Gar-  
rette  
Frances & Day  
Burton & Dyer  
Burke & Burke  
Race & Edge  
Pep-O-Mint Rev  
2d half  
H & L Stevens  
Melroy Sis

Alvin & Kenny  
Lee Mason Co  
"Welcome Home"  
Foley & O'Neill  
Dance Creations  
2d half  
Bell & Eva  
"Put & Take"  
Jimmy Lyons  
(One to fill)  
FRESNO  
Hippodrome  
Stuts Bros  
Reed & Lacey  
O P Randall Co  
Frank Rogers  
Mme Verobelle Co  
2d half  
Appier & Appier  
Burke & Burke  
Frank Shepard  
Royal 3  
Stryker  
Galloway & Gar-  
rette  
Frances & Day  
Burton & Dyer  
Burke & Burke  
Race & Edge  
Pep-O-Mint Rev  
2d half  
H & L Stevens  
Melroy Sis

The Fennards  
Boys DeLuxe  
Timely Rev  
Paramo  
Hanlon & Clifton  
2d half  
Wonder Seal  
3 Kenna Sis  
May & Hill  
Weston & Eline  
Brower 3  
HOBOKEN, N J  
Loew  
Siegrist & Darro  
McIntyre &  
Hutton  
Fields & Wells  
Wanda & Seals  
(One to fill)  
2d half  
Vee & Tully  
Chas Martin  
Roland & Ray  
Lewis & Rogers  
Newboys & Girls  
HOLYOKE, MASS  
Loew  
H & A Scranton

Worth Wayten 4  
Lillian Ziegler Co  
OKLAHOMA CITY  
Liberty  
Bird & Ransom  
Duffell & Covey  
Quillan 3  
Bayes & Fields  
Kremka Bros  
2d half  
Pollu  
Hilton Sis  
Ruff Garden 3  
Lubin & Lewis  
3 Baitus  
OTTAWA, CAN  
Loew  
Stanley Bros  
Helen Vincent  
Wm Morris Co  
Denny Simmons  
Bernice Lebert Co  
PITTSBURGH  
Lycum  
Wardell & LaCoste  
Johnson Bros & J  
Skelly & Helt Rev  
Wm Dick  
Palermo's Animals  
PROVIDENCE  
Emery  
Little Yoshi Co  
Gaynell & Mack  
Lambert & Fish  
Thos P Dunn  
Colin's Dancers  
2d half  
DeLa & Orma  
Chase & LaTour  
Wilson & McAvoy  
Jackson & Taylor  
Co  
(One to fill)  
SACRAMENTO  
State  
Lamb & Goodrich  
Bert Adler  
Lyle & Emerson  
Worth Wayten 4  
Lillian Ziegler Co  
2d half  
Donald & Donald  
Hill & Rose  
Phillips & Eby  
Jack Symonds  
Ed Gringras Co  
SAN ANTONIO  
Princess  
Bicknell  
Fox & Venetta  
Arthur DeVoy Co  
Goody & Scott  
Fuller  
Kelso & Lee  
LONG BEACH, CAL  
State  
King & Cody  
Hamilton Walton  
Mack & Dean  
The Gabberts  
Flen & Tennyson  
2d half  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy  
"Inspiration"  
Hippodrome  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy

## NOW

Breaking in Out of Town

Harry Fentell  
and  
Mildred Cecil

In a New and Original Vaudeville  
Offering

Dialogue and lyrics by J. S. Allen  
Music arranged by Theo. G. Beach  
Gowns and costumes by Mme. Kahn

N. V. A. Club

F & E Burke  
Jas Kennedy Co  
Rucker & Win-  
fred  
Wilson & Larson  
2d half  
Norman &  
Jeanette  
Patrice & Sullivan  
Bond Berry Co  
Hughie Clark  
(One to fill)  
HOUSTON  
Prince  
Milo & Blum  
Collins & Dunbar  
Goforth & Brock-  
away  
Frank Bush  
"Girl in Basket"  
2d half  
Summers 2  
Connell & St John  
Lore  
Maidie DeLong  
"Tid Bits"  
KANSAS CITY  
Grand  
The Haynoffs  
Jean & Shayne  
Isabelle Mille Co  
George Heather  
Pierre 3  
2d half  
Monte & Partl  
Delight &  
Marmion  
Gordon & Jolice  
Lucciana & Lucca  
Dura & Feeley  
KNOWVILLE  
Loew  
Lambert  
Cook & Hamilton  
Conroy & O'Don-  
nell  
(One to fill)  
2d half  
Kennedy & Nelson  
Cortez & Ryan  
Rawles & Van  
Kauffman  
Lane & Freeman  
LONDON, CAN  
Loew  
Gene & Minette  
Downing & Jean  
Arthur Sullivan  
Co  
2d half  
McConnell & Aus-  
tin  
Freddie Silvers &  
Fuller  
Kelso & Lee  
LONG BEACH, CAL  
State  
King & Cody  
Hamilton Walton  
Mack & Dean  
The Gabberts  
Flen & Tennyson  
2d half  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy  
"Inspiration"  
Hippodrome  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy

Worth Wayten 4  
Lillian Ziegler Co  
OKLAHOMA CITY  
Liberty  
Bird & Ransom  
Duffell & Covey  
Quillan 3  
Bayes & Fields  
Kremka Bros  
2d half  
Pollu  
Hilton Sis  
Ruff Garden 3  
Lubin & Lewis  
3 Baitus  
OTTAWA, CAN  
Loew  
Stanley Bros  
Helen Vincent  
Wm Morris Co  
Denny Simmons  
Bernice Lebert Co  
PITTSBURGH  
Lycum  
Wardell & LaCoste  
Johnson Bros & J  
Skelly & Helt Rev  
Wm Dick  
Palermo's Animals  
PROVIDENCE  
Emery  
Little Yoshi Co  
Gaynell & Mack  
Lambert & Fish  
Thos P Dunn  
Colin's Dancers  
2d half  
DeLa & Orma  
Chase & LaTour  
Wilson & McAvoy  
Jackson & Taylor  
Co  
(One to fill)  
SACRAMENTO  
State  
Lamb & Goodrich  
Bert Adler  
Lyle & Emerson  
Worth Wayten 4  
Lillian Ziegler Co  
2d half  
Donald & Donald  
Hill & Rose  
Phillips & Eby  
Jack Symonds  
Ed Gringras Co  
SAN ANTONIO  
Princess  
Bicknell  
Fox & Venetta  
Arthur DeVoy Co  
Goody & Scott  
Fuller  
Kelso & Lee  
LONG BEACH, CAL  
State  
King & Cody  
Hamilton Walton  
Mack & Dean  
The Gabberts  
Flen & Tennyson  
2d half  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy  
"Inspiration"  
Hippodrome  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy

Worth Wayten 4  
Lillian Ziegler Co  
OKLAHOMA CITY  
Liberty  
Bird & Ransom  
Duffell & Covey  
Quillan 3  
Bayes & Fields  
Kremka Bros  
2d half  
Pollu  
Hilton Sis  
Ruff Garden 3  
Lubin & Lewis  
3 Baitus  
OTTAWA, CAN  
Loew  
Stanley Bros  
Helen Vincent  
Wm Morris Co  
Denny Simmons  
Bernice Lebert Co  
PITTSBURGH  
Lycum  
Wardell & LaCoste  
Johnson Bros & J  
Skelly & Helt Rev  
Wm Dick  
Palermo's Animals  
PROVIDENCE  
Emery  
Little Yoshi Co  
Gaynell & Mack  
Lambert & Fish  
Thos P Dunn  
Colin's Dancers  
2d half  
DeLa & Orma  
Chase & LaTour  
Wilson & McAvoy  
Jackson & Taylor  
Co  
(One to fill)  
SACRAMENTO  
State  
Lamb & Goodrich  
Bert Adler  
Lyle & Emerson  
Worth Wayten 4  
Lillian Ziegler Co  
2d half  
Donald & Donald  
Hill & Rose  
Phillips & Eby  
Jack Symonds  
Ed Gringras Co  
SAN ANTONIO  
Princess  
Bicknell  
Fox & Venetta  
Arthur DeVoy Co  
Goody & Scott  
Fuller  
Kelso & Lee  
LONG BEACH, CAL  
State  
King & Cody  
Hamilton Walton  
Mack & Dean  
The Gabberts  
Flen & Tennyson  
2d half  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy  
"Inspiration"  
Hippodrome  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy

Worth Wayten 4  
Lillian Ziegler Co  
OKLAHOMA CITY  
Liberty  
Bird & Ransom  
Duffell & Covey  
Quillan 3  
Bayes & Fields  
Kremka Bros  
2d half  
Pollu  
Hilton Sis  
Ruff Garden 3  
Lubin & Lewis  
3 Baitus  
OTTAWA, CAN  
Loew  
Stanley Bros  
Helen Vincent  
Wm Morris Co  
Denny Simmons  
Bernice Lebert Co  
PITTSBURGH  
Lycum  
Wardell & LaCoste  
Johnson Bros & J  
Skelly & Helt Rev  
Wm Dick  
Palermo's Animals  
PROVIDENCE  
Emery  
Little Yoshi Co  
Gaynell & Mack  
Lambert & Fish  
Thos P Dunn  
Colin's Dancers  
2d half  
DeLa & Orma  
Chase & LaTour  
Wilson & McAvoy  
Jackson & Taylor  
Co  
(One to fill)  
SACRAMENTO  
State  
Lamb & Goodrich  
Bert Adler  
Lyle & Emerson  
Worth Wayten 4  
Lillian Ziegler Co  
2d half  
Donald & Donald  
Hill & Rose  
Phillips & Eby  
Jack Symonds  
Ed Gringras Co  
SAN ANTONIO  
Princess  
Bicknell  
Fox & Venetta  
Arthur DeVoy Co  
Goody & Scott  
Fuller  
Kelso & Lee  
LONG BEACH, CAL  
State  
King & Cody  
Hamilton Walton  
Mack & Dean  
The Gabberts  
Flen & Tennyson  
2d half  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy  
"Inspiration"  
Hippodrome  
Marco Co  
Allen & Moore  
Chapman & Ring  
Gordon & Healy

La Temple Co  
2d half  
Roder & Dean  
Tom Dooley  
"The Crisis"  
Duell & Woody  
Lone Star 4  
Wigwam  
J & K King  
Jimmy Rosen Co  
Granville & Fields  
2d half  
Curt Galloway  
Jean De Conde Co  
Moore & Shy  
La Temple Co  
SAN JOSE, CAL  
Hippodrome  
Flying Howards  
Zolar & Knox  
T & H Speck  
Ward & Wilson  
De Maria 4  
2d half  
Hip Raymond  
J & K King  
Jimmy Rosen Co  
Granville & Fields  
"Mixtures"  
SPRINGFIELD, MASS  
Broadway  
Hashi & Osei  
DeLee & Orma  
Chase LaTour  
Wilson & McAvoy  
Jackson & Taylor  
Co  
2d half

Duell & Woody  
Lone Star 4  
Lam & Goodrich  
Bert Adler  
Lyle & Emerson  
Lorth Wayten 4  
Lillian Ziegler Co  
TORONTO  
Loew  
Montanto & Nap  
Mack & Indetta  
Harry Hayward Co  
Nifty Trio  
Zenmeyer & Smith  
2d half  
Swan & Swan  
Macreen Englen  
Riverside 3  
Rosa King 3  
(One to fill)  
LINCOLN, NEB  
Liberty  
Sullivan & Mack  
Warner & Cole  
L & M Hart  
Dave Manley  
Maxwell 5  
2d half  
Lind Bros  
McCormick & Lor-  
etta  
Billy Miller Co  
Marlan Gibney  
(One to fill)  
MADISON, WIS  
Orpheum  
Jack Lee  
Nash & O'Donnell  
Bence & Baird  
(Three to fill)  
2d half  
F & O Walters  
Hal Johnson Co  
Corinne Co  
Finlay & Hill  
(Two to fill)  
OMAHA, NEB  
Empress  
McCormack & Lor-  
etta  
Billy Miller Co  
Marlan Gibney  
Musical Lunds  
2d half  
Filia Family  
MacDonan & Knox  
Al Abbott  
Hanson & Burton  
Sis  
PEORIA, ILL  
Orpheum  
Transfield Sis  
Helen Johnson Co  
Harry Cooper  
(Three to fill)  
2d half  
E. J. Moore  
Howard & Clark  
Signor & Fiacco  
(Three to fill)

## If You Wish European Engagements

## CHARLES BORNHAUPT

12 Rue des Princes, BRUSSELS

Little Yoshi Co  
Gaynell & Mack  
Lambert & Fish  
Thos P Dunn  
Colin's Dancers  
STOCKTON  
State  
Roder & Dean  
Tom Dooley  
"The Crisis"  
WESTERN VAUDEVILLE  
ALTON, ILL  
Hippodrome  
Ringer & Sult  
"Springtime"  
2d half  
Zelaya  
(One to fill)  
BLOOMINGTON, ILL  
Majestic  
Flanders & Butler  
E J Moore  
"Cotton Pickers"  
2d half  
(Three to fill)  
CHICAGO  
American  
Haas Four  
Ed Hume Co  
Kramer & Boyle  
Merlan's Dogs  
2d half  
Dancing Hum-  
phreys  
Hill & Crest  
Henry Catalano Co  
Harry Van Fossen  
"Tip Tappers"  
(One to fill)  
Avenue  
J & E Burke  
Roberts & Clarke  
2d half  
Dale & Burch  
Glencoe Sis  
"Fascination"  
Empress  
Allen & Vail  
Mary Homer  
Hedley 3  
2d half  
J & E Burke  
Helene Colline Co  
Williams & How-  
ard  
Kedzie  
Ray Fox  
Helene Colline Co  
Lightelle & Girls  
Melville & Rule  
Rio Helmar  
St. Jerome  
2d half  
Johnson & Parsons  
Marlette's Mani-  
kirs  
Chas F Seaman  
Merlan's Canines  
(Two to fill)

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers

Howard & Clark  
Van & Vernon  
2d half  
(One to fill)  
2d half  
Tyler & St Clair  
Saxton & Farrell  
Laura Pierpont Co  
Knapp & Cornelia  
Tarrance  
(One to fill)  
DAVENPORT, IA  
Columbia  
Marston & Manley  
Williams & Vol-  
tus  
2d half  
Mang & Snyder  
(Three to fill)  
2d half  
Ed Janis Rev  
Mary Haynes Co  
Kramer & Boyle  
Maude Elliott Co  
(Two to fill)  
EDUCATOR, ILL  
Empress  
Waiman & Berry  
Williams & How-  
ard  
Bill Broad  
"Yip Tappers"  
(Two to fill)  
2d half  
Kinzo  
Flanders & Butler  
Browning & Davis  
Melo, Dance  
Harry Cooper  
Bronson & Ed-  
wards  
DES MOINES, IA  
Majestic  
The Brightons  
Mitchell & Mark-  
hams  
Princesses Pala  
2d half  
Nelson & Madison  
5 Serenaders  
(One to fill)  
DUBUQUE, IA  
Majestic  
Lund Bros  
Crack & Cato  
Hugli Herbert Co  
2d half  
Filia Family  
Swan & Swan  
(Two to fill)  
ST. LOUIS, ILL  
Erbers



## Rigoletto Brothers

hereby declare that they are

American Citizens

and have never been citizens of  
any other country.

Immediately we arrive in New York  
City, we shall commence á legal action  
against the British Federation.

*Rigoletto Brothers*

Paris, France, September 7th, 1921

"DAVE RUTH, the versatile lad, who plays the piano, the violin, dances and other things, hit up a good pace. His bit impersonating Pat Rooney was one of the best ever witnessed on this or any other track. He has a good offering that will entertain most any audience and should have no trouble in all."



*This establishment has no connection with any shop operating under a similar name.*

[illegible]



MONDAY, TUESDAY, WEDNESDAY  
SEPT. 19-20-21

# AT THE HARLEM OPERA HOUSE A NEW ACT!



ERNEST  
ANDERSON

AND

MARJORIE  
BURT



A NEW ANGLE ON  
DOMESTIC RELATIVITY

"THE DIZZY HEIGHTS"

By PAUL GERARD SMITH

Direction of E. K. NADEL

PAT CASEY AGENCY

## SHOW REVIEWS

(Continued From Page 18)

regular customers a few weeks gone. Stanley and Elva opened. Man wire walker doing tramp comedy and later stripping while balanced on the

thread to purple tights for a striking series of straight feats. The girl first appears as a waitress in black short skirt and later in purple tights for a short bit of contortion and a dancing step or two. The man has a first rate bit in an unsupported hand-

stand on the slack wire that should get more featuring than it does. The formation he does play up is a horizontal slow spin that is not nearly so spectacular. The handstand is well worth developing in showman-like style with a brief parade. He's a smooth gymnast. The drunk stuff makes a good enough entrance, but might be cut shorter in favor of the legitimate routine.

Al Carpe, violinist, enters cold and goes directly into a heavy number. "Poet and Peasant," on the violin which he holds between his knees. This works into a medley. A solo with a lot of technical pyrotechnics follows; then a popular ballad done straight; an interval of pop numbers in well managed rag and more jazz for the finish. Starts slowly but picks up and ends "going away," as the tuel reporters say.

"Business Is Business" is the sketch (New Acts). The billing does not enlighten the audience as to the identity of the players. It was a good and much needed laugh about this time in the evening.

Mallan Case sounds like a single, but turns out to be two men. One starts to work from the audience and later makes his way to the stage to peddle "nut" comedy, most of it of the oldest vintage, such as "One fool at a time, 'All right, go ahead.'" The rest is contemporaneous with that sample. In spite of the threadbare material, the comedian gives promise of sooner or later developing a style of his own. Handicapped as he is by his present junk, he got laughs aplenty. One would venture that with something to work with he would be a comer in better company. With this trash he will stand still.

Graser and Lawlor (spelled "Grater" on the card) made a whale of a closing number, the crowd going wild over the toe dancing finish of the man and girl dancers. The opening is mild. The girl walks from the back for a number while the man plays the accompaniment on the piano.

She is off almost immediately and the pianist does a weak number as a filler until she can return. He just mumbles the lyrics and not one word in twenty is intelligible. Almost anything else would be an improvement. He then walks center to half talk a lyric introducing the pair's toe stepping. He is off to change from Tuxedo to white tunic and full white tights and returns to do a solo toe dance in which the girl joins for a fast ending. They took not less than a dozen bows Monday night and came through the applause hit of the evening.

The bill is characteristically Loew. Although its comedy is light all the specialties are short. Four of the turns do between 10 and 12 minutes and the sketch took only 22. Fast succession of acts and variety of offering makes up for abundance of laughs.

Rush.

23rd ST.

An interesting show the first half, playing fairly well but short of dash and color excepting possibly for

## "NOGRAY"

THE GREATEST DISCOVERY OF THE AGE  
POSITIVELY NOT A DYE

Gray Hair—It Is a Disease—Nerve Decay!  
Why Have It When You Can Be CURED  
by

## "NOGRAY"

And Look Ten Years Younger

Restores gray hair to NATURAL color by NATURAL process. No more gray and false hair or dyes. Promotes new growth—stops falling hair—cures dandruff. Absolutely harmless—genuine testimonials—investigate.

Used and endorsed by leading lights of the stage and screen.  
PRICE \$2.00 THE BOTTLE OR 3 FOR \$5. At drug and department stores and

THE "NOGRAY"—HAIR REMEDY CO.

1482 BROADWAY, NEW YORK Suite No. 806, Fitzgerald Building  
PHONE, BRYANT 2197

Claudia Coleman in the "ace" position. Her offering may be described as the sole novelty the bill boasted.

Paul and Pauline, opening with a rings routine, showed nothing new, performing their familiar routine in accepted fashion. The present frame-up is an improvement. The elimination of the talk and the comedy business makes for betterment. As a straight aerial turn it qualifies as a good three-day opener, although their getaway trick could be built up for something stronger.

Clinton and Appelle (New Acts) were followed by Leon Stanton and Co. with their ever-reliable "Never Too Old" skit. The ingenue in the piece looks new to the company, distinguishing herself with some effective vocal work, Stanton himself also adding a little trick tromboning on two pieces of iron pipe since last seen. Framed for family audiences, the comedy cannot miss.

Ruby and Gold (New Acts). "Tango Shoes," following, proved to be a novel offering. The idea of a trio of A. K. couples doing the buck and wing thing is funny in itself. Its development is very showmanly, pyramiding to a wow with the Amazonian Miss "Tiny" Something or Other high kicking and ground flipping for a finish. The exponent of the magi-

cal "tango shoes" on the rostrum does an introductory ba hoo and in this fashion brings on his five conferees via the orchestra floor to test them and the resultant competition makes for hearty laughs and an exciting finish. The couples are all character types individually and their antics make excellent vaudeville fare.

Claudia Coleman in next to closing annexed the honors of the evening. Her various impressions performed with the aid of several hats or the different tilting of the very same chapeau stamp Miss Coleman for an observing artist who mixes realism with that sure-fire vaudeville spicing, comedy. Miss Coleman's turn can hold down any spot in the better houses and as a specialty turn in a revue ought to register sumptuously.

Abel.

START  
the Season  
Right  
with

TAYLOR  
TRUNKS

Prices reduced  
Liberal allowance  
on your old trunk

C. A. TAYLOR Trunk Works  
210 W. 44th St., New York  
28 E. Randolph St., Chicago

## Women's Smart Footwear

Shop

Where a small but complete store maintenance of low overhead make it easy for us to keep all PRICES CONSISTENTLY LOW without sacrifice of STYLE OR QUALITY.

Theatrical Footwear a Specialty with particular attention to company orders.

Klein & Bernstein

Formerly Managers for I. Miller

166 West 46th Street

One Door East of Broadway

# Albert Von Tilzer and Neville Fleeson

wish to announce

THAT FOR A LIMITED TIME THEY WILL WRITE

## ULTRA ACTS or SPECIAL SONGS

for

RECOGNIZED ARTISTS WHO DESIRE SMART MATERIAL

145 West 45th Street, New York City

Phone 4370 Bryant



# AT LIBERTY

# NED "CLOTHES" NORTON

## LIGHT COMEDIAN

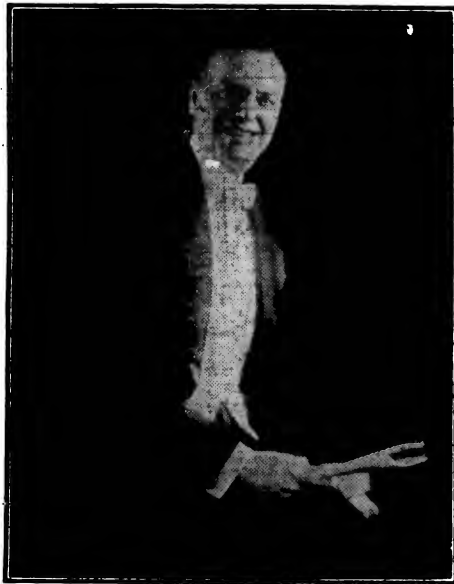
### Invites Offers

## Musical Comedy or Vaudeville

What "Sime" said when featured with Elizabeth Brice

Featured with Elizabeth Brice and Co. in "Songs and Satire" at B. F. KEITH'S PALACE, New York, NEXT WEEK (Nov. 29).

VARIETY, Nov. 5, "Sime" said: "Mr. Norton is quite a revelation as a light juvenile who can talk, sing and dance with excellent appearance and a wearer of clothes, who has not before been seen around here, where men of his type are so much in demand. He's a clean-cut looking young man who works breezily and takes command of all the comedy in the turn, making that department important. Norton makes a good opposite to the star in every way. His burlesque upon John Barrymore, was extremely well done in make-up and otherwise."



NED "CLOTHES" NORTON

Just completed 30 weeks

in New York

over Keith Circuit

with the

HILTON and NORTON act,

one of the two men comedy hits

of the season

Address All Communications Friars' Club, New York

### SPORTS

(Continued From Page 10)

of fighting. Chief of Police Zimmer, who was present, said "I didn't think there had been a blow hard enough to hurt either. It seemed to me they just wore themselves out swinging." A post mortem disclosed that the boxer had died from a cerebral hemorrhage. "Battling Joe" Wolf, the deceased's opponent will be charged with involuntary manslaughter, although it is reported the charge will not be pressed. This was one of the first boxing contests held in Kansas under the new state law allowing boxing, and will probably be used as an illustration by the opponents of the bill. The local city officers have declared that they will do all possible to prevent any more fights in the city, despite the state law.

New York fans are getting all het

up over the possibility of a World's Series right in their own back yard between the Yanks and Giants. Both the local big league entries are sailing along with great chances to cop in their respective leagues. A duel between Babe Ruth and Co. against the cunning of McGraw and the Giants' pitching staff would pack the Polo Grounds as it never was packed. In a short seven-game series, it is believed that the punch concealed in the Yankees' batting order would make them favorites over the Giants, but those who know McGraw and his strategy can see Ruth getting a base on balls every time he comes up with nobody on throughout the series despite the wails and protests that such a procedure would draw from the Yankee fans and supporters. There is no rule in baseball to cover such a proceeding, and while the sportsmanship of it may be questionable, it's a cinch the difference between the winners and the losers

share would more than appense the bad players for any criticism they would be forced to endure from the move.

Mike McTigue, the Irish middleweight champion, made an auspicious debut under the management of Joe Jacobs when he won a newspaper verdict over Panama Joe Gans, holder of the Rickard middleweight championship belt, in the semi-final to the Wilson Downey fiasco at Boyle's Acres. McTigue tore into the colored champion and chased him for the entire distance. The former refused to uncover or fight back, making it an uninteresting one sided battle. The Irishman's next opponent will be Mike Gibbons. They will clash at Dyckman Oval some time this month and the winner has been promised a crack at Johnny Wilson for the title. Gibbons has been going great guns lately and has found difficulty getting

opponents willing to meet him. McTigue grabbed the chance as quickly as he accepted the Gans offer after the rest of the white middleweight contenders had turned shyly away when the black boy's name was mentioned.

The Pittsfield Athletic Club, Pittsfield, Mass., opened its season at the Casino, Monday evening, with three bouts—a ten-round main go between Kid Pershing and Joe Gibbs, and an eight round semi final and a six round preliminary between local boys. Pershing has won three fights in Syracuse within a short time.

Lillian Albertson in "The 6:50"

Lillian Albertson, who is to make her return to the stage under the management of Lee Kugel, is to appear in a new play by Kate McLaughlin, entitled "The 6:50," which will have its premiere out of town next week.

### SHUBERT OPENINGS

(Continued from page 3)

ville; Liberty, Dayton; Sam S. Shubert, Pittsburgh; Shubert, Detroit; Shubert-Belasco, Washington; Chestnut Street opera house, Philadelphia; Rialto, Newark, N. J.

The Capitol, Springfield, Mass., would have been in the Sept. 26 list had not a previous picture engagement there interfered. The Capitol is to start later.

The condensed versions of former musical comedies the Shuberts are building to close their vaudeville bills with, are to be augmented by comedy scenes from former burlesque shows as evidenced by the signing of Jack Conway and George Stone (Stone and Pillard) as vaudeville acts and producers. Both of these comedians were formerly at the head of Columbia Wheel shows and have had years of experience in burlesque. They are working on condensed versions of scripts the Shuberts intend to use in their vaudeville houses.

The condensed versions or afterpieces will have special casts and choruses and sumptuous production as to costuming and scenery. For this reason and the admission scale they are being watched with interest by the burlesque producers.

The opening bills will move intact for the present and the afterpieces added as they are readied.

No manager has been announced for the Winter Garden. One report was that Sam Tauber, who is to manage the 44th Street, might add the Winter Garden's managerial duties to his post.

### SCALPING METHODS

(Continued from page 13)

she would have Garrity replaced and at once.

Mrs. Couthouli has informed various persons that Garrity has not been living up to promises which the Shuberts have made to her and that she cannot depend on him when calling upon him to be of service in an emergency. She says that he has been trying to "put things over" on her and that she is sick and tired of this and she is going to have it stopped through his removal and replacement. Garrity again says that Mrs. Couthouli must be watched and watched closely, as she is always trying to get away with something in the "dumping" line and he is not going to take any chances, as he will make her live up to the letter of any agreement she has made with respect to "buys" on any of the shows in the Shubert houses.

### Cantor's Claim

Eddie Cantor, who is appearing at the Apollo in "The Midnight Rounders" has served notice on the Shuberts that he desires 10 per cent on all tickets which are sold by the Couthouli stands. Mrs. Couthouli pays the Shuberts \$2.75 for the tickets for this show and is handling all of the \$3 tickets for the attraction, as the box office has only the \$2.50 tickets on sale. Cantor's contention is that his contract calls for 10 per cent of the gross receipts and that the sale of the \$3 tickets by the Couthouli stands are part of the gross and therefore entitle him to his share of \$3 instead of \$2.75 which the theatre is paid.

The Cantor show has proved to be the musical hit of the town and with its prospect of staying here for 12 to 16 weeks, this extra percentage which Cantor insists upon will amount to considerable.

At the beginning of the season all advance agents heralded the fact upon their arrival here that their attractions would have a \$2.50 top. Their dream of almost pre-war standard was shattered very quickly when "The Queen" appeared on the scene and said, "boys, \$3 will be the scale and I can get it for you." There was no demurring on the part of the agents and the Couthouli scale was established without protest, as the show was able to share on 25c more. It is more than likely that some of the stars appearing here who are also working on a percentage basis will take the Cantor viewpoint and insist on sharing on the face value of tickets handled by the Couthouli shops and not on the amount she pays for them.

It has come to light that a number of shows here for the first few weeks have been sending in wires to the home office of "capacity business," when such has not been the case. "I. O. U's" have been put into the cash drawers by the local managers and treasurers to cover the deficit of tickets remaining unsold and these "I. O. U's" will be covered when capacity business is not expected and the statements can be made out below the capacity figures.

# Fill in Your Route On This Sheet

With the Compliments of the  
**MAX HALPERIN AGENCY**  
402 Woods Building, Chicago

With the Compliments of the  
**MAX HALPERIN AGENCY**  
402 Woods Building, Chicago

1921-	1921	1922	1922
Aug. 1	Aug. 4	Feb. 6	Feb. 9
" 8	" 11	" 13	" 16
" 15	" 18	" 20	" 23
" 22	" 25	" 27	Mar. 2
" 29	Sept. 1	Mar. 6	" 9
Sept. 5	" 8	" 13	" 16
" 12	" 15	" 20	" 23
" 19	" 22	" 27	" 30
" 26	" 29	Apr. 3	Apr. 6
Oct. 3	Oct. 6	" 10	" 13
" 10	" 13	" 17	" 20
" 17	" 20	" 24	" 27
" 24	" 27	May 1	May 4
" 31	Nov. 3	" 8	" 11
Nov. 7	" 10	" 15	" 18
" 14	" 17	" 22	" 25
" 21	" 24	" 29	June 1
" 28	Dec. 1	June 5	" 8
Dec. 5	" 8	" 12	" 15
" 12	" 15	" 19	" 22
Xmas Week 19	Xmas Week 22	" 26	" 29
" 26	" 29	July 3	July 6
1922 Jan 2	1922 Jan 5	" 10	" 13
" 9	" 12	" 17	" 20
" 16	" 19	" 24	" 27
" 23	" 26	" 31	Aug. 3
" 30	Feb. 2		

FILL IN THE ROUTE SHEET ABOVE, SHOWING  
ME YOUR OPEN TIME AND I WILL DO THE  
REST; OR SIGN THE AUTHORITY SLIP BELOW  
AND I WILL TRY AND FILL THE ROUTE  
SHEET FOR YOU

**MAX  
HELPERIN  
AGENCY**

402 Woods Building, Chicago

Whose Motto Is "Service  
Plus Quick Action."

*You are authorized to book the undersigned for routing to fill open time with  
the Western Vaudeville Managers' Association, B. F. Keith Vaudeville Exchange  
(Western), Orpheum Circuit or any of their affiliated circuits.*

Signed.....

Permanent address .....

\*Date.....

*(This authorization holds good for 30 days when signee is at liberty to cancel this agreement and secure  
another representative.)*



# who? is PIETRO?

Next Week (Sept. 19) B. F. Keith's Royal Theatre, New York City Direction PAUL DURAND

## MAX MARX THE TAILOR

To test the efficiency of newspaper advertising, announces the elimination for the coming season of circular letters and hereby extends to his personal trade, friends and the general public an invitation to call at his new quarters,

**70 WEST 48**

Between Fifth and Sixth Avenues, to inspect the very finest line of fall and winter fabrics now ready. Price of suits this season range from

**\$110**

A 5% discount will be allowed by presenting this ad.

Phone: Bryant 9656 (Net yet listed)

VARIETY AD.

### AT LIBERTY FRANCIS X. HENNESSY

Irish Union Piper, Scotch Highland Piper, Scotch Highland Fling Dancer, Irish Step Dancer, Stage Step and Modern Ball Room Dancer, Violinist (Musical). **FLAT PARTS** — VAUDEVILLE. Would be pleased to join Musical Act, Burlesque or Irish Comedian or Comedienne Partner (oldtimer preferred). Agents keep my address.

**Care Variety, New York**  
Scotch Highland Piper taught and for sale. I teach you to play by my easy system and quick method in very short time.  
Address Francis X. Hennessy, Variety, New York.

**"Artist's Life" Bound for Boston**  
The Shuberts are rehearsing "An Artist's Life," a farce comedy. After a road break-in it will be sent to Boston.

### WANTED

Partner Lady or Gentleman, with \$1,000 to invest in great vaudeville act.

Write, **DRESS BOX, VARIETY,**  
New York

### Maybelle Corney's Detroit Divorce

Detroit, Sept. 14.

Maybelle Corney, with "Take It From Me" last week at the Garrick, was granted a divorce here from her husband, Peter C. Corney, said to be dancing at the Hotel Savoy, London, England.

She charged desertion and was given privilege of using her maiden name, Maybelle Seamans

### LETTERS

When sending for mail to VARIETY address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.

LETTERS ADVERTISED IN ONE ISSUE ONLY.

Allard Bee  
Allen Harry  
Allen Tom  
Ament Paul  
Angel Mrs.  
Anglin Margaret  
Armstrong Lenore  
Aster Mae  
Astor June

Bailey Pearl  
Baker Marion  
Ballen Billy  
Beardsley Harry  
BeGar Harry  
Belknap Bernice  
Belmont Avery  
Bennett Charles  
Bentick Roy  
Black & Milford  
Black Mrs E J  
Bodicker Mary  
Bolls Ned  
Boss Otto  
Brinard Ralph  
Brooks Arthur  
Brown Ada  
Browne Harold  
Browne Helen  
Buckley Taylor  
Burke Alice  
Burne Gypsy  
Burnett Geo  
Burns Guy

Carlton Ubert  
Carnell Charles  
Carroll Mrs C  
Castle Dot  
Caverly Frank  
Charles Malvern  
Chase Collin  
Clarke Doris  
Clark Nellie  
Cliff Dolly  
Clinton Bert  
Cook Emma  
Condon Jas  
Corriel Gladis  
Craig Jane  
Crawford Ed  
Creditor Betty  
Curtain John

Dale Mae  
Daley John  
DeCalvo Sonia  
DeMont Evelyn  
DeNoli M L  
DeWinter J  
Dixon T J  
Dogmar Don  
Doree Madam  
Dorman Glen  
Doro Grace  
Drew & Wallace  
Dubrown Dan  
Dunn Bennie  
Dyers Jacques

Edwards Lester  
Edwards Paul  
Elliott Billy  
Elliott Fred  
Emerson Chas  
Emerson Ed  
Estelle Babette  
Ewlin Grant  
Everest Frank  
Everette Mytie  
Euzzone Virginia

Ferrari Martin  
Ferris Eve  
Ford Dolly  
Foreman Harry  
Franc Alois  
Frank J  
Franklin Ruth  
Franz Sig  
Fredericks Musical

Gallarine Ste  
Gay Ed  
Gibson Joyce  
Goetz Colman  
Goodall Grace  
Goodman Gerald  
Goodman Zella  
Goulette Frank  
Grannon Ida  
Grill Daisy  
Grindat N  
Guderlar Will  
Guinzburg Edwin  
Gulick Malvern  
Hale Sue

Hall Chuck  
Hall Janet  
Halle Brate  
Hamilton Flo  
Hammiton Harry  
Hammond Hazel  
Harris Miss  
Harris Sam  
Harvey H L  
Harvey Zella  
Hart Miss  
Hawkins Jack  
Hayes Brent  
Hayes Roscoe  
Haynes Elmer  
Hector's Dogs  
Henri Flo  
Hibbard Fred  
Hight Pearl  
Holland Miriam  
Hope Helen  
Howard Kitty  
Howard Martin

Humphrey Paul  
Inman William  
Irene

Jennings Frances  
Jordan Fay  
Jordan Nellie  
Keate Mildred  
Keavan Wad  
Keeley Jule  
Kelly Tom  
Kennedy Chlo  
Kittaro Bros  
Kilen Sam  
Knapp Bob  
Kullervo Bros  
Kurtis Ruth

La More Dolly  
Landers Harry  
Lang Edna

Laurel Star  
Lea Jane  
Lee Carol  
Legge Sarah  
LaGrange Yonne  
Leonard Jean  
Leonard Mrs J  
Leonard Selma  
LeVail Mrs  
Lewis Chas  
Littlejohn The

Loomis Miss  
Lorson Miss  
Lorraine L  
Lorraine Peggy  
MacIntyre Capt  
Mack Geo  
Marsh Leonard  
Martin Betty  
Maurice Betty  
Maymond Laura

## H & M TRUNKS

AT FACTORY PRICES  
From the Following Agents

**S. NATHANS**

531 7th Ave, New York

**M. SUGARMAN**

453 Washington St., Boston

**BARNES TRUNK CO.**

75 W. Randolph St., Chicago

**J. M. SCHWEIG**

12 5th Ave., Pittsburgh

**BOOKS TRUNK CO.**

901 Main St., Kansas City

**FT. WORTH TRUNK CO.**

1105 Main St., Ft. Worth, Tex.

**Herkert & Meisel T. Co.**

910 Washington St. St. Louis

## Rehearsal Halls FOR RENT

Largest and best Equipped  
Rehearsal Halls in the city.  
Can accommodate 1,000 performers at one time if necessary.

We have established a school for Stage Dancing.  
Under the Direction of Mr. J. J. Vermont.

### Dancing Carnival

69 West 66th Street  
Phone Columbus 3700

## EDDIE MACK TALKS: No. 48

We'd better put Van Hoven's name in again. We got four orders on the strength of it. So here goes—Van Hoven bought six suits.

**MAXIME RAYMOND**, who is playing a 35-week route of Loew time, writes:

"If Van Hoven bought six, send me three smart ones and a Tuxedo. Of course the four suits of yours I am now wearing cause favorable comment everywhere, but particularly in the remote sections of the country is where they marvel at them."

1582-1584 Broadway  
Opp. Strand Theatre

722-724 Seventh Ave.  
Opp. Columbia Theatre

**JACK CLIFTON and KRAMER LUCILLE**

Presenting **"MR. LARSON, THE SWEDE"**

By Johnny Hyman

Western Representative:  
**POWELL & DANFORTH**

Eastern Representative:  
**CHAS. WILSHIN**

Now Playing (Sept. 12) B. F. Keith's 81st Street Theatre

**PERCY OAKES and DELOUR PAMELA**  
in

**"YE ART SHOPPE"**

The Times in Chimes and Steps in Rhymes

With **HARRY ABRAMS, ELSE WEBER and CO.**

Special Music by **CLIFF HESS**

Management **HENRY BELLIT**

A BRAND NEW PRODUCTION, FIRST TIME IN NEW YORK

Booked Until  
June 3, 1922

WHO?

TRIXIE

FRIGANZA

In "My  
Little Bag  
'o Trix"

BY  
Neville Flession  
AND  
Albert Von Tilzer

Dancer

MAYME

Comedienne

GEHRUE

Pleasant and Successful Tour Last Season, Featured With  
—READ— THE FORD DANCERS —READ—

Variety, Oct. 15, 1920.  
B. F. Keith's Colonial.  
As it is more likely a legitimate revival for the "Four Fords" title, The answer to the act is that it gives Mayme Gehrue another chance at the big time, and if there is any dancing girl who deserves it she certainly is the one, for Miss Gehrue can step and look like a million dollars.  
After this Miss Gehrue appears and puts over a Spanish dance that will land anywhere.

Clipper.  
Oct. 20, 1920.  
Mayme Gehrue then banged across one of the hits of the act. She is the same Mayme who used to delight us with her dancing and doesn't look a day older. She has a smile and just oozes personality all over the place. Attired in a wonderful gown of gold cloth and brilliant, black slippers with gold heels and a rose in her blonde hair, she danced with grace and agility and made an emphatic hit.

Los Angeles Express.  
May 3, 1921.  
Mayme Gehrue is a marvelous dancer. She is a member of the Ford troupe. Combining grace and poise with striking physical beauty, she is the cynosure of all eyes throughout the entire act. There is so much life in each of the numbers presented by the Fords that one is really sorry when the act is concluded. The costumes are as jazzy as the dances.

Variety, New Orleans.  
Nov. 12, 1920.  
Mayme Gehrue carried the supposed Four Fords over successfully. The act was doing but fairly until Miss Gehrue inserted her solo that put the turn in the win column.

Billboard.  
Nov. 24, 1920.  
Palace Theatre, Chicago. Miss Gehrue is the genius member of the troupe.

St. Paul Pioneer-Press.  
Feb. 7, 1921.  
A series of interesting dances, presented with tremendous energy and never an instant's pause compose their program. Best of all the numbers, I liked Mayme Gehrue's Spanish solo, though a black wig would add to its effectiveness. Mayme has not forgot her soubrette training. Many are her delightful coquetties.

FLANDERS HOTEL, Phone 8570 Bryant

Maynard Thomas  
Meadow Frankie  
Miller Girls  
Milton & Herbert  
Montague Helen  
Morettin Helen  
Morris Will  
Morrison Betty  
Mortimer R.  
Mueller E.  
Narvard Miss  
Nelson Hazel  
Neville Jack  
Newport Hal  
Nicholas Jack  
Nonette Miss  
Norton Hatty  
Norton & Kane

Reavis Ruth  
Rekhoff Helen  
Reynolds Sydney  
Rickus Ralph  
Roberts Sylvia  
Rogers Blanche  
Roman Hughie  
Rose Jack  
Roses Four  
Rowland Adel  
Rubin Irene  
Russell Tommy  
Sales Chic  
Schubert H.  
Seaman C.  
Sealey Ethel  
Sensibaugh Elbert  
Shea Edward  
Simon Ray  
Smith Bobby  
Smith Mercedes  
Sonna L.  
Stamm Max  
Stephens Harry  
Stanley Stan  
Stanley Geo. & Sis  
Stanton Leon

Starr Lillian  
Stearns Mrs. E. M.  
Stephens Harry  
Stone Anita  
Storm M.  
Summers Virginia  
Taylor Madge  
Valdo Phillip  
Vallil Muriel  
Varley Jack  
Vorne V.  
Vernon Irene  
Vido Mrs. F.  
Vincent Sherwood  
Vinning David

Vissar P.  
Walker Flo  
Wall Winnie  
Wallace Harry  
Wash Marie  
Ward Larry  
Warren Ruth  
Well Billie  
West Arthur  
White Jimmy  
Wilson Ruth  
Winthrop Lew  
Young Emma  
Zermain Roland

Gould Venita  
Gilbert Bobby  
Hallett Ferris  
Harris Abe  
Hale Sue  
Howard Billy  
Heatt Ernest  
Henderson Norman  
Harvey & Grace  
Harte Chas.  
Huyn P. L.  
Hagana Dancing  
Henlere Herschel  
Jansen Harry  
Janson & Halg  
Johnson & O.  
Jones Helen  
Joyce Jack

Richard H. E.  
Prince Al  
Preble Edward  
Rene Mignon  
Russell Mrs. E. J.  
Russell  
Royal Gascoigne  
Ruby Lillian  
Richards Lawrence  
Renard & Jordan  
Rankin Walter A.  
Roman Anita  
Russell Mrs. J.  
Raye Sylvester  
Russell Jack  
Rucker Ester  
Ryne Bert  
Stanley & Winthrop  
Stason — K.  
Swift & Daly  
Slack Olga  
Smith Oliver Co.  
Stafford Edwin  
Shayne Miss B.  
Shadkova Anna  
Stone Hildagard  
Spelling Philip  
Scott John  
Stone Charles  
Schuyler Elise  
Stanley Mrs. L. H.  
Shattuck W. F.

CONTINUOUS DANCING AND  
CABARET  
FRANK FAY  
AND HIS "INTIMATES"

Beginning Sept. 19th  
Ben Bernie AND HIS  
PLAYERS

NIGHTLY AT  
REISENWEBER'S  
Columbus Circle and 58th St.  
NEW YORK

S. Bernard November, that it would be reopened on a larger scale next season, and that the "Fun House" would in the meantime be rebuilt. Announcement was made here of the resignation of Oscar C. Jurney as manager of Rendezvous Park at the close of the present season.

BUFFALO  
By SIDNEY BURTON.

Majestic—Nance O'Neil in "The Passion Flower." Comfortable business despite uncomfortable weather. "Afar" next.  
Shubert-Tech—Marv Nash, "Thy Name Is Woman." Getting good break. "Scandals" next.  
Picture Houses—Criterion, "The Golem"; Hippodrome, "The Old Nest"; Strand, "After Your Own Heart"; Olympic, "What's a Wife Worth."

Several guests at the Lafayette

MUSIC ARRANGING

Expert—Best Work—Prices Right—  
EVANS, 300 Astor Theatre Bldg.  
45th St. and Broadway, New York City

STAGE SHOES

Entire companies and individuals capably served in a courteous manner.

All modeling supervised by I. Miller  
I. MILLER & SONS  
Incorporated  
New York  
1554 Broadway, at 46th St.  
Chicago  
State and Monroe Streets  
Largest Manufacturers of Theatrical Footwear and Ballet Slippers in the World.

CHICAGO OFFICE

Allen Edna  
Adams 2  
Armento Angelo  
Andrus Cecil  
Allanson  
Adams Geo.  
Atkins Jack  
Bell Jessie  
Bella Belmont  
Blondy Paul  
Burke & Gillette  
Boscoe Francis  
Bronston E.  
Barto Dewey  
Harnes Stuart  
Baldwin Guy  
Burke Helen  
Brachio Louis  
Banton Everett  
Brown & Jackson  
Barto James  
Corbin Mrs. V.  
Clinton B. & D.  
Choy Stanley  
Crowden Harry  
Cummings Ray  
Conice Ethel  
Caine Rose  
Clasper Edith  
Carr J. J.  
Cassell Sydney  
Creighton &  
Creighton  
Cox "Pee Wee"  
Claire Josephine  
Cleveland & Dewe,  
Crampton George  
Calvert & Shyne  
Cushman Killam & C.  
Del Ruth  
DeVine Dottie  
Davenport Orrin  
Davis & McCloy  
Dickinson & Dea  
Gon  
Derrett Rupert  
Devos Frank  
Davis Edna  
Dooley Bill  
Dale Billy  
Edwards Jack  
Finlay Bob  
Francis Marie  
Fields Dolly  
Foss Blanche  
Foster May  
Gannon Betty  
Gascolgne Cleo  
Goetz Coleman  
Greenwood Leo  
Great Felix Co.

EVELYN BLANCHARD C. M.  
1493 BROADWAY, NEW YORK CITY  
See Us for Big Time Restricted Material.  
Sketches, Comedy Acts, Singers, Etc.  
Acts Rewritten, Rehearsed and Openings Arranged.

VARIETY'S PUBLICITY PLAN

Variety has worked out a plan of continuous publicity for players. Through it at an expense within the discretion of the player, publicity in the form of announcements or cuts may be secured in consecutive issues of Variety.  
Variety's Publicity Plan is based on the practical advertising foundation of "continual plugging" that has made brands and commodities household words. The same equally fits the profession.  
The publicity plan is figured at the lowest rates and may be graduated to any amount, but it is continuous publicity in each instance during the period contracted for.  
Variety has given advertisers remarkable results. Some could be directly traced; other results while not so direct were admittedly through Variety publicity. As the foremost theatrical paper of the world, circulating all over the world, accepted everywhere as the real organ of the theatre by all branches of it, Variety should give returns and does.  
Any Variety branch office will furnish information and cost of the Publicity Plan, or it may be obtained either by calling in person or addressing the main office in New York.

ATLANTIC CITY  
By CHARLES SCHEUER

Damage estimated at \$150,000 was caused on the early morning of Sept. 7 when flames attacked the "Fun House" at Rendezvous Park, the big amusement structure erected during the past year on the lower Boardwalk. Only a timely warning given by Manager Oscar Jurney saved the lives of many of the firefighters. Heavy machinery on the second floor of the "Fun House" fell through, but the firemen, through the showman's action, had retired to a point of safety.  
The park closed Sunday, Sept. 11, with the announcement by President

Theatre  
Manager

Thorough knowledge of Vaudeville and Photoplay, 11 years' experience, seeks position. Best of references. Address Box 225, Variety, 154 West 46th St., New York.



ALBOLENE

quickly democratizes royalty, instantly changes King Lear and Lady Macbeth into every-day citizens. The most modern make-up remover.





**HOMER DICKINSON of DICKINSON & DEAGON**  
LATE FEATURE OF "HELLO ALEXANDER" AND "CINDERELLA" ON BROADWAY, SAYS

# "In the Still of the Night"

IS THE MOST BEAUTIFUL SONG I HAVE HEARD IN YEARS AND WITHOUT A DOUBT MY BIGGEST HIT. I ALSO CONSIDER FRANK SHUBERT, WRITER OF THE SONG, ONE OF THE GREATEST "FINDS" THE SONG WORLD HAS KNOWN IN A GOOD MANY MOONS

SEND FOR A PROFESSIONAL COPY AND BE CONVINCED

A FEW OF OUR OTHER HITS ARE

## "WHAT ONE LITTLE BABY CAN DO"

A GREAT "CHILD" SONG AND WORTHY SUCCESSOR TO "BABY SHOES"

## "HELEN" (My Dear) THE OVERNIGHT HIT

## "When I Hear Them Play a Dixie Melody"

THE "PEER" OF ALL "DIXIE" SONGS—GREAT SINGLE OR DOUBLE NUMBER

## "WITHOUT YOU SWEETHEART MINE"

A LOVE BALLAD THAT WILL LIVE FOREVER

ORCHESTRATIONS IN ALL KEYS

**EMPIRE CITY MUSIC CO.**

**GAIETY THEATRE BUILDING  
NEW YORK**

Hotel the other morning complained to the management that a piano had been kept going all night in one of the hotel parlors. The house detective was sent to investigate and routed out Louis Silvers, Louis Mosconi and Jack Yellin. Silvers and Yellin dropped into Buffalo to do a new act for the Mosconis, for which Silvers is to compose the music and Yellin the lyrics. The three had been at it 24 hours when interrupted by the hotel management.

Harry Rose is the manager at the Academy (American burlesque).

The Western New York division of the State Motion Picture Theatre Owners has elected Howard G. Smith of the Palace, president; Henry Delmuth of the Lyceum, vice president; Samuel Gervers of the Empire, secretary, and Judge Schatt of the Gowanda opera house, treasurer.

Enrico Caruso, Jr., has been spending

a few weeks in Buffalo with the parents of Nina Morgana, his father's protegee, prior to his departure for Culver Military Academy.

### CLEVELAND

By J. WILSON ROY

"Passing Show of 1921" at Hanna week Sept. 20.

Frank Drew has resumed his Sunday burlesque shows at the Star.

William Hodge was acclaimed at the Hanna Monday in his new comedy, "Beware of Dogs."

Next Week—Hanna, "The Bird of Paradise"; Ohio, "The Passion Flower"; Shubert-Colonial, "Thy Name Is Woman."

Vocalism is finding a prominent place at the film houses this week. Clarendell Johnson, soprano from the

Cleveland Grand Opera, is at the Park; Gerol Gardner, basso, at the Allen; Evan Williams, nephew of the late tenor, Evan Williams, at the State; while the Brown Girls are at the Rialto.

This Week—Hanna, "Beware of Dogs"; Ohio, "Ernie"; Shubert-Colonial, "Miss Lulu Bett."

Keith's 38th anniversary is announced to start next Monday with special numbers.

Shubert vaudeville starts Monday at the Opera house.

Burlesque—Star, Dave Marion's Company; Empire, "Puss, Puss."

Priscilla—The Tennards, Tribb and Sells, Brandt's Cockatoos, Roome and Edwards, and Danny Lund's company.

Miles—Creole Fashion Revue, Chi

cago Quartet, The Hennings, Jupiter Trio, Walter Rickard.

Film Houses—Allen, "The Old Nest"; Euclid, "The Thunderclap"; Rialto, "Love's Penalty"; Orpheum, "The Silver Car"; Stillman, "Four Horsemen"; State, "The Sign on the Door"; Park and Mall, "A Trip to Paradise"; Circle and Strand, "The Moth"; Standard, "The Rowdy"; Alhambra, "The Great Moment"; Metropolitan, "Playthings of Destiny"; Knickerbocker, "Dream Street."

### DETROIT

By JACOB SMITH

"Passing Show of 1920," at Shubert-Garrick, Not up to standard of other Shubert Winter Garden productions. Lacking in comedy and in good song numbers.

Taylor Holmes in "Smooth as Silk" at New Detroit.

The Avenue and Gaiety are now operating with burlesque.

"Over the Hill," second week at Washington. Showing increases every day.

"Old Nest," at Adams, Sunday, to crowds. Sure to remain a second week.

"Three Musketeers," at Adams for four weeks, at \$1 top, starting Oct. 10.

"Way Down East" will follow "Over the Hills" at the Washington.

According to report, Famous has leased Majestic for musical comedy stock.

"The Great Moment," second week at Broadway. Next, "End of the World," for one week, and then "Anatol," for indefinite run. (Continued on page 31)

# HAROLD CHAMBERLAIN AND VIVIAN EARLE

## "HIS FIRST LESSON"

A New Act by JOHN HYMAN

The First Act Routed by the MAX HALPERIN AGENCY

AUG. 25—JOLIET  
AUG. 26—GALVESTON  
SEPT. 1—QUINCY  
SEPT. 5—PEORIA  
SEPT. 8—SPRINGFIELD  
SEPT. 12—ROCKFORD  
SEPT. 15—MADISON  
SEPT. 19—MILWAUKEE  
SEPT. 26—RACINE  
SEPT. 29—GREEN BAY  
OCT. 2—EMPRESS, CHICAGO

OCT. 6—SOUTH BEND  
OCT. 10—FORT WAYNE  
OCT. 13—LAFAYETTE  
OCT. 17—DANVILLE  
OCT. 20—DECATUR  
OCT. 24—TERRE HAUTE  
OCT. 27—EVANSVILLE  
OCT. 31—RICHMOND  
NOV. 3—MIDDLETON

NOV. 7—CINCINNATI  
NOV. 14—LEXINGTON  
NOV. 17—MARION, OHIO  
NOV. 21—PONTIAC  
NOV. 24—DETROIT  
NOV. 28—MAGNANAW  
DEC. 1—FLINT  
DEC. 5—KALAMAZOO  
DEC. 8—LANSING  
DEC. 12—KEDZIE, CHICAGO  
DEC. 15—ACADEMY, CHICAGO

DEC. 19—ST. LOUIS  
DEC. 26—CHAMPAIGN  
DEC. 29—BLOOMINGTON  
JAN. 2—DAVENPORT  
JAN. 5—CEDAR RAPIDS  
JAN. 9—DUBUQUE  
JAN. 12—WATERLOO  
JAN. 16—DES MOINES  
JAN. 19—FREMONT

JAN. 23—SIOUX CITY  
FEB. 16—SIOUX FALLS  
FEB. 20—OMAHA  
FEB. 23—GRAND ISLAND  
FEB. 27—LINCOLN  
MAR. 2—ST. JOE  
MAR. 6—KANSAS CITY  
MAR. 9—TOPEKA  
MAR. 16—BARTLESVILLE  
MAR. 20—EAST ST. LOUIS  
MAR. 23—COLUMBIA, ST. LOUIS

FIRST NEW YORK REAPPEARANCE OF

## Harry Adler and Dunbar Rose

"A STUDY OF LIFE"

THIS WEEK (Sept. 12), B. F. KEITH'S 81st STREET THEATRE

Direction ROSE & CURTIS

BOOKING MANAGERS CORDIALLY INVITED

## Burlesque Routes

(19-26)

"All Jazz Review," 19, Academy, Buffalo; 26, Avenue, Detroit.  
 "Baby Bears," 19, Avenue, Detroit; 26, Engelwood, Chicago.  
 "Bathing Beauties," 19, L. O.; 26, Gayety, Minneapolis.  
 "Beauty Revue," 19, Olympic, New York; 26, Star, Brooklyn.  
 "Big Jamboree," 19, Grand, Hartford; 26, Hyperion, New Haven.  
 "Big Wonder Show," 19, Casino, Brooklyn; 26, Empire, Newark.  
 "Bits of Broadway," 19, Hyperion, New Haven; 26, Hurlig & Seamon's, New York.  
 "Bon Ton Girls," 19-21, Bastable, Syracuse; 22-24, Gayety, Utica; 26, Empire, Albany.  
 "Cabaret Girls," 19, Capitol, Washington; 26, Peoples, Philadelphia.  
 "Cuddle Up," 19-21, Park, Youngstown; 22-24, Grand, Akron; 26, Star, Cleveland.  
 "Dixon's Big Review," 19, Plaza, Springfield; 26, Howard, Boston.  
 "Flashlights of 1921," 19, Peoples, Philadelphia; 26, Palace, Baltimore.  
 "Follies of Day," 19, Palace, Baltimore; 26, Gayety, Washington.  
 "Follies of Pleasure," 19, Garrick, St. Louis.  
 "Folly Town," 18, Berchel, Des Moines; 26, Gayety, Omaha.  
 "French Follies," 19, Gayety, Kansas City; 3, I. O.  
 "Girls de Looks," 19, Gayety, St. Louis; 26, Star and Garter, Chicago.  
 "Girls From Joyland," 19, Elmira; 20-21, Binghamton; 23-24, Niagara Falls; 26, Academy, Buffalo.  
 "Greenwich Village Review," 19, Hurlig & Seamon's, New York; 26, Orpheum, Paterson.  
 "Grown Up Babies," 19-21, Cohen's, Newburgh; 22-24, Cohen's Poughkeepsie; 26, Plaza, Springfield.  
 "Harum Scarum," 19, Gayety, Baltimore.  
 "Harvest Time," 19, Casino, Boston; 26, Grand, Hartford.  
 "Hello, 1922," 19, Gayety, Buffalo; 26, Gayety, Rochester.  
 "Parisian Flirts," 19, Howard, Boston; 26-28, O. H., Newport; 29-1, Academy, Fall River.  
 "Passing Review," 19-21, O. H., Newport; 22-24, Academy, Fall River; 26, Gayety, Brooklyn.  
 "Peek-a-Boo," 19, Columbia, New York; 26, Empire, Brooklyn.  
 "Pell Mell," 19, Bijou, Philadelphia; 26, L. O.  
 "Puss Puss," 19, Academy, Pittsburgh.  
 "Record Breakers," 19, Gayety, Minneapolis; 26, Gayety, St. Paul.  
 "Reynolds, Abe," 19, Gayety, Detroit; 26, Gayety, Toronto.  
 "Singer, Jack, Show," 19, Gayety, Pittsburgh; 26-28, Park, Youngstown; 29-1, Grand, Akron.  
 "Social Follies," 19, Allentown; 20-21, Reading; 22, Camden; 23-24, Trenton; 26, Olympic, New York.  
 "Sporting Widows," 19, Gayety, Omaha; 26, Gayety, Kansas City.  
 "Step Lively, Girls," 19, Miner's, Bronx; 26, Casino, Brooklyn.  
 "Strolling Players," 19, Majestic, Jersey City.  
 "Hurly Burly," 19, Peoples, Philadelphia; 26, Allentown; 27-28, Reading; 29, Camden; 30-1, Trenton.  
 "Jingle Jingle," 19, Empire, Newark; 26, Casino, Philadelphia.  
 "Kandy Kids," 19, Empress, Cincinnati.  
 "Keep Smiling," 19, Gayety, Montreal; 26, Gayety, Buffalo.  
 "Kelly, Lew," 19, Empire, Brooklyn; 26, Peoples, Philadelphia.  
 "Knick Knocks," 19, Lyric, Dayton; 26, Olympic, Cincinnati.  
 "Lid Lifters," 19, Engelwood, Chicago; 26, Standard, St. Louis.  
 "Little Bo Peep," 19, Haymarket, Chicago; 26, Park, Indianapolis.  
 "London Belles," 19, Orpheum, Paterson; 26, Majestic, Jersey City.  
 "Maidens of America," 19, Columbia, Chicago; 25-27, Berchel, Des Moines.  
 "Marion, Dave," 19, Empire, Toledo; 26, Lyric, Dayton.  
 "Mischief Makers," 19, Liberty, St. Paul; 26, Gayety, Milwaukee.  
 "Miss New York, Jr.," 19, Gayety, Louisville; 26, Empress, Cincinnati.  
 "Monte Carlo," 19, Gayety, Milwaukee; 26, Haymarket, Chicago.  
 "Odds and Ends," 19, Star and Garter, Chicago; 26, Gayety, Detroit.  
 "Pace Makers," 19, Gayety, Brooklyn; 26, Bijou, Philadelphia.  
 "Sugar Plums," 19, Gayety, Rochester; 26-28, Bastable; 29-1, Gayety, Utica.  
 "Sweet Sweeties," 19, Lyceum, Columbus; 26, Star, Cleveland.  
 "Ting a Ling," 19, Empire, Cleveland; 26, Academy, Pittsburgh.  
 "Timney, Frank, Revue," 19, Empire, Providence; 26, Gayety, Boston.  
 "Tit for Tat," 19, Empire, Albany; 26, Casino, Boston.

## The Show That Took the Slump Out of Show Business

## EMILE DE RECAT'S

## Musical Extravaganza Supreme

## "SMILES OF 1921"

Company of 100

Orchid Beauty Chorus

21 Stupendous Scenes \$100,000 Production

4 Pullman Cars

4 70-Foot Baggage Cars

19 Weeks at Riverview Park, Chicago,  
 Without a Vacant Seat

## EN ROUTE TO

AK-SAR-BEN EXPOSITION, OMAHA, (Sept. 12-17)

INTERNATIONAL WHEAT SHOW, WICHITA,

KANSAS, (Sept. 26—Oct. 7)

STATE FAIR OF TEXAS, DALLAS, TEX. (Oct. 8-23)

(Second year of a De Recat attraction at this monumental exposition)

Then a Road Tour Playing the Best Theatres in America

(Road tour under the direction of Chas. S. Washburne, recently press representative of the Pageant of Progress Exposition.)

STATE FAIR SECRETARIES ARE REQUESTED TO WIRE OR WRITE FOR BOOKINGS FOR THIS  
 AND NEXT SEASON

Our booking office under the direction of Errett Bigelow can supply anything from a single act to a circus.  
 Wire or write for information.

## EMILE DE RECAT, Inc.

Masonic Temple

Suite 1212

CHICAGO

"Town Scandals," 19, Gayety, Toronto; 26, Gayety, Montreal.  
 "Twinkle Toes," 19, Casino, Philadelphia; 26, Miners, Bronx, New York.  
 "Whirl of Gayety," 19, L. O.; 26, Gayety, St. Louis.  
 "Whirl of Girls," 19, Star, Brooklyn; 26, Empire, Hoboken.  
 "Whirl of Mirth," 19, Park, Indianapolis; 26, Gayety, Louisville.  
 "Williams, Mollie," 19, Olympic, Cincinnati; 26, Columbia, Chicago.  
 "World of Frolics," 19, Star, Cleveland; 26, Empire, Toledo.

BURLESQUE REVIEWS  
(Continued From Page 10)

frolies, "Whirl of Girls," which is in its second week, is gradually getting into its stride. The show ran two hours and 25 minutes Monday night at the Olympic. Some of the sets of costumes have the appearance of having been used last season. Others are new and bright. Scenically the

show runs along with the rank and file.

It's a bit and number affair, with Don Clark and James Madison programmed as the authors of the "book." Several of the bits are a trifle long and unwieldy. With the constant whipping into shape that is going on the comedy should work out all right in a week or so. The old corporation comedy bit, worked by Mayer, Clark and Bartlett, was particularly well handled. The final scene which has Clark in character as a Turkish Pasha, needs considerably more comedy than it now holds. A horse race betting bit, which bears a close relationship to the old "So Long Wins at the Stretch" in conception, has plenty of possibilities. At present it drags somewhat because of its length.

The show is as clean as a whistle, the principals securing their comedy results legitimately. Frank Kramer, the juvenile, has a bit or two and in addition to leading numbers unrecs a couple of ballads in good style. The choristers, 16 in number, work cheerfully and have been well trained.

On the whole it's an average American wheel show. Monday night the Olympic had one of the smallest houses it has ever held, the poor business being ascribed principally to Mardi Gras at Coney Island, with the warm weather also coming in for a share of the blame. *Bell.*

## BANKERS &amp; BROKERS

Kansas City, Sept. 14.  
 Peggy Hopper, stenographer.  
 Eddie, office boy.  
 B. Dunne, Grade, a broker.  
 Molly, waitress.  
 Wood H. Holmes.  
 Lulu Hazleton.  
 Antonio.  
 Porter.  
 Jake Slotkin.  
 Abe Slikin.

It's a good thing Joseph K. Watson and Will H. Cohan, featured in "Girls de Looks," are favorites on the Columbia circuit. These two clever comics come pretty near being the whole show this season. This year's production is practically the same as last season's show—no no-

ticeable changes in book, scenery or costume. The performance moves fast and is entertaining.

That the Barney Gerard management is rather conservative with costumes was shown by the fact that not until the fifth number did the girls get their first change.

Watson and Cohan were on the greater part of the time doing their sensick bit, the poppy plant scene, the diver act, singing parodies, working with two of the female principals in a talking and stepping specialty and then Watson stopped the show with his monolog written around Bible history.

Larry (Skinny) LaMont and Eddie Green got applause for stepping and the three principal women, Gussie White, Teddy Stowell and Hallie Deane, shared honors in leading the numbers.

The chorus is young, vivacious and know how to wear clothes. The big costume and scenic smash was reserved for the finish, the Peacock room in the Florida hotel.

Hughes.



# To Whom It May Concern Polly K. Fair

FORMERLY MRS. J. W. CURZON OF CURZON SISTERS

Wishes to inform the profession in general that since her Divorce from Mr. Curzon she resumed the family name of "Fair" for professional use and is terminating her engagement with the Curzon Act.

OFFERS INVITED from standard people

Next Week (Sept. 12) Richmond Center, Wis.

Week Sept. 26, Charlotte, Mich.

Or VARIETY'S Chicago Office.

I have followed these acts on different bills:

**Belle Baker**  
**Leon Erroll**  
**Clark and Arcaro**  
**Henry Santry**  
**Band**  
**John Steele**  
**Santos and Hayes**  
**Review**

and now Touring Orpheum Circuit Following

*The Most Talked of*  
*Woman in the World*  
**Helen Keller**  
*Blind, Deaf, Formerly*  
*Dumb*

**MEL KLEE**

(Duluth, Minn., News)

**MEL KLEE IS HAPPY PERSON  
NOW AT ORPHEUM**

After all it's laughter that makes the world go round. This may be a libel on the accepted theory that the motive power of old mother Earth is "love" but at any event it is true of vaudeville.

Take for instance one Mel Klee, now blackfacing at the Orpheum theater. Mel must have unearthed his cognomen from a reading of the books of Confucius or some other Chinese philosopher. Maybe "Mel Klee" means "big laugh" in Chinese in which case the description is adequate and then some. Klee, in the parlance of the vaudeville world has a "hard spot" on this week's bill. He has been delegated, elected and authorized by the powers that be to follow Miss Helen Keller. For 30 minutes Miss Keller sways the emotions of her audiences. Hard-hearted indeed must be that person who does not wipe away a furtive tear during some portion of Miss Keller's marvelous act.

You feel sorry for the next act—that is you do until after Mel has ambled out blithely and gaily upon the rostrum, and in the twinkling of an eye you have banished from your mind the wonders of Miss Keller's achievements and are sitting up in your seat waiting for the next sally from the irrepressible Mel. He gathers the audience around him in a manner most intimate and for 20 minutes laughter, screams and unrestrained hilarity is the order of the day. And every bit of it could be told in a Sunday school.

## CORRESPONDENCE

(Continued from page 20)

Detroit's finest dance palace, The Pier, opened Sept. 10.

## DES MOINES

By DON CLARK

The Empress has been leased for the remainder of 32 years by Elbert & Getchell, owners, to Sherman & Allen of Chicago. The theatre will be opened within the next two weeks with pop vaudeville. George Clark, former manager of the Empress, will be in charge of the house. The terms of the lease were not announced. Elbert & Getchell secured the Empress last spring, when the Adams Theatre Co., which had purchased it from them, went into the hands of receivers. No disposition has as yet been made of the other Elbert & Getchell houses, also run by Adams last year, the Princess, stock, and Berchel, legit. B. F. Elbert has announced that he would not open either house until the Des Moines street car tangle is settled. No cars are running here now, and the bus transportation is inadequate.

Riverview park has closed.

The Des Moines News has changed its size to one-half standard newspaper size, with 5 12-in. columns, similar to the New York News. One page a day is being devoted to theatricals with two pages in the Saturday issue.

Films this week: "The Old Nest" at Des Moines; "The End of the World," at Strand; "The Magic Cup" at Garden; "Fine Feathers" at Rialto.

## INDIANAPOLIS

By VOLNEY B. FOWLER

"Three Live Ghosts" at the Murat first half this week. "Passing Show of 1920" opened season last week with capacity business. "Kissing Time" last half. It was state fair week.

English's has "Abe Martin" this week. Local product as to authorship and unusual publicity.

Second week of musicians' strike opened without peace in sight. Managers, some of whom slowly are building up non-union orchestras, assert they will not enter further negotiations with the unions.

"Way Down East" at 30 cents afternoon and 50 cents evening top went on at Loew's State for indefinite run this week. Murat gave the original presentation here last winter at \$2 top.

## KANSAS CITY

By WILL R. HUGHES

Grand, "Georgia Minstrels"; Shubert, "Four Horsemen," film; Gayety, "Whirl of Gayety"; Century, "Bathing Beauties"; Empress, Musical Stock.

Last week was a disappointment to most of the managers in spite of it being opening week for several of the houses, and also having Labor Day. At the Grand "Twin Beds" looked upon as sure for around \$10,000, failed to draw and the business was negligible. All of the other houses, while doing some better, reported business away off. The exception was the new Pantages, in its second week, which had a line in front of the box office most of the time.

"Kissing Time" at the Shubert week

Sept. 25. It will be the first regular show to appear in the newly refinished house.

Burlesque, colored minstrels and pictures, with the latter very much in evidence, are at the local theatres this week. Every theatre in town, excepting the two burlesque houses and the Grand, have films, either as features, or some place on the bill.

Unable to get together over wages for the coming season, all union picture operators and stage hands in Wichita, Kans., have turned down the managers' offer and are on strike.

The cast of Clay Lambert's "Twin Beds" this season is Elaine Ivans, Antoinette Rochete, Callie Van Vliet, Joseph Sterling, R. M. D'Angelo, Jos. Burton, Bess Stafford, Business manager, Sanford Wallin; company manager, L. C. Yeomans.

"Smooth as Silk," Taylor Holmes' comedy which was announced some time ago as one of the coming attractions at the Shubert, has switched to the Klaw & Erlanger time and will be at the Grand later.

As was the case last season the shows playing the Gayety (Columbia circuit) have an open week between here and St. Louis.

Billy Bullen, one of the best-known "scouts" in the show business, is hitting the trail ahead of the Georgia Minstrels. He has been piloting this organization for the last 85 weeks without a break.

Edmond W. Sohlberg, stage manager of the Orpheum, instantly killed Labor Day, in a collision between an automobile in which he was riding, and a street car, was not only prominent in theatrical circles as a veteran stage mechanic but as an inventor of theatrical devices. His automatic spotlight, operated from the balcony by means of keys on the stage, first brought him into prominence, and the devices were used in many houses. He also perfected a movable plugging box, whereby an electric connection could be made at any point on the stage; also a stage carpet hanging attachment and a portable dressing room, for use when quick changes were necessary, and others. He had been with the local Orpheum since its opening in Kansas City. The funeral was held Friday.

Robert Magnus Willis, trombone player in the Orpheum orchestra, died Sept. 5 in Bethany hospital, this city, after an operation for stomach trouble. The deceased was 49 years old.

and came here from Chicago two years ago. He is survived by his widow, a son, Robert, Leigh Willis, of Chicago, and a sister, Mrs. Vona Leverich, of Kansas City, Kan. Burial was made in Highland Park cemetery, this city.

The controversy between the managers of a number of film houses in the residential districts and their operators over the wage question, is still unsettled and the houses are running with non-union help. Both sides are sitting tight and it looks as though the matter was deadlocked. W. H. Weston, business manager for the operators' union, claims that the operators were not called out from the houses but were locked out, although they offered to arbitrate. Jack Roth, manager of the Isis and the Apollo, two of the leading outside houses, said "According to a contract made last year with the operators' union the union was to submit a new contract to the managers July 1. The union failed to do this and the present scale was turned down by the managers because they refused to pay for seven hours' work and get a maximum of six hours. The old contract called for \$1.15 cents an hour. The union has at no time offered to arbitrate."

There is no trouble in the downtown houses where the double shift is in force, but it is understood the operators threaten to call all operators out if the men now out of work are not taken care of. On the other hand the local exhibitors' association is making plans to establish a school

for motion picture operators, in hopes of being independent of the union.

## NEW ORLEANS

By O. M. SAMUEL

An overflow audience attended the inaugural performance of the season at the Orpheum. They were overly enthusiastic, perhaps, through being amusement hungry for the bill lacked zest and sparkle. The show was minus comedy and novelty. There was no headliner in the sense headliners have come to be known, which may have accounted for Laura Pierpont and Beth Berri dividing the stellar position.

Page, Hack and Mack, always sure with their corking finish, began strikingly. The girl in the act has developed considerably, giving the turn

## THEY'RE OFF!

**HARRIS**

and

**HARRIS**

Refined Equilibrists

**OPENING THEIR  
1921-22 SEASON**

**At the Rialto, Chicago  
This Week**

## Friends:—

We invite you all to visit  
our new offices located at—

1493 Broadway, N. Y.—Suite 416

**RITZ PRODUCING CO., Inc.**

**HENRY FINK**  
Pres. and Treas.

**ED. HUTCHISON**  
Vice-Pres.

**JOE MANN**  
Sec'y

## NOTICE VAUDEVILLE ARTISTS

Break Your Jump East or West  
Sunday Dates & Split Week

Write or Wire

**FRED. H. BRANDT, BOOKING  
MANAGER**  
Permanent Bldg. Cleveland, Ohio

## IN BOSTON

# H & M TRUNKS

Can now be had at ST. LOUIS FACTORY PRICES.

All Trunks in Stock for Immediate Shipment. Trunks Repaired and Exchanged. Mail Orders Filled. Second-hand Trunks on hand—All Makes.

NEW ENGLAND AGENCY

**HERKERT & MEISEL TRUNK CO.** 453 WASHINGTON STREET, BOSTON, MASS

Dexter Building

# ? ERFORD'S ODDITIES ?

**B. F. Keith's Palace Theatre, New York, NOW (Sept. 12th)**

Direction ROSE & CURTIS

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

# B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

## Feiber & Shea

THEATRICAL ENTERPRISES

Booking Vaudeville Acts Now for the Coming Season  
Suite 912-915—1542 Broadway, (Loew Bldg.)  
NEW YORK  
TELEPHONE BRYANT 5530

## BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO  
PAUL GOUDRON  
EASTERN REPRESENTATIVE, WOODS, THEA. BLDG., CHICAGO

### Longacre

### Engineering and Construction Company

INC.

Specializing theatre financing and  
construction

CHICAGO OFFICES

NEW YORK OFFICES

American Bond &amp; Mortgage Bldg.

562 Fifth Ave.

## BEN and FULLER AUSTRALIAN JOHN CIRCUIT

VAUDEVILLE, MELODRAMA AND PANTOMIME  
American Representative, A. BEN FULLER  
DELGER BLDG., 1005 MARKET ST.  
SAN FRANCISCO PHONE PARK 4332

## The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg., CHICAGO, ILL.

full strength throughout. The end brought a battering ram of applause. Stagpole and Spler, another regular, worked easily. They did something in going over in a difficult position.

Charles Harrison, Sylvia Dakin and Billy Hogue found ardent admiration for their subtle clowning. The tempo is a trifle slow and should be quickened. The musical burlesque em-

**E. Galizi & Bro.**  
Greatest Professional  
Manufacturers and  
Repairers.  
Incomparable Special  
Work. New  
14 a. Patented  
Shift Keys.  
Tel. Franklin 636  
New York City  
215 Canal Street

played conclusively sent them away on high.

Clifford and Johnston deserved unstinted commendation, considering the necessary method in implanting their matter. The fresh bright remarks furnished soothing balm to nerves angled by hokum.

Miss Pierpont and "The Guiding

Star," were not especially esteemed. The vehicle is theatric, being patently built more for an exploitation of Miss Pierpont and her work than for the dissemination of entertainment.

Signor Friscoe had his plants splendidly oiled, sailing across smoothly in a soft spot. Some of his numbers have earned the right to eternal rest. He did an Eddie Leonard to close, taking more bends than an operator of an old fashioned hand car.

Miss Berrie was retarded through position. Third is the spot for an interlude of the sort supplied. Like some dancer, holding much of what Lucille Cavanaugh possessed. She seems destined to ascend the vaudeville ladder. And she has dance personality, a separate and distinct entity.

Loew's was getting the business of the town the first part of the week, notwithstanding the sizzling weather. The program was engaging, holding most of the elements that please the popular clientele. Dolce Sisters occupied the premier position.

Bicknell, with clay modelling, opened. He ran true to the usual form, ven with Uncle Sam to close. Bicknell could do something with his

## AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 6093

BOOKING 12 WEEKS

New York, Philadelphia, Washington, Baltimore  
and intermediate towns

### THE ORPHEUM CIRCUIT

MARTIN BECK,  
President.

MORT H. SINGER  
General Manager.

CHARLES E. BRAY

General Western Representative

FRANK W. VINCENT,

GEORGE A. GOTTLIEB,

Managers' Booking Dept.

FLOYD B. SCOTT,

Publicity and Promotion.

BENJ. B. KAHANE,

Sec'y. Treas., and Counsel.

S. LAZ LANSBURGH,

Associate Counsel

JOHN POLLOCK,

Press Department

O. R. McMAHON,

Manager Auditing Department.

GENERAL OFFICES,

PALACE THEATRE BUILDING, NEW YORK CITY

incidental music which is colorless. Fox and Vindetta did not mean much. They look like a couple of youngsters just getting started. The girl holds most. The pair dance better than they sing. Fox and Vindetta are not impressive.

Arthur Devoy and Co. projected a domestic playlet in which the parents of the boy patch up the difficulties about to separate him from his young wife. The idea and playing would not hit the pretentious place but the masses eat up provender of the sort avidly. Devoy and associates won all the honors at Loew's.

Goode and Scott, new to the black-face arena, mislaid at the start by stamping themselves ready listeners with a willing ear to everybody toward the close, though when they inserted a tough dance with a negro angle evident they received vociferous recognition.

Dolce Sisters closed in their moment that has now become familiar. The girls are permitting themselves to retrogress by not keeping abreast of the times. The numbers used are leaden and might be supplanted with something livelier. Their pianist came in for the largest share of applause. The regulars were back in line at the Palace Tuesday after a moderate

opening Monday, the house holding its customary capacity. The bill held enough entertainment to please without creating a stir.

Elaine Sisters and Hurd started proceedings in mild manner. The girls are immature as to singing and dancing, while Hurd ranks as just an apt pianist. The returns were meagre.

Jean Middleton achieved the honors because of her neat appearance and proficiency in violin. Pearl's Gypsy Revue produced a Yiddish revue, and though wearing gypsy trappings went right after the Russian stuff as if fur trimmed.

Mullen and Francis looked all set at first but grew colder as they went along because of sticking to the accepted comedy. Their final score was not large.

Madame Burnell's electrical endeavor begot the usual laughter with the same ludicrous plural augmenting the act materially. The announcer might assume a more animated attitude and every attempt should be made to fill the chairs with subjects. Tuesday night but two were used, giving the stage a vacant appearance. open. Manager Frank McGettigan is again in charge. The fall and winter

### SONG HITS FOR THE COMING SEASON "I WANT TO BE LOVED LIKE A BABY"

(Snappy Waltz)—This "Baby" is Growing Bigger and Bigger

### "THE SWEETEST ROSE OF ALL"

The Rose of Rose Songs—One-Step Sensation  
Professional copies now ready. Dance orchestration of 14 parts and piano, 10c

WRITE OR CALL

AMERICAN MUSIC PUB. CO.

Broadway Central Bldg. 51st St. and Broadway, New York

### The GEO. H. WEBSTER VAUDEVILLE CIRCUIT

301-303 Hulet Block  
MINNEAPOLIS, MINN.  
Consecutive Routes for Standard Acts  
PLAY OR PLAY CONTRACTS

### PORTLAND, ORE.

HEILIG — "The Famous Mrs. Fair."  
BAKER — Baker Stock, in "Nightie Night."  
Lyric—Lyric Musical, in "Here and There."  
ORPHEUM—Francis X. Brashman and Beverley Bayne headlined.  
PICTURES—Liberty, "The Sign on the Door."  
COLUMBIA—"The O'd Nest."  
RIVOLI—"Mother o' Mine."  
MAJESTIC — "For Those We Love."  
PEOPLES—"Behind Masks."

### EDWARD GROPPER, Inc. THEATRICAL WARDROBE TRUNKS

HOTEL NORMANDIE BLDG.,  
S. E. Corner 28th & B'way, N. Y. City  
PHONE: FITZROY 3448

### STAR—"The Girl in the Taxi."

Portland's Broadway now shows the signs of a complete revival of interest in the theatres, for the Orpheum opened to good business, as the last of the regular houses to re-

### JAMES MADISON says

I am a democratic author and equally at home whether writing monologues, sidewalk acts, parodies, songs, sketches, musical comedies, burlesque shows, scenarios, movie titles, etc. 1493 Broadway, New York  
Madison's New Budget, No. 15, \$1.

season at the Heilig starts Sept. 15, with "The Famous Mrs. Fair."

### PITTSBURGH

By COLEMAN HARRISON

Reports on the opening week of the season here indicate a goodly patronage at most of the houses. Managers at the legit houses can feel gratified at good bookings in the early dates, which are after all the one stimulating factor at the box office for these turbulent times.

O'Brien's Minstrels is drawing well at the Nixon. "Rollo's Wild Out" next.

### On 34th Street

### A. RATKOWSKY

Inc.

The Old-Fashioned  
Furriers

### FURS

Advanced Models

Coates, Stoles, Scarfs and Novelty Fur Pieces that are the very latest fashions. All are offered at the price you would have to pay wholesale. We manufacture our own models and abolish the wholesale and retail profit.

Special Discount to the Profession  
Furs Stored, Repaired and Remodeled

## MINERS MAKE-UP

Est. Henry C. Miner, Inc.

## BUMPUS & LEWIS

SCENIC STUDIOS

245 W. 46th St., N. Y.

Bryant 2695

## DROP CURTAINS FOR SALE AND RENT

SOME OF THE ACTS WE HAVE EQUIPPED WITH SCENERY; SKELLY AND HEIT REVUE, "FORTUNE QUEEN"  
CANTOR & YATES PRODUCTIONS  
IN VELVET, SILK, SATEENS AND OTHER MATERIALS





**B. B. & B.**  
Professional  
Trunks.  
Prices Reduced  
**B. B. & B. TRUNK CO.**  
Pittsburgh, Pa.  
Ohio & Sandusky Sts.  
Send for Catalog

## NEW YORK THEATRES

**MARK STRAND**  
"A National Institution"  
BROADWAY at 47th St.  
Direction, Joseph Plunkett  
A Program consisting of  
SUPER-EXCELLENT  
**PHOTOPLAYS**  
and MUSICAL FEATURE OF NOTE

**GAITY** Broadway, 46 St. Eves. at 8:30.  
Matinee Wed. and Sat. 2:30.

JOHN GOLDEN Presents

**"THE WHEEL"**  
A New Play by Winchell Smith

—AND—  
**LITTLE** West 41 Street. Eves. at 8:30.  
Matinee Wed. and Sat. 2:30.

**The 1st YEAR**

By FRANK CRAVEN  
Staged by WINCHELL SMITH

**LYCEUM** West 45th St. Eves. 8:30  
Mat. Thurs. and Sat. 2:30

DAVID BELASCO Presents

**FRANCIS STARR** in  
**THE EASIEST WAY**

By EUGENE WALTER

New York picture interests are looking over properties in Pulaski with a view to establishing a new theatre there. An offer has been made for a three-story block owned by C. E. Plummer.

Wilmer & Vincent of Utica have placed John F. Maloy, former Utica house manager, in charge of their Harrisburg, Pa., interests, which include the Orpheum, the Rialto, the Colonial and the Hippodrome.

May Robson's company was up against it in opening the Ithaca date at the Lyceum. The troupe's baggage

**COVERS FOR ORCHESTRATIONS**  
AND LEATHER BRIEF CASES

**ART BOOKBINDING CO.**  
119 WEST 42d STREET  
NEW YORK CITY

## ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Seats are going very full; arrange early. Foreign Money, bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 0130-0137

### ANNOUNCEMENT

We beg to inform our friends in the profession that we have opened a Branch Store at 1664 Broadway, between 51st and 52nd Streets, the heart of the theatrical centre, where we are ready to serve and please you in the same manner as we have in the past.

SAMUEL NATHANS

**IMPORTANT NEWS! PRICES REDUCED!**

**PROFESSIONAL WARDROBES H&M THEATRICAL TRUNKS**

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS  
CAN NOW BE BOUGHT IN N. Y. CITY  
**\$55 to \$90**

MAIL ORDERS FILLED F. O. B. NEW YORK CITY

USED TRUNKS AND SHOP-BORN SAMPLES

**EVERY MAKE EVERY STYLE**  
Hartman, Indestructo, Belber  
Taylor, Oshkosh, Murphy,  
Neverbreak, Central, Bal

**SAMUEL NATHANS**

SOLE AGENT FOR H & M TRUNKS IN THE EAST

Phone 620 531 7th Ave., New York S. E. Cor

Fitz Roy 39th Street

Times Square 1664 Broadway Between

Section 51st & 52nd Sts.

Old Trunks Taken in Exchange or Repaired

and scenery failed to arrive, but the show was put on regardless.

James Hudson of Elmira, known professionally as James Arnold, opens his musical comedy skit, "Ketching Up" at the Family Theatre, Shamokin, Pa., Sept. 19. His company will include Lee Parks, Emily Smiley, Dave Rogers, Harry Wilgus, Wallie Wallingford, Harry Springer, Fred Stiles and Anita, the zany violinist.

### ST. PAUL

By ARTHUR G. SHEEKMAN

METROPOLITAN—"Uncle Tom's Cabin," Stetson's production, and parade. Prices, \$1 top.

LIBERTY—"Burlesque"—Monte Carlo Girls.

CAPITOL—Film—"The Conquest of Canaan."

NEW GARRICK—"The Old Nest."

Cool weather early in the week made the managers optimistic. Business in St. Paul is good at this time.

The state fair, always a signal for a week of prosperity to theatres and hotels, fell far below expectations this year. Business at the shows was little better than usual last week. The total attendance at the fair, considered the county's greatest annual state exposition, was 425,000.

"Aphrodite" at Metropolitan, Sept. 25.

"Cartoonigrams, Inc." an excellent animated cartoon news serial, had its first showing in St. Paul this week at the New Astor. This picture burlesques topics of the day, presenting them in newspaper style. It is the work of St. Paul newspaper men, William F. Keefe, John Paul Keefe, Addison Lewis, and Bart Foss. Bart Foss, the cartoonist, formerly with the Daily News, now is of the Raths, Mills & Bel studios.

### TORONTO

Shea's—Vaudeville.

Loew's—Vaudeville and feature film.

Pantages—Vaudeville.

Royal Alexandra—"Afgar" to capacity.

Princess—May Robson in "It Pays to Smile," to good business. Followed by Marie Lohr in repertoire to big advance booking.

Fair week here didn't help the hotels as most of the visitors came only for the day.

Paramount has started a beauty contest for Canada.

The Canadian National Exposition

### "Tew Funey Buoy"

**PAUL MOHER**

AND

**HARRY ELDRIDGE**

in "I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

closed Saturday night with a record attendance of 1,242,000 for the two weeks, an increase of \$9,500 over 1920. The fair was successful in every respect, even the weather favoring the management, as it only rained two hours in two weeks. A peculiar incident in connection with the vast attendance was that no hotel was crowded and no cots were requisitioned.

Billy K. Wells, producer, spent a week here overlooking several of Blutch Cooper's shows put on by him.

Intense heat marked the opening of the regular season, but did not hurt business to any great extent. Heat wave still continues.

Alice Delysia, featured with "Afgar," suffered all week with a bad cold which affected her singing voice.

A tired lot of burlesquers passed through here Sunday, arriving at 6:15 and leaving at 7:15, arriving in Buffalo at 10:50 p. m., having traveled in a day coach from 9:15 a. m. This was the first company to make the long jump, and were Dan Dody's "Sugar Plums," in charge of Charlie Falke.

Over 30,000 people inspected the French Government's exhibition train at the fair.

Carlton West, Toronto representative of Jerome H. Remick & Co. and manager of the Song Shop here, is in New York on business.

With ten years passed since the death of Mary Jane Letitia Campbell, known professionally as "Dolly Varden," a colored lady, weighing 680 pounds, there has been no trace found of her son, Oscar Campbell, to whom she left her estate. The executors surviving claim the estate in an action in court last week.

### VANCOUVER B. C.

Following the close of a summer season which lagged fearfully from the box office standpoint during the final spasms, the new season appears to have opened propitiously for theatres in this, the farthest west Canadian metropolis. Aug. 22 the Empress Stock, headed by Ray B. Collins and Charles Royal, reopened with big business and has continued.

Bushman and Bayne opened the Orpheum as the first of the crop of picture stars to visit the coast in person this year. Business was at high tide all week and Carlyle Blackwell is due here week of Sept. 12. Although Pantages has been open the full year around it is announced that Charlie Murray, another film star, will hold forth at the local Pan house this week.

'Barney Groves, at one time connected with the Walker, Winnipeg, and has an interest even yet in theatres of Regina and Saskatoon, became "itchy" to get in again, after coming here and buying a \$25,000 home and having "retired" has opened the Royal with a company from Los Angeles known as "The Midnight Follies." He has placed a clever girl show in this house and is playing to good business.

It is not expected that Pantages

**WARDROBE PROP.**  
**TRUNKS, \$10.00**

Big Bargains. Have been used, also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$20 and \$25. A few extra large Property Trunks. Also old Taylor and Bal Trunks. 26 West 31st Street, Between Broadway and 5th Ave., New York City.



**H. HICKS & SON**

675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing



**LAURIE ORDWAY**

IRENE FISHER, At Piano

will reopen his house at Victoria, just a few miles away from here across the Gulf of Georgia.

While Vancouver, like the rest of the world has been suffering from depression, the opening of the theatre season with such stars as Marie Lohr, Lawrence D'Orsay at the Avenue in the near future with Lady Forbes Robertson, as well, interest is on a par with the business reflected from the various box offices. Vancouver is a metropolitan city but nevertheless is partial to these British productions and British actors. American shows can always get a good attendance if they keep the flag out of the theatre.

### WASHINGTON

By HARDIE MEAKIN

The sudden booking of Ina Claire in "Bluebeard's Eighth Wife" for the last three days of this week (Sept. 15-17) has caused considerable interest at the box office of the Garrick. Miss Claire is a Washington girl, which, coupled with the stories preceding the play, would indicate the date will be very profitable.

Another performance, an opening one, causing interest is that of the appearance of Vivienne Segal in "A Wise Child," a new Charles Dillingham production by Rida Johnson Young in which Miss Segal does not utilize her splendid voice. The supporting cast includes Robert McWade, Douglas Stebbins, Charles Abbe, William Ingersoll, Ethel Wilson, Wright Kramer, Dorothy Leeds, B. N. Lewis and Walter Regan.

Sousa and His Band appears at the National October 4.

Chic Sales and Josephine Victor are sharing top billing at Keith's this week.

"The Four Horsemen" is continuing to attract at Poli's for a third week, the last. The "Greenwich Village Follies of 1920" is underliner for next week while Rooney and Bent in "Love Birds" week of Sept. 25. The Rooney-Bent piece had its first showing here at the same theatre last season.

The Cosmos vaudeville is Saxie Holdsworth, Gipsy Bell and Harmony Hounds; Paul and Walter Levarre; Arthur and Leah Bell; Lewis and Thornton; Austin and Allen; The Harkers.

The vaudeville at Strand; Chalfonte Sisters; Kennedy and Nelson; Willie Smith; Lane and Freeman; Rawles and Kaufman; film.

Gaiety—Jack Singer show. Capitol—"Hurly Burly." Rialto—Film, "Mother O' Mine."

Established 1895  
**MURENA BROS.**  
FRENCH and  
SHORT VAMP  
Novelty FOOTWEAR  
Also Baby French Heels  
778 6th Ave., New York  
Bet. 44th & 45th St.

**JAMES MARSONE**  
and  
**EMILY MAPLE**  
Presenting

**"HOW IT WORKED"**  
(Comedy Sketch)  
Dialogue Copyrighted  
Comedy Songs Copyrighted  
**EVERY LINE A LAUGH.**  
Comedy Without Vulgarity  
**CONTINUOUS ACTION.**  
NO DRUGS.  
Permanent Address: Variety, N. Y.

## At Home

**Rawson**  
AND  
**Clare**  
**Oswald**  
**Auburndale, L. I.**



**JIMMY ROSEN**

and Co. assisted by

TRIXIE WARREN

In "CALL ME PAPA"

**SCANLON, DENNO BROS**  
and **SCANLON**

Old Ideas Renewed  
Introducing Their Own Original Waits  
Quadrille  
Touring Orpheum and Keith Circuits  
Direction **AARON KESSLER** and  
**ED. RESNICK**

Palace—"Passing Through."  
Columbia—"Affairs of Anatol."  
Metropolitan—"The Old Nest."

Douglas Maclean appearing in person in conjunction with the showing of his latest picture "Passing Through" at the Palace is attracting splendid business. Maclean is a Washington boy, his father being for many years pastor of a local church.

Mrs. Charles E. Wagner, wife of the former publicity man of the Shubert-Garrick and who is now doing like work for a newly formed exhibitors' association here, is recovering from a recent automobile accident in which she was seriously injured.



jured. While riding with Mr. Wagner on one of the Maryland roads their machine skidded and turned over. Mr. Wagner was not injured but his wife had one of the large muscles in her left limb severely cut.

W. T. Fleming is remaining as treasurer of the Garrick under the new regime instituted by L. Stoddard Taylor, the new house manager transferred there from the Belasco.

The city fathers of Frederick, a small town in Maryland, may place a ban on the travelling carnival. The consideration of the enactment of an ordinance to forbid their showing is



being given consideration. Cumberland, Hagerstown and other small cities near Frederick, have already banned the appearance of carnivals in their confines.

Robert Long, manager of Rialto left Sunday for his interrupted vacation. During August he and Mrs. Long were in New York when Mr. Moore called him back to superintend the installation of the new balcony in the Rialto.

Nothing definite in the way of a settlement has yet been reached between the managers, stage hands and operators of the theatres here. The matter has been referred to the Department of Labor and while under discussion the men are continuing under their old contracts.

**Nat Lewis**  
THEATRICAL OUTFITTERS  
1000 Broadway New York City

## PRODUCERS — ARTISTS — THEATRES

IF YOU WANT—Cleverly Designed Settings—Highest Quality Work—Reasonable Prices—SEE US  
You are assured of Drop Curtains and Stage Settings of the "BETTER KIND" in dealing with us.  
**NOVELTY SCENIC STUDIOS** BRYANT 6517 **220 West 46th St., New York**



# NEWS OF THE FILMS

The National Board of Review has compiled a list of nearly 1,000 (954 to be exact) educational film subjects made in America and designed for the use of schools. This list is not complete, the Board notes, and the subjects are arranged for classroom purposes but for release in the theatres. "Many of them lack the proper organization of the material used," says an accompanying comment, "and fail to exclude subjects which are extraneous and confusing. They simply blaze the way into regions which require more careful study."

Several big films booked at the Grand, Albany, were cancelled by Manager Joseph P. Wallace when the house resumed its vaudeville policy this week. The Grand showed "The Four Horsemen of the Apocalypse" last week, and had closed contracts for two Fox specials when it was decided to return to vaudeville. The Grand was closed this summer for the first time since it was built ten years ago.

Ground will be broken shortly for a \$50,000 theatre in Hudson Falls, N. Y. Shearer and Buettner, of the Cohoes Amusement Co., will put up \$30,000 of the money; the remainder has been raised by stock subscription, many residents of the village holding shares in the company organized to promote the project. De Witt Mott, of Cohoes, who recently filed a petition in bankruptcy, originally backed

the venture, but he withdrew some time ago.

Saying he was May Allison's husband and had married her secretly in Santa Anna in November, 1910, a man giving the name of William Stevenson was arrested Sept. 11. He was also charged with being a drug addict. W. E. and Maude Latham were registered as witnesses to the marriage ceremony. She is Miss Allison's sister.

William A. Clark, who for the past year has had charge of the publicity department for First National, at Cincinnati, is now in charge of the press work for Hope Hampton Productions. R. E. Ball, his predecessor with Miss Hampton, has been moved over to the production end of the business.

The policemen of New Jersey, in convention assembled, have passed resolutions asking picture directors to stop kidding policemen.

"Dream Street," "Way Down East," and "The Old Nest" are included in the films booked at the Mark Strand, Albany, by Manager Uly S. Hill, for this month.

Harry Beaumont, Metro director, has cast Gaston Glass for the leading man's part in "Glass Houses," in which Viola Dana will make her next stellar appearance.

## JUNGLE ADVENTURES

A picture of jungle life in the main, taken by Martin Johnson, with the captions stating Mr. and Mrs. Johnson invaded the innermost regions of unexplored Borneo, taking several months and many pictures. Mrs. Johnson in the pictures is heavily featured, and deserved to be if she underwent all the trials of the trip.

Opening views are of the preparations for the start, with following scenes up the inland rivers of upper Borneo, into the jungle, and back again. A caravan of native boat-men was the mode of transportation with much of the footage devoted to it, its composition, travel and camping place.

The actual jungle scenes are somewhat meagre for the length of the film. Three elephants are displayed, plenty of monkeys and an ape or two. One of the latter is shown sitting from tree to limb.

More is made of the picture in the lobby than on the screen. Outside the billing lean toward "jungle" and wild beasts. It may attract considerable through that. It's an Exceptional Film Co. product and creates a natural interest without sufficient of the natural history in its wild state, evident.

Spec.

## FOOTFALLS

Hiram Scudder.....Tyrone Power  
Tommy, his son.....Tom Douglas  
Peggy Hawthorne.....Estelle Taylor  
Alec Campbell.....Gladden James

A great special shown for the first time Sept. 8 at the Park by Fox. Its unusual quality, its exceptional value as artistry rests squarely on the story by Wilbur Daniel Steele, one of America's elects in the fiction field, but the producer deserves credit for allowing Director Charles J. Brabin to stick to the original conception and end it all unhappily. This gives it the cumulative power of Greek tragedy, but what is its market value? Probably it will surprise the wise ones for the public is tired of the conventional and wants the new, the real, the moving.

The public will get it here. The cobbler Hiram is blind, and when his only son, urged by the young girl he wants to marry, announces he must go into the world and make a fortune, the father is opposed. He cannot bear the thought of separation. Meanwhile the girl, to pique Tommy, flirts with Alec Campbell, but refuses to elope with him when he is about to make off with the payroll. Before he can get away with it, Tommy and he fight. The cobbler seeks to interfere, is shoved through the balcony and breaks his leg. Upstairs the house catches fire and an escaping figure, whose face you do not see, but whose clothes are Tommy's, seeks to get by the cobbler. In the end he does, but leaves the money behind.

The cobbler waits meekly while the villagers mock him because he is so sure he can identify the murderer by his footsteps. And in the end he does. The man comes back, is caught by the cobbler and proves to be Alec. Tommy's body having been burned up in the fire.

Here was a real series of climaxes and close, intelligent cutting accentuate them. Perhaps the picture's fault is in overacting permitted by the director, young Tom Douglas being least guilty in this respect. Mr. Power strikes magnificent attitude, but is always too reminiscent of the speaking stage for the best effects. You are too conscious he is an actor, though an able one. Estelle Taylor never seemed girlish enough, and in

her presentation of ideas there was frequently evident the command of the director rather than that naturalness which is so compelling.

Good use for emotional purposes was made of a dog, who went to summon help during the fight, which Mr. Brabin got a lot from, while exterior, interiors, lightings and detail were all satisfactory. George W. Lane's photography was of the A1 variety.

Lead.

## CAMILLE

Camille.....Nazimova  
Armand Duval.....Rudolph Valentino  
Armand De Varville.....Arthur Hoyt  
Gaston.....Zeffie Tilbury  
Duke.....Edward Connelly  
Nichette.....Ruth Miller  
Olimpe.....Consigne Flowermont  
Nanine.....Mrs. Oliver  
Monsieur Duval.....William Orlamond

The long-awaited production of Nazimova in "Camille" has arrived and it proves to be a modernized version of the story of "The Lady With the Camellias," which fact is welcome for the major part but not so felicitous as the conclusive parts of the Dumas film contribution are reached. For wonder of wonders, the director, in this instance Ray Smallwood, has entirely omitted the scene of Armand at the bedside of his beloved as she breathes her last. Perhaps this big moment was eliminated in the thought the picture fans, if unable to witness a happy ending, wanted one as happy as possible under the circumstances. Nothing could be further from the facts, if this observer has sensed audience demands correctly. People have come to associate "Camille" with its final boudoir incident in which Armand must of necessity be a central character. In the Metro screen document Marguerite Gautier passes away with only Gaston and Nichette present. Here indeed was a most misconception!

Before and throughout the unfolding of the picture Nazimova had disclosed the finest acting with which the silver sheet has been graced. Those who were chary of her adaptability for the role sat in mute stupefaction as she totally immersed her own distinct personality into that of the famed heroine. Instead of the sinuous, clinging Nazimova, she appeared an actress almost new-born for the part. Her hair had been especially bobbed to aid in a chic, Frenchy aspect, her garments had been cut to give the appearance of diminutiveness, her mannerisms and facial play, in repose and when animated, were ever and anon as French as France itself. Her conception, too, approximated the niceties of delineation with marvelous finesse. And those eyes of Nazimova, as only she can use them, expressed first the wise, keen roguishness of the demi-monde, later the gleam of love-contentment when her adoration seems sure and secure, and finally anguish and bitter disappointment as the utter dregs of despair suffuse her and diminish her stoicism.

In the gambling scene she reaches what may perhaps be termed the apex of her characterization. Snubbed by the father of Armand to give him up, she has returned again to become the mistress of the Count de Varville. She encounters her lover as he has lost faith in her. Armand taunts her about her monetary affection, finally flinging a mass of bank notes in her face while stridently beseeching the crowd to note carefully the woman whose love was veered by gold. Into her countenance comes the play of almost every emotion and when she ultimately faints, the scene

of abject pity, the thought occurs and recurs the acme of histrionic art has been reached. The end when poverty impends and her vitality is shattered brings regret commingled with pity. Her coughing remains a veracious incident but it is never disconcerting. It merely aids in the fidelity.

The surrounding company is excellent. Zeffie Tilbury, favorite of old, adds lustre to the part of Prudence. An impressive characterization is that of Duval, pere. But second to the star is the Armand of Rudolph Valentino. There are many opportunities for obtrusiveness in the role, but he keeps it correct to the minutest detail. And he looks Armand as no one else has in the past. It will do much to enhance his reputation. "Camille" will, it is safe to assume, attain wide popularity, holding as it does all the elements of success augmented by the mastery and superb artistry of Nazimova, transcending in her Marguerite Gautier many of the great roles of dramatic and screen history. Samuel.

## 3 MUSKETEERS

Queen Anne of France.....Dorothy Dalton  
Midi Winters.....Louise Glaum  
Richelieu.....Walt Whitman  
D'Artagnan.....Orrin Johnson

The Alexander Film Corp., which holds a contract for the distribution of re-issued Triangle Pictures, took over the Manhattan opera house on a rental basis for two weeks, pending the opening of the San Carlo Opera Co., and began Monday night the exhibition of a five-reeler now entitled "The Three Musketeers," a new print of a production released in 1916 under the title "D'Artagnan," founded on the Dumas novel. Orrin Johnson is featured as the fiery Gascon hero and in the same cast are Dorothy Dalton and Louise Glaum.

The Alexander company is exploiting its picture to take advantage of popular interest in the story aroused by the showing of the Douglas Fairbanks screening of the same Dumas original, current at the Lyric, and apparently the Manhattan opera house engagement is designed to give it the prestige of a big "New York run."

The presentation is ambitious. Music is supplied by the former Rialto Symphony Orchestra of 50 musicians and this is featured in the billing.

Monday night, the opening, an invited audience was present, filled out by admitting pretty much anyone who applied, a crowd with a great many youngsters from the west side neighborhood, conspicuously lacking in "class" although attentive and orderly.

The picture is a first class production in all respects, although probably, inferior to the Fairbanks in point of elaborate spectacular effects. But the romance, the action and the picturesqueness of the original story are skilfully capitalized. As to excellence of cast, in acting and in name value, the Triangle company might be said to have edge on the

Fairbanks aggregation, with the exception, of course, of the star part. Dorothy Dalton and Louise Glaum have attained to stardom since 1916 and their advertising strength is considerable at this time.

The story version follows pretty closely the scheme used in the E. I. Sothern and other stage adaptations. It is compactly written and has a wealth of action. Besides which it is an altogether adequate recital of the novel. It details very elaborately the wild ride from Paris to the coast, with a dozen combats with the Cardinal's spies on the way; D'Artagnan's arrival in London and interview with Buckingham; the battle of wits with Milady; the return to France by ship, including the momentary defeat by Rochefort; the escape by swimming and the closing episode at the Royal ball where the diamonds are presented in time for the King's inspection and the Cardinal's defeat. All this is done in a well-knit narrative without surplage and with a wealth of hard riding and frequent interludes of sword play.

There can be no question of the quality of the production, the objection of United Artists which is contesting the exploitation of the re-issue is that it is "unfair competition" and an appeal has been made to the Federal Trade Commission to interfere.

The whole question seems to hinge upon fair or unfair business practice in exhibiting the film without the announcement that it is a re-issue and not a new production. The Trade Commission has put out the ruling that the showing of an old picture in such a way as to make it appear a new one, constitutes "unfair practice." The ruling, as made public late in 1918, calls for the plain announcement in billing that a revived picture is a re-issue. This pronouncement has been disregarded in this instance except for the program listing as follows:

"The Alexander Film Corp. presents Feature: 'The Three Musketeers'."

Formerly titled "D'Artagnan" A Thos. H. Ince Production—featuring Dorothy Dalton, Orrin Johnson and Louise Glaum.

Except for the line "formerly titled 'D'Artagnan'" there is nothing to indicate that the picture is not an entirely new production. However, failure to follow the Trade Commission's dictum covering re-issue is not confined to this instance. It has been pretty well disregarded in the trade from the beginning.

During the evening Monday an unidentified speaker appeared on the stage of the Opera house at intermission and told the audience that "This orchestra, which made the Rialto theatre famous, is being prevented from making a living and is being locked out, by certain forces at work in your city," and begged that his hearers pass the word along that "it is a good orchestra." The speaker did not go into the facts of the trouble, merely touching on the "certain forces at work in your city."

The facts are that the Rialto organization is involved in the musical

union's factional dispute. The musicians were members of the Insurgent Local No. 310, which is still locked out, while the new Local No. 802, made up of the conservatives, is back at work. As soon as old 310 contracts expire, it is expected the 310 members will enroll in No. 802. Rush.

## OUT OF THE DEPTHS

The Pioneer Exchange is releasing this Art-O-Graph production with Violet Mersereau and Edmund Cobb featured. Otis B. Thayer did the directing. The story is of a Western nature and full of the dramatic features screened to appeal to a certain class of picture audiences. The tale centres around Chuckie Knowles (Violet Mersereau), daughter of a Western ranch owner. The theme involves the irrigating of the desert lands.

Two young engineers tackle the job. Both are attracted by the girl. One endeavors to do away with his co-worker to get her. This plan is frustrated and later it develops that the one plotted against is the girl's long lost brother. That makes it easier and brings about the inevitable happy ending.

There is a great abundance of atmosphere in this production. It is largely made up of exteriors, most of which scenery are worth while. There has been no great outlay for production on this account. The cast in support of Miss Mersereau has been carefully selected and is largely made up of types. She possesses a winsomeness that is appealing, her work proving the picture's strongest asset. A good Western picture that can be sold at a price for small houses.

## WHEN DESTINY WILLS

Typical western melodrama produced by Redwood Pictures with Grace Davison starred. Story credited to A. L. Brunton and A. Rotheim. R. C. Baker directed.

Girl and man she loves are caught in a storm, taking refuge in a cabin. The inevitable, with the man losing trace of the girl who feels he has deserted her. She becomes poverty stricken and tries to earn a living in a factory for herself and child, but is discharged, attempts suicide, is rescued and befriended by a rich lumberman. She marries him and makes her home in the west. He dies leaving her his sole heir.

The child's father is also in the lumber business and comes in contact with her when a big deal is pulled off. This brings about an explanation and the customary ending.

One of the cheapest. Story is told largely by captions. The continuity without the captions would have meant nothing.

A series of melodramatic effects, handled crudely. The casting displays cheapness with the entire production of inferior grade.

A very cheap rental must have been the bait to bring this into Loew's Circle as half of a double feature bill.

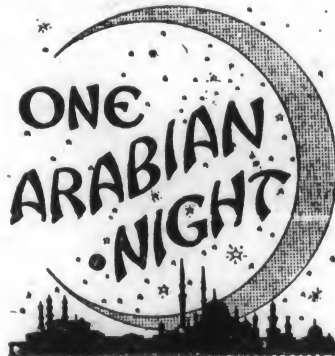


# As Big As It Is—

It will go direct to exhibitors!

It will NOT be held up for runs in legitimate houses, and handed out as skimmed milk to exhibitors!

Pola Negri  
in



The Cream Off of Big Pictures  
for Exhibitors —

That's the First National policy—  
and that's another reason why

There'll be a Franchise everywhere

# INSIDE STUFF

ON PICTURES

The tide has changed in the picture business, according to reports from the exchanges throughout the country. While the conditions have been improving for a month or more the "buying strike" on the part of exhibitors was entirely lifted Labor Day (Sept. 5) and those holding back are now scrambling for product. Most of the "old line" distributing organizations have not been pressing exhibitors to buy during the summer, knowing it was not the psychological time to get prices for their pictures, with the certainty that with the opening of the season the market would be in a healthier condition. A middle-west exchange manager for one distributing concern made no effort to contract for exhibition since last spring and this week wired his home office he had closed contracts aggregating more rentals for the fall than had been the case since last January. A return to normalcy is confidently predicted on all sides.

"To him that hath shall be given." A burglar who attempted to break into the wine cellar of Adolph Zukor's country home at New City, N. Y., while the film man was abroad, was killed by the discharge of a gun went off automatically with the prying open of the cellar doors. Examination showed that 16 cases of "hootch" had disappeared and a claim for reimbursement was filed with the burglary insurance company. This week Zukor received a check for \$4,000 to repay him for the loss. This is at the rate of \$250 a case.

By an odd coincidence the representatives of Douglas Fairbanks, Charlie Chaplin and John Barrymore, unknown to each other, have been endeavoring to find who owns the rights to the late Richard Mansfield's play "Beau Brummell." It is understood each of the three stars is anxious to make a film version of the piece. Several of the film brokers have been commissioned to get a price on it, but no one seems to know with whom to take up the matter. For their information it can be stated the rights are still vested in the estate of the late actor-manager. His executor is his widow, who is now abroad.

A money panic seems to be on among the legit. With the summer over and Labor Day arriving, bad checks and protested notes became so abundant among legit managers and producers that quite some real alarm was felt. Early this week came several stories of default in financial obligations. The names linked to these stories were by no means the small ones of the legit field and there was uneasiness expressed over the final outcome, although it was said by the stronger men financially of the group that the weaker defaulting ones would take care of their payments within a few days. The makers of bad checks were as big surprises. Two or three instances were checks given for payment of rented theatres.

No official confirmation of the appointment of Elek J. Ludvigh as successor to H. E. H. Connick as chairman of the finance committee for Famous Players-Lasky was not forthcoming up to the middle of the current week.

It is generally conceded Ludvigh will be given the title, but he is averse to handling much of the minor details, as such a routine would take up too much of his time. This being so it now looks as if there will be an additional selection—that of an assistant chairman, working under Ludvigh.

One of the most prominent and incidentally one of the richest of the producers living in Hollywood has shown the most marked disinclination to bring his wife even into remote contact with the social life out there. He has a handsome home, rich but quiet, decorated in the best of taste. There his wife lives with him. No actor has ever been invited to the house and very few of the men with whom this producer is associated in business and none of the women. His wife, he insists, shall dress in the quietest fashion. She wears long gowns, high in the neck. The whole idea in her method of attire is to touch the opposite pole from that the rage in Hollywood. The children are brought up in like fashion. In fact, the producer's aloofness has caused no end of comment.

Tragedy of a kind seems to lurk in the very atmosphere of the coast. Talk in literary circles now concerns a brilliant novelist and an equally brilliant editor. Both have left their wives. Both are rapidly drifting, with "parties" that sap their vitality and the like effect of the climate into but shadows of their former selves.

The trip to Europe suddenly announced by Douglas Fairbanks and Mary Pickford is to establish a residence in Paris for personal reasons. Their present home is Pickfair, Los Angeles.

## CANTOR REVIEWS

(Continued from page 3)

Palace in Chicago is like Monday matinee at the Palace in New York, all the publishers are represented in the audience; there is always a lot of applause from that source. A music publisher loves an act that sings restricted songs, just like Ford likes Rabi White.

Monday matinee the restricted songs that are set uses and better be good. Cecil McCullough used all but one restricted song. He stopped the show. His telephone monolog is a classic. Way he keeps out of shows is what puzzles me. The booking office must have been asleep.

The No. 2 act, the two Rozellas, uses a big shawl throughout their act, and No. 4 were Lyons and Yocco with a harp too. There is no one who plays a harp like George Lyons; still a harp is a harp.

When Lyons and Yocco sang, as those two vaudeville veterans can sing, we were with them to a man.

W. C. Fields' comedy gem, entitled "The Flivverman," was a scream from start to finish. Jim Harkins, as Mr. Flivverman, looked like one of Rube Goldberg's cartoons.

Martha Pryor cleaned up. If this girl had her routine changed about a bit, she could have stayed on for an hour. More songs like "I've Got the Joya" and Martha Pryor will be a vaudeville headliner soon. How she does a rag song! Oh boy! Miss Pryor, you open your act with a rag song, one of those blue things? The wariest lines imaginable are in the Grace Wilbur-Martha Marx field sketch. How this audience ate it up. Martha looked as beautiful as ever, and Grace Wilbur made many

a girl's heart beat faster this afternoon. Wm. Barwald, who plays the judge, is a very capable actor and gets everything out of his part that can be gotten out of it.

The next to closing spot was allotted to Kellam and O'Dare. Every move of the comedians is a sure laugh. The little girl in the act, Miss O'Dare, I think, is an excellent foil. It won't be long before that bird is with a show, believe me. Where are these production managers hiding these days?

Bert Melrose closed the show and did well considering that half of the house was gone when Kellam and O'Dare left the stage. Peggy Bremen and Brother opened the show with an act that called for shimmying ladders, a novel opening act.

Now I'm through, and may Sime have mercy on my review.

Eddie Cantor.

## NEW FILM RECORD BRINGS HIGH GROSS

A new record in picture exhibition is being made in New York this week with the showing of "The Affairs of Anatol" simultaneously at the Rialto and Rivoli. Both houses exceeded all previous receipts Sunday and Monday with every indication it would continue throughout the week.

Sunday the Rialto played to \$7,000 on the day with the Rivoli, slightly smaller, doing near \$7,100. Monday, with the matinee prices prevailing during the day the houses went over \$4,000 each.

## SOCIETY LEADERS

(Continued From Page 1)

ent moment how far this thing will reach, what depths it will dredge or what its outcome will be. While what has been is thus held in suspension, what is to be I think you will find getting cranked up for a start."

In this connection Ford's plans are less important than those of the people said to be interested with Mr. Connick. The Detroit motor car manufacturer in planning the presentation of pictures has educational propaganda mainly in mind. These educational pictures, it is understood, he will make himself, and by using town halls, tents and such like jitney show places be able to present his program at a nickel or 10 cents, filling in with features bought from regular exchanges.

The other program is more ambitious. A Mrs. McFarland, a sister of the actor, Charles Coburn, some time since got an insight into the interest with which wealthy people were regarding the "movies," and proceeded to organize a company of her own, for which she claims the backing of Mrs. Harriman and Mr. Sabin. Her propaganda methods and her statements have attracted considerable attention, but that she has a tangible program, a studio erected and other talking assets is unquestioned.

### Pictures De Luxe

While the tentative movements outlined above are all democratic, that is, designed to put pictures before

the public and cash in wholesale at a cheap price, of equal interest is the scheme in which certain wealthy people are interested for "improving" pictures and presenting them in "de luxe" settings.

Artists traveling around among the 400 have made much of the possibilities of pictures, and D. W. Griffith is said to have told young Mrs. Astor in London that the development of pictures, because of their great cost, had to proceed along lines holding great public appeal, with the result that the old idea of playing the grand patron, in the manner of the Magnificent Medici to Leonardo da Vinci, has taken firm root among our so-called upper classes.

They are planning among them now to finance picture development by backing a series of two-reelers to be shown at a small theatre off Central Park West. This theatre will be a club theatre in the sense that tickets will be dispensed through private rather than public distribution, thus permitting a wide latitude in choice of subject and treatment, though this does not mean productions are to be such as the censor would disapprove.

A country-wide chain of such exhibition places, patronized by women socially prominent, is also planned.

Mentioned in connection with the whole movement to establish a series of picture Grand Guignols is an attempt to develop the art of pantomime along with it. Joseph Herge-sheimer, the author of "Java Head" and other novels, and James Branch Cabell, who wrote "Jurgen," are

among the literary men whose names have been used as interested in this movement. Lillian Gish and her sister, Mabel Normand, and Charlie Chaplin are also names used as having a belief in the movement.

## \$4 A DAY A HEAD

(Continued from page 5)

for it.

The average for a day is said to be \$4 a head for actors; teams \$3 with some getting the limit, \$10.

The 10th St. has a cosmopolitan audience drawing from a thickly populated South Brooklyn section which contains some 30 nationalities.

It is a remodeled dance hall, formerly known as Tietgen's. The favorite name in the neighborhood for the dance hall, before it was transformed into a theatre, was the "Tab of Blood."

The 16th St. has been playing acts Saturday and Sundays throughout the summer, with its picture shows.

## STUDIOS BURNED

San Francisco, Sept. 14.

A report received from the Hawaiian Islands says that the William Aldridge picture studios were completely wiped out by fire.

The entire plant burned to the ground before proper facilities could be thrown into use, according to the report. Everything was covered by insurance.

## The Beauty Picture DeLuxe!

With an all star cast including

★ Wallace Reid	Gloria Swanson ★
★ Elliott Dexter	Bebe Daniels ★
★ Monte Blue	Wanda Hawley ★
★ Theodore Roberts	Agnes Ayres ★
★ Theodore Kosloff	Polly Moran ★
★ Raymond Hatton	Julia Faye ★



JESSE L. LASKY presents

**Cecil B. DeMille's**  
PRODUCTION

## "The Affairs of Anatol"

(By Jessie Macpherson. Suggested by Schnitzler's Play and Granville Barker's Paraphrase)

IT PLAYED in two of Broadway's biggest houses on the same day—Sunday, Sept. 11th.

It smashed the Rivoli record to bits.

It busted the Rialto record to pieces.

It stopped traffic all over Times Square.

The've been yelling "standing room only" now at both big theatres for a week.

And it'll do all that for you!



FAMOUS PLAYERS-LASKY CORPORATION





## LONDON FILM NOTES

London, Aug. 30.

The Gaumont is planning a big super production of "Rob Roy."

Asked about his future plans Edward Godal, of the British and Colonial, said that he hoped to make enough money to quit the business and go into an honest one. In the meantime until his ship comes in he intends to concentrate on four pictures a year.

Denison Clift completed the filming of Stephen McKenna's novel, "Sonia," for Ideal. It was while watching a scene being made for this picture that Mrs. Asquith made her remark about the cinema killing art. Evelyn Brent plays the title role.

Following on an inquiry by the Ministry of Health as to the injury to players' eyes alleged to be caused through the use of powerful lights the Incorporated Association of Kinematograph Manufacturers has given an understanding that its members will not permit the use of arc lights without filters in their studios. The Ministry has accepted the undertaking but has pointed out that the film industry is in a state of development and that research is needed as to the best types of lamps required. Complaints had been made by the A. A. and the matter had been referred to the Committee on the Causes and Prevention of Blindness.

Anna Q. Nilsson is here with the object of working at Famous Players British Producers studio at Islington.

Einer J. Brunn is making "The Corner Man" for Associated Exhibitors (a merger from Harina) at Torquay. This is an original story and the leading part is played by Hugh E. Wright in the character of an old-time Christy Minstrel.

International Artists, another new producing concern, has obtained the right of Eden Phillpotts' story, "The Good Red Earth."

Harina has almost completed "Love Among the Hills." Bernard Dudley is the producer and the leading people are James Knight and Marjorie Villis.

Interest in the adventures of the fight film seems to have slumbered down. Reports from all sides tend to show that after all the Carpentier-Dempsey battle has not been the huge success anticipated, and certainly not worth the trouble it has given its owners and those who thought they owned it.

"The Kid" continues to be the film of the moment but the advertising has certainly not been worthy of the subject. At the Trade show, we were lectured to, via the screen, on publicity which must have bored many who had come to see the picture and the picture only. Then, London was rendered untidy for some days by a man made up as a Chaplin who paraded the streets pushing a delapidated pram, in front of him in which sat a dwarf, a well-known street performer, made up as a pantomime babe. Chaplin could not have been flattered had he seen it, nor did it bring sixpence into any cinema showing the picture.

Despite the boasting of the George Clark production, "The Gigantist," it is doubtful whether the feature achieved even a measure of the success anticipated for it at the Alhambra. The final "stunt" took the shape of a competition by which the winner got 100 pounds for the best criticism of the film. The prize went to H. H. the Rane of Sarawak. It would

## PHILLY'S TWO

Karlton and Aldine Opening in October With Films.

Philadelphia, Sept. 14.

Two big picture houses are due to open in October. The Karlton has already had its debut announced for the first week of the month, and now it is understood the Aldine, the independent house at 19th and Chestnut streets, will open shortly after.

This house, which is under the management of the Felt Brothers, will buck the Stanley theatre a block away. "The Three Musketeers," "Little Lord Fauntleroy" and "Disraeli," all United Artist films, are headed for that house, it is said.

The Karlton will have straight films, probably much along the order of the Arcadia, which has the classy patronage of the city, even since the Stanley opening.

The Stanton will open in October with "Over the Hill" for an extended run, so it looks as if Philly would have for the first time a number of houses running more than one-week shows. Even the Stanley theatre broke its rule and is running "The Affairs of Anatol" this week and next.

The World Museum, on the site of the old Bingham Hotel, will be reopened within two weeks and run all winter. In the spring the Stanley's new popular priced vaudeville house will be erected. A roof garden will be one of its features.

have got just as much publicity if it had gone to any member of the Smith, Brown, or Robinson families, and would have looked more genuine.

The Goldwyn picture, "The Old Maid," is being shown at the Alhambra. It is doubtful whether even this really beautiful feature will "get over" profitably, despite the acting of Mary Alden as the mother, the most beautifully natural piece of screen work ever seen here. The Alhambra is not, never intended for, and never will be a cinema. Yet renters and producers flock to it like moths round a candle and with blind optimism comfort themselves with the assurance that "as shown at the Alhambra" or "straight from its enormously successful run at the Alhambra," will pull the money in in the suburbs and provinces.

## ENTERTAINING McLEAN

Washington, D. C., Sept. 14.

Douglas MacLean, who is appearing at Loew's Palace in conjunction with his latest picture, "Passing Through," was the guest of honor Monday at a luncheon given by the Ad Club of Washington.

Lawrence Beatus, Loew's Washington manager, who brought Mr. MacLean here and whose appearance has brought capacity audiences, gave a theatre party last night at the National for MacLean.

This is the home town of the picture star, his father being pastor of a local church for a great many years.

## THE SMALLEYS HAVE SAILED

Lola Weber and her husband, Phillips Smalley, sailed Sept. 13 on the Aquitania, to be gone several months. The foreign trip is primarily a vacation, but there is a possibility Miss Weber may produce one picture on the other side.

## CENSOR COBB'S TOUR FOR CONSULTATIONS

## Holding Them Upstate—What Films Are Exempt

Syracuse, N. Y., Sept. 14.

George H. Cobb, former state senator and now chairman of the New York state censorship commission, will come here during the week for a conference with film men, later proceeding to Buffalo for a similar session. One of the topics to be discussed is just what constitutes an educational, religious or charity film, and therefore to be considered exempt from the state permit fee.

Cobb spent the first part of the week at his Watertown home. He declared that the censorship commission took in \$60,000 in fees during August. A larger appropriation will be sought

next year to cover the commission's expenses, but just how much Cobb is not prepared to say.

## PORTLAND'S CENSORING

Portland, Ore., Sept. 14.

The matter of picture censorship is due for appearance before the city council again today after suffering repeated postponement since the proposed new ordinance was submitted a year or more ago. The proposal is to do away with the present board of three censors and scores of volunteer viewers and to appoint three paid reviewers and a board of five representative censors without pay. These would work under much more drastic rules than are at present enforced.

The churches and women's club were strongly favoring the new ordinance last spring, but the present outlook is not so favorable for its enactment, it is said.

2

WEEKLY BAILY

Friday, September 4, 1921

## In the Words of D'Artagnan—"Marvelous"!!

Douglas Fairbanks in

## "THE THREE MUSKETEERS"

United Artists

DIRECTOR ..... Fred Niblo  
AUTHOR ..... Alexandre Dumas  
SCENARIO BY ..... Edward Knoblock  
CAMERAMAN ..... Arthur Edeson  
AS A WHOLE.....One of the biggest attractions ever offered

STORY.....Great—holds with thrilling episodes every minute

DIRECTION ..... Excellent  
PHOTOGRAPHY ..... Excellent  
LIGHTINGS ..... Excellent  
CAMERA WORK ..... Excellent  
STAR.....His finest piece of work  
SUPPORT.....Admirable all the way down the line

EXTERIORS.....Full of atmosphere; some very wonderful

INTERIORS ..... Splendid  
DETAIL ..... Nothing overlooked

CHARACTER OF STORY.....D'Artagnan wins out over the Cardinal, who plots the downfall of the Queen of France

LENGTH OF PRODUCTION....About 11,700 feet

Douglas Fairbanks might have done long ago that which he achieves in "The Three Musketeers"—the production of a double length picture, the commercial worth of which can only be compared with legitimate attractions of the highest order and the tremendous picture productions of the past. That he held from doing so for such a long time displays a rare business sense. It seems, indeed, that he could not have selected a more propitious time for the uncovering of his masterpiece. For New York has already given the actor-impressario and his production a tremendous, astounding tribute.

Masterpiece his version of the Dumas work is from whatever angle one selects to approach it. Its story is clear and progressive. The staging and costuming are marvelous. The titles are few and simple—always to the point. The dramatic clashes and suspense of the story have received such appreciative treatment that their power is nothing short of sweeping.

As for the incomparable star, he is at his dashing, romantic best. His D'Artagnan is not so typically Fairbanksian as to appear out of place in a costume drama, replete with the romance and intrigue of the old world, yet there is undeniably the much sought after Fairbanks personality, set off to ideal

advantage, which is what his legion admirers demand.

Fairbanks proves a brilliant swordsman and duelist. In his frequent encounters with the Cardinal's guards, he uses his weapons like chained lightning—or rather the element unchained. And too he invests the scenes of these encounters with some typical but altogether unusual acrobatics that are sure to set packed houses a-cheering. The fight in the apothecary's shop where he leaps from the shelves to the counter and seems fairly to fly through the air at his opponent is a striking case in point.

In the romantic interludes of the story Fairbanks makes his D'Artagnan display the method of Romeo combined with the speed of a twentieth century lover. The scenes with Constance are as romantically thrilling as any ever pictured on the screen.

The long thrill of the production, D'Artagnan's furious ride from Paris to Calais and thence to England to obtain the jewel from the Duke of Buckingham that will, if returned in time, maintain the honor of the Queen before King Louis of France, is a superb work of picture building. How D'Artagnan and the three Musketeers, Athos, Porthos and Aramis, battle gallantly with the opposing guards of Cardinal Richelieu, set to block the success of the venture, forms a series of pictures matchless for their suspense and thrill.

The two interviews of D'Artagnan and Richelieu are further evidence of the craft that has gone into the production. They have all the suspense that courses through them in the original Dumas.

What appeals strongly as a masterly stroke of showmanship—and sacrifice—on the part of Fairbanks, is his willingness to sacrifice himself for the sake of the story. There are times when it would have been easy to alter the course of the plot sufficiently to permit more of the star. But here, it appears, is a production made with a mind clear and unsubjected to stellar prejudice.

As for the production work itself it remains to be said that this contributes its share along with the other factors. Some of the long shots, notably the harbor of Calais and the view of the palace from the river, will keep the wisecracks guessing a long time "how it was done."

The cast is admirable throughout. Leon Barry, George Seigmann and Eugene Pallette have the endearing roles of the musketeers and seem to live them. The work of Nigel de Bruier as the plotting Cardinal stands out as perhaps the best sustained and dramatic performance of all. Adolphe Menjou is excellent as Louis and Mary MacLaren as the Queen shows real skill. Marguerite De La Motte makes a most attractive Constance and plays with feeling. Others in the long cast who contribute to the general worth of the production are Thomas Holding, Boyd Irwin, Sidney Franklin, Charles Belcher, Charles Stevens, Willis Robards, Lon Poff, Barbara Le Marr, and Walt Whitman.

## Final Analysis of This Spells C-A-S-H—Loads of It!

Box Office Analysis for the Exhibitor

Once in a great while there comes a production that needs no analysis other than the statements "Great" and "Grab it." "The Three Musketeers" is certainly one such. It is a magnificent achievement, artistic certainly, and unless all signs fail, it is far more than probable that it will go down in screen history as one of the three biggest money-makers of the age. Long after other pictures of today, and tomorrow, have ceased to be heard from, "The Three Musketeers" will be as great a

box office attraction as it is at this moment.

There are mighty few stories that would add box office value to the name of Fairbanks. "The Three Musketeers" is one of these. There are hardly any others that can be called to mind. But "The Three Musketeers" certainly accomplishes that. With the star's name and the name of the great Dumas work, with all the possibilities that such a combination suggests, there will be no keeping the crowds away.

# LOEW AND FOX WIN BATTLE WITH OWNERS ON PER CENTS

**Resolution Pledging Exhibitors to Play No Films  
Shown in Legit Houses Also Abandoned—Appeal  
Threatened to National Association.**

The Motion Picture Theatre Owners of America has temporarily abandoned its effort to put through a resolution pledging exhibitors not to play pictures which have first been shown in the legitimate houses, or to book features which demand to be played on a percentage arrangement.

The resolution was blocked by Marcus Loew and William Fox, who threatened to appeal to the N. A. M. P. I. in the event the resolution was passed.

It is claimed by Loew and Fox that this is the only solution to the problem—that it is impossible for a producer to get his money out of a big special without first playing it in the legitimate theatres and that such exploitation enhances the value of the pictures when they are eventually played in the regular picture houses. They cite as example "The Four Horsemen," "Way Down East," "Over the Hill," etc.

The Fairbanks sensational success "The Three Musketeers" is to be played in the picture houses, having been contracted for such engagements before it opened in New York and Boston in legitimate houses. The New York engagement at the Lyric continues to be capacity. With the night prices prevailing for Labor Day matinee the feature grossed \$24,000 last week. According to present plans, Fairbanks is to make one big picture a year in future, giving it to the regular exhibitors as in the case of the "Musketeers."

About a score of producing company officials gathered at luncheon in the Plaza late last week on the invitation of William Fox. The occasion resolved itself into an informal session of the National Association Executive Board. Famous Players was not represented.

Although the gathering was called for another purpose on the surface, Mr. Fox took the opportunity of advancing the theory that disputes as between producer-distributors and exhibitors involving policies of association should be handled through the association on some sort of an arbitration basis.

Specifically Fox desired to air his own grievances, arising out of the protest by the Theatre Owners' Chamber of Commerce against the Fox system of competitive bidding for such features as "Over the Hill" and others that have been run in Broadway theatres. The exhibitors first adopted a resolution of protest against the practice as "inequitable, unfair and unjust," and then summoned the producer before an executive meeting to defend it.

The invitations to the conference set forth that a report from the Motion Picture Advertisers' Association would be presented and discussed, but this turned out to be a subordinate part of the confab. The Advertisers did make a report on censorship and the allied proposition of bringing the screen to bear on the problem in a fight on candidates known to be in favor of further restriction.

This proposition had previously been broached by the Advertisers' Association, but the Myers resolution in Congress calling for an inquiry into an apparent effort to gag candidates put an end to the project. It was the sense of the Plaza conference that the industry had better devote itself to a campaign of education addressed to the public in an effort to arouse sentiment in favor of a system for a censorless screen toward which the public should act as its own censor.

The view was unanimous that the industry had better keep out of politics.

Appropos of the Fox luncheon, it is noticeable that the regular meetings of the association and the executive committee have been becoming less and less frequent and more and more unattended. Members apparently take the trouble to attend only when someone sets up the luncheon. At one time members were taxed \$25 to make up a luncheon fund, but when the original contributions were exhausted new finances were not forthcoming and the business luncheon lapsed. Fox has been a conspicuous absentee from business sessions, and week.

## ZEIDMAN AND HIS 'WANDERING BOY'

**Everyone Nearly Put a  
Thousand  
Into It**

Unique in the annals of motion picture finance and promotion is the company which Bennie Zeidman, recently organized in Los Angeles for the production of "My Wandering Boy," a picture version of the celebrated poem and song, "Where Is My Wandering Boy Today?" Zeidman who for a long time has been Mary Pickford's production manager and who before that and for many years managed Douglas Fairbanks' publicity, conceived the plan of making an elaborate production of the famous story of the modern prodigal son, on a community plan, taking in enough subscribers to make the individual investment insignificant, and yet totalling the cost of a high-class feature production. Zeidman's plan scored an instantaneous success, and he secured about sixty thousand dollars, in thousand and two thousand dollars subscriptions, in about twenty-four hours.

The list of stock-holders contains the names of prominent film men and represents every branch of the business. The list reads more like "among those present" at a film luncheon than the stock book of a single picture company, and numbers Sid Grauman, Mischa Guterson, the conductor of Grauman's famous orchestra, Joseph Aller, head of the Aller-Rothacker Laboratory in Los Angeles, Kenneth Davenport, of Douglas Fairbanks' Scenario Department, M. C. Levee, Vice-President and General Manager of the Brunton Studios, Peter Gridley Smith, Publicity Representative of Marshall Neilan, Joseph Henaberry, Lasky director, Alfred E. Green, Director of Mary Pickford in "Little Lord Fauntleroy" and "Through the Back Door," E. L. Butler, producer of the Monroe Salisbury productions, Sol Lesser, head of the West Coast Theatres, Inc., and his associates, including A. L. and Celia Gore, Adolph Ramish and Mike Rosenberg, David Bershon, Branch Manager of the First National Exchange, in Los Angeles, Irving Thalberg, General Manager of the Universal Studios, the Brunton Studio as a unit, Joseph Anfenger, General Manager of Joseph Basche and Co., one of the largest property houses in Los Angeles, B. P. Schulberg and B. P. Fineman, President and Vice-President of Preferred Pictures, Inc., Loeb, Walker and Loeb, prominent California attorneys, Mr. and Mrs. Jack Coogan, parents of the famous Jackie, with their first investment of Jackie's money, and Bennie Zeidman.

This is undoubtedly the first picture which has included among its stockholders rival producers, as well as the mixed gathering of directors, business executives, exhibitors, exchange managers, and indeed representatives of every department of the industry.

The production was made at the studio of Preferred Pictures, which produces the Katherine Macdonald pictures for First National, where it is now being cut and assembled preparatory for fall release.

## "2 ORPHANS" FILMING

A considerable portion of D. W. Griffith's "Two Orphans" has been shot including some big spectacular effects in the set of a public square in old Paris, built on the meadows of the Mamaroneck, N. Y., studio plant.

It is likely that camera work will continue through October and November up to around Thanksgiving or a week earlier will be occupied in cutting and editing. No date of publication has been mentioned.

figured in the proceedings only when he brought the association off to together at a luncheon of his own, such as the one at the Plaza last week.

## REMAKE N. A. M. P. I. FOR NEW PRESIDENT

**Committees Appointed  
For Reorganization—  
Brady May Resign**

The National Association of the Motion Picture Industry is to be reorganized. Committees have been appointed to put it in shape, to function properly as a representative of the whole industry.

William A. Brady is scheduled, when the new plans are put through, to resign as president in favor of someone who has not been the center of so much controversy.

The legitimate producer's trip through the country last winter and his activities in Washington and Albany have created a feeling of dissatisfaction not so much with Mr. Brady personally as with his manner of handling the situation.

## MICH. CONVENTION

**Cohen and Sen. Walker to Attend  
Session of State Exhibitors**

President Sydney S. Cohen and Senator Walker, counsel for the National Theatre Owners', have made arrangements to attend the convention of the Michigan organization to be held in Jackson, Oct. 4-5. A. J. Moeller, the new general manager also will be present.

This is the most important assembly of exhibitors scheduled for the rest of the year and it is understood questions affecting the national body will be on the carpet. Headquarters will be established in the Otsego hotel, although the Elks club will be the meeting place.

Instead of arranging train schedules to bring the Michiganders the organization has mobilized a flock of automobiles and they will be run in "caravans" from all parts of the state, distant members picking up other exhibitors on their way to the central city. Two hundred cars will start from Detroit alone.

## FILES COUNTERCLAIMS

Answering to James N. Naulty's \$11,850 breach of contract suit against the Cayuga Pictures, Inc., the defendant through its Ithaca counsel has filed three counterclaims totalling \$100,000. For its first \$75,000 claim the Cayuga sets forth that Naulty in his capacity of president and general manager of production agreed to produce "If Women Only Knew" at a cost of \$75,000. The total cost finally ran upwards of twice that amount and because he failed to arrange for release through First National or Famous Players as he had represented he was in the position to, the defendant asks for the \$75,000 difference.

The second cause for counterclaim states, "plaintiff did not devote his entire time to such work and was negligent, careless, extravagant and inefficient" and that he had breached his contract by associating himself with Marguerite Clark who was then producing "Scrambled Wives." To their further damage of \$25,000, Oct. 8, 1920, the allegations continue. Naulty came to them asking for \$12,000 necessary to complete the production and in turn agreed to waive his \$500 weekly salary until the picture was finished. This was given him.

Naulty is suing for \$10,500 salary due him for a 39-week period at \$500 a week from June 1, 1920 to Feb. 26, 1921, of which he admits receipt of \$9,000. His second cause for action is for \$1,350 paid to Miss M. A. Healy, his secretary, at the rate of \$150 weekly. The Cayuga answers to this cause for action that Miss Healy was not in their employ but in Naulty's.

## STEGER-JOHNSON ACTION

Julius Steger, at present associated with William Fox as supervising director, is being examined before trial this week in Robert E. Johnson's \$5,000 suit arising from the picture contract involving the late Enrico Caruso's film services for the Famous Players. Steger and Johnson had an agreement that the latter, better known as a manager of musical and operatic artists, was to receive all commissions on the closing of the contracts. Steger's interests in the matter lying in another direction, Caruso eventually made "My Cousin" for Famous Players, but Johnson did not receive his \$5,000.

Steger generally denies all allegations.

## WARN OF FILM SCHEME

**Local Boosters Fall to Make Good,  
Cohen Tells Trade**

The M. P. Theatre Owners of America has issued a warning to its membership regarding a group of promoters making the Pennsylvania and middle west towns with a home-town picture-making proposition.

The company is known as the Elid Hollywood Productions Co., and states that its headquarters are at the Hollywood Studios, Hollywood, Cal. The method of operation is to have an advance man come into the town and make arrangements with the local exhibitor to make 1,000 feet of film there for a percentage of the gross on the night that the picture is shown. Then the local merchants are rounded up with the aid of the manager, and they are asked for anything from \$25 to \$100 for advertising in the picture, the scenes to be shot in and in front of his establishment.

In Zanesville, O., where they operated last, as far as record goes, they got \$250 from the house and a like amount from eight merchants. But after taking the picture failed to deliver to the house.

## BITZER CONTRACT ENDS

**Camera Man's Long Association With  
Griffith Terminates**

Billy Bitzer's contract with D. W. Griffith came to an end last week and the veteran cameraman has left the producer's employ. His future activities are uncertain but for the present, it is announced, he will devote himself to experimental work in the laboratory.

Bitzer has been associated with Griffith for about 15 years, dating back to the Biograph days. When Harry Aitken organized the Mutual, Bitzer left the Biograph and joined the new enterprise. He became the Griffith crankman later in the Triangle organization of which Griffith headed a producing unit.

Hendricks Sartob, who "shot" "Dream Street" and the greater part of "Way Down East," will succeed to the head of the camera department of the Griffith concern, being now engaged on the filming of "The Two Orphans."

## NEW STUNT!

**Prosecution Room People Charged  
With Shooting Film**

Pricefilms, Inc., has brought suit in the Supreme Court to recover \$3,075 damages from Charles and Morris Membership, Hyman Silverman and Thomas Bornstein, doing business as the Public Projection Rooms at 729 Seventh avenue, charging they leased a film that was entrusted to them for private projection for exhibitors to a Hunter, N. Y., picture theatre owner.

The picture is "Your Daughter and Mine" which was placed with the defendants last spring to show to prospective exhibitors for a consideration of \$450 per showing. Pricefilms, Inc., setting forth that Irving Magdalen of Hunter, N. Y., was leased the picture on a partnership basis with Bornstein and Silverman.

The defendants individually generally deny all allegations.

## BAN ON 'DAWN OF WORLD'

**London, Sept. 14.**

The Manchester watch committee has banned the Biblical picture, "The Dawn of the World," saying it is of little interest and deals unpleasantly with the Song of Solomon.

This was the dreary feature chosen to open the disastrous career of the Palace as a cinema.

## "MONTE CRISTO" SPECIAL

William Fox is to make a special production of "Monte Cristo." It is to be directed by Emmett J. Flynn and will be made at the west coast studio.

**J. J. McCarthy on European Vacation**

J. J. McCarthy, general manager of "Birth of a Nation" and other Griffith special productions, sails Sept. 7 on the Celtic for a six weeks' vacation abroad. He will be accompanied by his wife.

**Edna Pickering Gets Divorce**

San Francisco, Sept. 14.  
Edna Pickering of the Lasky Famous Players studio was granted a divorce last week from Sidney Lindquist, an oil stock salesman. She charged non-support and neglect, she said.

Miss Pickering resides in San Francisco.

## SUNDAY SELLING NOT ILLEGAL

**Oklahoma Judge So Decides—Same Code in  
New York**

The Criminal Court of Appeals of Oklahoma was called upon in the recent case of State vs. Smith to decide whether the selling of admission tickets and the conducting of a moving picture show in an orderly manner on Sunday constituted "servile" labor within the meaning of the Oklahoma statute, which prohibits servile labor on Sunday, except works of necessity or charity. Justice Bessey, writing a lengthy opinion, held that the selling of tickets to a moving picture show was not "servile labor," and was therefore legal on Sunday, citing in part:

"Our own court, in the case of Twin Valley Telephone Co. vs. Mitchell, held that the girl at the switchboard in a rural telephone exchange must remain on duty on the Sabbath during the fixed and reasonable hours as will give reasonable telephone service to subscribers. It would seem that the work at a telephone switchboard would be more exacting and fatiguing than to sit in a booth at the entrance to a moving picture show and sell tickets. Neither class of work, in our judgment, is of a mental or servile character. It may be argued that rural telephone service is a necessity. Possibly so; in many cases it is at least desirable. Yet in many communities they have no such service, and in others none on Sunday. In that sense it is not a necessity."

"We therefore come to the conclusion that the operation of a moving picture show is not 'servile labor' and not prohibited within the meaning of this portion of our Sunday statute, and the order of the court sustaining the demurrer to the information is sustained and the cause ordered dismissed."

As is well known, the Criminal Code of the State of New York was adopted by Oklahoma in 1907, and inversely therefore this decision establishes an optimistic precedent for New York State exhibitors who may be confronted with the Sunday closing proposition if ever instigated by "blue laws" adherents.

The legal technicalities of this decision go into some length on the fine points between ordinary "working" and "servile labor," and cites a number of test incidents to prove under which category certain forms of toil and labor are classified, drawing an accurate demarcation between mental labor and actual physical labor.

## JOINING CHAPLIN ABROAD

Douglas Fairbanks and Mary Pickford are booked to sail Sept. 24 on the Olympic for a brief tour of the continent. They will join Charlie Chaplin.

While no definite arrangements have been made, there is a possibility Fairbanks will make a picture during his stay on the continent.

## WANT FILMS BACK

Federal Court proceedings have been begun by the Triangle Film Corporation, Film Distributors League, Inc., and the Alexander Film Corporation against "Samuel" Sternin, the first name being unknown, doing business as the Claire Productions, Inc., at 60 Graham avenue, Brooklyn, to restrain the further leasing by the defendant of two Triangle films he has in his possession, "Beauty of Graystone" and "Martha's Vindication." The defendant is alleged to have been leasing the pictures to local exhibitors without authority from the plaintiffs who owned them.

The City Marshall has been ordered by court to seize the films.

## COHEN'S NEW AIDE

A. J. Moeller, formerly identified with the Butterfield Circuit, was appointed this week general office manager for the Theatre Owners' of America and installed in the office formerly occupied by Charles Lavell. He will act as aide to Sydney S. Cohen and will handle the publicity for the home office. Moeller has been acting as a field organizer for the Theatre Owners.



# SCANDAL HITS INDUSTRY

## TRADE COMMISSION AFTER 'MUSKETEERS'

### Gov't Commission Framing Complaint Against 'D'Artagnan' Sponsor

The Federal Trade Commission is framing a complaint against the sponsors of "The Three Musketeers" film now showing at the Manhattan opera house on the ground it unfairly competes with the Douglas Fairbanks feature of the same name at the Lyric. The picture at the Manhattan is controlled by the Triangle Film Corporation, which first produced it in 1916 under the title "D'Artagnan." It is handled by the Film Distributors' League and the Alexander Film Corporation. It is being exhibited for the benefit of the former Rialto theatre orchestra.

The Fairbanks picture is a recent production. O'Brien, Malevinsky & Duvicoff, the star's attorneys, contend the other competes unfairly with their version, although the title itself cannot be copyrighted since the original Dumas work is not thus protected.

"The Triangle's production is advertised as a Thomas H. Ince special, and this has aroused the ire of the director. He has stated that at the time he made the picture he was of no consequence in film circles as a picture director, and that only the past few years he created his "special" trademark, and strenuously objects to any such billing in connection with this production.

Fairbanks himself is taking no direct legal action, out of a desire not to afford his competitor any free publicity.

The Alexander people declare in defense of their position that by stipulating in the billing for "The Three Musketeers" that it was "formerly titled 'D'Artagnan,'" they are well within the meaning of the Trade Commission's regulation.

The force of the reissuance dictum, the Alexander Co. argues, is that there must be some notation in the advertising that the picture is not a new production, and they claim that the statement of a former title is sufficient to cover this intent.

The qualifying line is present in the program of the Manhattan opera house, where the Triangle film is on exhibition, and the Alexander company says the same statement appears on every bill and every piece of paper as well as on the main title of the film.

## EASTMAN CO. LIKES NEW AGREEMENT

### Raw Stock Makers Are Out of Laboratory Business

The Eastman Kodak Co. has reached an agreement with the Allied Laboratories Association, whereby the manufacturers of raw stock will withdraw from the laboratory business.

The agreement provides that the Eastman company, which recently purchased the G. M., San-Jac and Paragon laboratories at a cost of nearly \$2,000,000, will close the laboratories under the express stipulation the members of the Allied Laboratories Association shall use only "American made" film in its printing of motion pictures.

As the Eastman people supply practically all the raw stock used in the printing of pictures in America, this appears to shut out the threatened invasion of foreign makers of raw stock, and protects Eastman from competition, even if the proposed tax on imported raw stock is not passed by legislative enactment in Washington.

## CASTING FOR GOLDWYN

Robert B. McIntyre has been appointed casting director for Goldwyn at Culver City, Cal., succeeding Clifford Robertson, who resigned Sept. 1. McIntyre was recently business manager for Maurice Tourneur.

## Arbuckle Affair Furnishes Capital to Screen's Enemies — Hundreds of Exhibitors Cancel "Fatty Comedies"—Some Authorities Ban Subjects for Present — Actor Indicted for Manslaughter—Murder Charge Stands.

San Francisco, Sept. 14.

Roscoe Arbuckle's attorneys are this afternoon making a fight to obtain the release of the film comedian. The grand jury handed down an indictment against Arbuckle of manslaughter in the first degree. It is on this indictment his attorneys want him freed on bail. In the police court the charge of murder still stands against him and District Attorney Matthew Brady is fighting his admission to bail on the ground that the police court hearing will first have to be heard.

Since his arrival here Saturday Arbuckle has been lodged in jail without bail. His attorneys and Lou Anger, Joseph M. Schenck's representative in Los Angeles, have been the only ones permitted to see him at his own request. His arrest was made on the murder charge following the death of Virginia Rappe in a private sanitarium last Friday, following her breakdown in the rooms of the comedian at the St. Francis Hotel the previous Monday during a "wild party."

The district attorney is trying to locate between 20 and 30 people present in the comedian's rooms Monday at various times during the course of the party. He is also charging witnesses have been intimidated and intimates that a number of arrests will follow on the ground that perjury has been committed by some of the witnesses, inasmuch as they have switched from the stories originally told to his office and the police when they were brought before the grand jury.

The indictment was handed down by the grand jury at midnight last night after Zey Pyron (also known as Prevost) and Alice Blake had given their testimony. Both stated that in the presence of the comedian the dying girl moaned "I am dying, I am dying. He hurt me."

Prior to that time the developments favored the defense. During the afternoon the Arbuckle attorneys felt that the case might be thrown out entirely. Maude Delmont, upon whom the prosecution principally relied, admitted at the Coroner's inquest she and not Arbuckle tore the clothes off of the dead actress while she lay ill on the bed; that Arbuckle did not drag the girl into his room and that she did not protest when he locked the door, and that no noise was heard in the room until she (Mrs. Delmont) knocked on the door. These statements for the greater part contradicted her first statements to the police.

It further developed at the hearing that the witness was in pajamas during the party and that she had at least ten drinks while in the room. Charles Brennan, F. E. Dominguez and Milton Cohen are representing Arbuckle. Cohen is the personal attorney for Henry Lehrman.

The news from the coast that Roscoe Arbuckle was charged with having caused the death of Virginia Rappe from injuries received during the course of a drinking bout in the suite of the comedian at the St. Francis Hotel, San Francisco, hit New York Sunday and has since been the sole topic of conversation in theatrical circles. The question of whether or not the comedian could possibly "beat the case" and the cost of doing so have been most freely discussed.

It was considered he would eventually beat the charge brought against him but the effect on his picture career is a question that even the wisest ones refused to guess at.

Everyone deplored that the young actress should have met her death under the conditions at this time. The industry at large is now undergoing a fight to beat censorship and three events of a more or less scandalous nature that have been brought to light within the past two months have been a tremendous ammunition to the censorship advocates. The Boston affair, the Crosby suicide and atop of that the Arbuckle-Rappe affair have been bunched so closely they appear in most formidable array against the industry. The Olive Thomas suicide in Paris last summer still remains fresh in public memory.

At the Tuesday meeting of the Theatre Owners Chamber of Commerce of Greater New York a resolution was passed to withdraw all Arbuckle pictures from exhibition in over 600 houses in the greater city until such time that the comedian should be cleared of the charge of murder. There were demonstrations at a number of houses where paper announcing the appearance of Arbuckle was posted. In one house all the paper was mutilated and in another boos and hisses greeted slides of the comedian.

From all points in the country reports have been issued by exhibitors that they are withdrawing the "Fatty" pictures.

In most instances the exhibitors have acted on their own initiative and stopped the films but in other localities the authorities have issued orders for the police to prohibit the showing of the pictures.

The New York State Board of Censors announced that the state law does not permit interference with the exhibition of films under such circumstances or because of any personal act of any person appearing in a picture or pictures.

Arbuckle is under contract to Famous Players for three years, at a salary of \$2,500 a week and 25 percent of the profits on his pictures, the profits being divided between him and his manager, Joseph M. Schenck. The comedian's contract with Famous has about 18 months more to run.

The Alexander Film Corporation, which has the contract for distribution of the Triangle reissues, had listed the comedy "Fatty and Mabel Adrift" at the Manhattan opera house Monday night as part of the bill surrounding the feature "The Three Musketeers," which is being exploited on the vogue for the Dumas story started by the Fairbanks film. The Arbuckle-Normand comedy was not screened. Instead a printed announcement was flashed forth, that "in view of the public feeling due to the San Francisco affair, it was deemed advisable to substitute another subject." This turned out to be a Keystone-Triangle two-reeler, "A Game Old Knight," with Louise Fazenda.

The audience applauded briskly at the announcement that the Roscoe Arbuckle picture had been withdrawn. The affair created tremendous interest and activity on New York's newspaper row. The Arbuckle matter led the Telegram's Sunday editions and took the front page streamer Monday morning in the sensational sheets.

City editors were hot on any kind of a lead that would disclose a side light on the fat comedian. One of the news agencies, the United Press, which feeds a transcontinental chain of evening papers by wire and furnishes syndicate matter, made a canvass of all the big producers in an effort to start something.

All the big men of the industry was buttonholed and asked if they would contribute views to a group of interviews as to the desirability of a federal or congressional investigation of film studio morals.

Everybody with whom Arbuckle has ever had an association, business or social, had been reached by Monday with a request to comment upon the comedian and the whole subject was fine-combed. Even picture directors who had handled him eight or ten years ago were pursued. Nobody that could possibly escape had a word to say. It was felt that the less said about the affair the better for the industry.

Washington, Sept. 14. Harry Crandall of the Crandall chain of houses here stated that the next Arbuckle booking was for Sept. 23 and that if the comedian was cleared of the murder charge before that time he would show the picture, otherwise not.

Philadelphia, Sept. 14. Mayor Moore Monday night issued an order to Director Cortelyou of the

Department of Public Safety to prohibit the showing of Arbuckle films in this city.

Pittsburgh, Sept. 14.

A meeting of the Pennsylvania Association of M. P. Owners has placed the ban on the showing of Arbuckle films in their houses in this State until he has been cleared of the crime charged to him in San Francisco.

The mayors of Cambridge, Lynn, Everett and Medford have prohibited the showing of any Arbuckle films in those cities because of the sordid circumstances surrounding the arrest of the comedian.

Providence, Sept. 14.

The Providence Police Commission has ordered the withdrawal of all Arbuckle films from the local screens.

Memphis, Sept. 14.

The Memphis Board of Censors stated yesterday no showings of Arbuckle pictures would be permitted in the city until he had cleared himself of the murder charge.

Chicago, Sept. 14.

Jones, Linick & Schaffer, the Ascher Brothers and Labiner & Trinz have barred the Arbuckle pictures from their houses until the comedian is cleared of the charges against him. These managers practically control all of the big picture houses here.

Detroit, Sept. 14.

Lieut. Baker, Police Censor has announced that all Arbuckle films will be withdrawn from local exhibition.

Toledo, Sept. 14.

R. W. Lebold, manager of the only local house playing an Arbuckle picture this week cancelled the booking and withdrew the film.

Los Angeles, Sept. 14.

Sid Grauman withdrew the Arbuckle he was playing at his house on Saturday night the final night of its run. He substituted another picture for the evening performance.

Buffalo, Sept. 14.

Local theatre managers have voted not to show Arbuckle pictures until case is settled and comedian cleared. In Rochester the Regerson Corp. controlling several houses have cancelled pictures booked.

Albany, Sept. 14.

Louis A. Buettner, manager Cohoes Amusement Co. controlling two houses in Cohoes, one each in Waterford, Mechanicsville, Glens Falls, also first vice president N. Y. State M. P. Exhibitors Assn., has barred Arbuckle films from his houses. Two Proctor houses and the American, King and Majestic in Troy have also banned the pictures as well as the two Proctor houses here.

Syracuse, Sept. 14.

Manager of the Star, Symphony and Strand, Binghamton and also the Strand, Crescent and Happy Hour in Ithaca are reconsidering their ban on Arbuckle films. At Gouverneur the Gauthier has dropped pictures and the Gralyn management has made no decision. The Papayonkos Brothers controlling three Watertown houses state public sentiment will govern their action.

Cincinnati, Sept. 14.

Officials of Ohio Board of Censors refused to be guided by public hysteria, they say, and are reserving decision on the question of barring Fatty Arbuckle films from this state. They say the pictures themselves are innocent. "The Orphan" cancelled "A Country Hero" and Gifts and Lyric will cancel all his pictures they have booked. Ike Libson, manager of the Chain houses, is reserving decision. L. J. Dittmar, president of the company operating Rialto and Majestic, Louisville, cancels all Arbuckle films. "For the decency

## FILM STARS' STUNT CAUSES BOSTON RIOT

### Police Called Out to Clear For Traffic When Fairbanks-Pickford Arrive

Boston, Sept. 14.

The Pickford-Fairbanks publicity stunt for "The Three Musketeers" at the Selwyn this week got away from them entirely, and developed into a genuine riot, with police reserves called out, streets patrolled and free fights in the Hotel Touraine.

The Boston Post, which claims the largest morning circulation in America, sponsored the publicity stunt, "leading" the paper with it for two days and conducting an automobile tour by published route for the two stars and Mrs. Pickford over the road from New York, leading up to their public appearance Monday night at the premiere at a \$1.50 top at the Selwyn, which never in its history has shown pictures before.

The house was sold out three days before the opening of the picture, and a Sunday matinee and a Monday matinee were then announced, these both selling out immediately at the same price scale. Saturday, Sunday and Monday the streets were so badly blocked police reserves had to be called out for hours at a time to permit traffic to pass. During one mad rush Monday into the Hotel Touraine, a porter was shoved into the elevator well and so badly injured that he had to be removed to the hospital.

The two stars confined their appearance in the theatre to a few words from a box. Coming over the road from New York, the tour bit Worcester four hours late. When Fairbanks found that one theatre owner had packed his house by an announcement the two stars would make an appearance on the stage, Fairbanks insisted on going to the door of the theatre and sending word inside that he was outside. He emptied the house in quicker time than a fire.

## HAMPTON AND GOLDWYN

Benj. B. Hampton has arranged with Goldwyn for the world distribution of his Federal Photoplays. The contract is for a period of years. Federal owns the exclusive film rights to the works of Zane Grey, Harry Leon Wilson, Winston Churchill, Stewart Edward White, William Aiken White and Louise Burnham.

## BUYS AT COST PLUS; STOPS PRODUCING

### Reelcraft Gives Up Yonkers Studio—Will Buy Outright

Reelcraft has stopped producing on its own account and hereafter will buy the output of the units which it formerly operated. The company's lease on the Mittenhall studio in Yonkers, N. Y., expired in August and the Shillers determined not to renew the tenancy.

Instead they will stand as a releasing organization entirely. The seven producing units will continue under agreement to Reelcraft. They will make pictures and then sell them to Reelcraft on a cost-plus basis. Formerly Reelcraft financed all productions and supervised them in the making.

The reason for the change of method is the belief that unit production is more economical and Reelcraft desires to concentrate on distribution. Its producing activities are understood to have totalled \$250,000.

and dignity of the screen and respect of patrons."

Indianapolis, Sept. 14.

Charles Olson, head of the company owning the Isis, Alhambra and Lyric announced cancellation of a Fatty Arbuckle comedy, "Partly because of Arbuckle's trouble and partly for other reasons." The Indiana Board of Photoplay indorsed striking Arbuckle's comedies from the indorsed list sent to exhibitors of the State. Although Mrs. David Ross, president, said the indorsers are not condemning him.

# ANNOUNCEMENT

---

# LEE KRAUS

BOOKING

## SHUBERT TIME

AND

## All Independent Circuits

### Back in the Putnam Building

Same Suite, 306

Phone 7401 Bryant

1493 Broadway

LEW PAYTON, Manager

---

## ACTS GIVEN EXPERT SERVICE

---

CALL—WRITE—WIRE



# VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXIV. NO. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 23, 1921

48 PAGES

## SHUBERTS START

### CHICAGO'S ROAD SHOW CROP REDUCED TO NEARLY NOTHING

Equity Blamed for Large Decreases of Traveling Companies From That Center—Only 13 Troupes Left This Season.

Chicago, Sept. 21.  
Chicago, the original mother-lode of the road-show of popular type, the one-nighter and the tanker, has been slipping for some years in this respect; but today it is almost gone in this industry. Whereas last year it sent forth between 175 and 200 such shows, this season has seen exactly 13 venture as far as production and opening.  
This is due not so much to the bad business conditions as to the prohibitive Equity situation. Demands for bonds covering actor's salaries, insistence on all-Equity casts with minimum salary clauses, prohibition  
(Continued on Page 15)

### HERBERT LEADS MUSIC FOR PICTURE Conducting Orchestra at Rialto, Washington, This Week

Washington, D. C., Sept. 21.  
Victor Herbert is conducting the orchestra three times daily this week at the Rialto, where Kipling's "Without Benefit to Clergy" is being screened.  
It is believed to be the first time an internationally famed conductor had directed an orchestra in a picture theatre. Mr. Herbert wields the overture baton at 3:30, 7:30 and 9:30 each day.  
The house had been promising for several weeks past an attraction of unusual importance. When Mr. Herbert stepped into the large pit he received a reception seldom equaled in this city.

### JOHNSON'S BAND'S ONE-NIGHTER TOUR Playing Hotels—or Halls For Dances—Direction Paul Whiteman

Arnold Johnson and band, formerly at the Cafe de Paris, New York, is on a several weeks' tour under the direction of Paul Whiteman. The Johnson tour is a new one-nighter idea, the band playing a hall or hotel in each town, with special arrangements for dancing. The band is playing in Pennsylvania.  
Johnson has been offered the Casino, Miami, Fla., for the winter season at a price for a 10-piece dance orchestra, said to be a record there. None of the musicians is to receive less than \$150 weekly, and several are listed at \$200. Johnson's band calling for \$2,000 a week, with a percentage of the cover charges in excess of that figure. The Casino seats about 500 persons.

### DONALD BRIAN'S ACT Opening as Apollo, Chicago, Headliner in "The Fire Escape"

Chicago, Sept. 21.  
The opening of Shubert vaudeville at Woods' next Monday will have Donald Brian as the headliner.  
Mr. Brian will appear in "The Fire Escape," a sketch played some years ago in vaudeville by Charles Richman.

### CLAIM \$10,000 WEEKLY FOR CIRCUIT

Give Out Figures for Matinee and Night at 44th Street—These Disputed—Good Business Does Not Affect Other Neighboring Houses.

### CHANCE OPPORTUNE

Elation was the atmosphere of the Shuberts, their executives, offices and theatres, after Monday performances of their vaudeville shows in five Shubert theatres, with the reports arriving.  
(Continued on Page 6)

### ACTORS OUT OF WORK REGISTER AT AGENCY Large Percentage Among Applications at Municipal Bureau

A large percentage of those registering at the newly instituted Municipal Employment Bureau in New York, which has been located in the former Hotel De Gink quarters, downtown, New York, are actors, it was disclosed by a professional this week.  
All of those who have been actors are not giving that as their profession when registering, it is said, but many were recognized.  
The bad season; poor outlook for employment at their regular profession and necessity of securing some kind of work was the reason given by the actors registering at the public employment bureau.

### SHUBERT VAUDEVILLE BRANDED OPPOSITION BY MARCUS LOEW

Lubin Has Advised All Agents Operating Through Loew Office Not to Supply Shuberts—Keith Office Silent—Sunday Concerts Affected.

### CHATUAQUAS STEP IN FROM LACK OF SHOWS Two Chatauquas Organizing for Southern Tour—Route of 30 Weeks—Dramatic Plays

Pierre Pelletier, representing the Federal Lyceum Bureau of Philadelphia, is organizing two dramatic companies for a southern chatauqua route of 30 weeks. "The Taming of the Shrew" and a modern play have been selected, with casting by Louis Hallett.  
The two companies will be the first to appear on the southern chatauqua circuits during the winter in several years. The policy heretofore has been merely to supply the usual entertainers with no dramatic play attempted.  
The lack of road attractions has prompted the chatauqua interests to attempt the dramatic pieces in conjunction with their regular programs.

**NO LEGIT HOUSE NOW**  
Charleston, W. Va., Sept. 21.  
For the first time in its history this city is without anything but picture theatres. The spoken drama has passed indefinitely.  
The Plaza theatre, formerly devoted to it, has been taken over by the Hyman interests and is being remodelled into a picture house.  
**"YELLOW TICKET"**  
A tabloid of the dramatic play "The Yellow Ticket" is being prepared for Shubert vaudeville.

The Shuberts vaudeville has been declared opposition by Marcus Loew. The "feud" between the two circuits antedates the premiere of Loew's State and particularly centres around the booking departments. J. N. Lubin, the Loew booker, has advised all agents operating through the Loew office they will not be permitted to offer nor supply acts to the Shubert booking exchange.  
The declared opposition affects the  
(Continued on Page 4)

### FEDERAL TAX LIEN AGAINST THEATRE Gov't, Through Collector, Files Lien Against the Academic, Detroit

Detroit, Sept. 21.  
For the first time in history, the U. S. Government has begun action in the county of registry of deeds to recover money which Federal officials allege is due the Government. It is in the form of a lien against the property of Morris Robbins and Harry Brown, and is for \$1505.64, said to be the amount due for theatre war tax from July 1, 1920, to Jan. 31, 1921.  
Robbins & Brown are the owners of the Academic Theatre. The action which was filed in the name of John A. Grogan, collector of internal revenue, says the theatre owners have not paid war taxes collected during the period mentioned.  
The assessment of the action set forth, was made July 25, 1921, under the Federal act of March 4, 1913.

# DEFIANCE OF QUEEN TOUCHES CLIMAX WITH LADY DIANA DECLINING BENEFIT

Daughter of Duke of Rutland Refuses to Appear  
Before Royalty at Devonshire House—George  
Bernard Shaw and Lord Dunsany Also—Row  
Causes Social Scandal in London.

London, Sept. 21.  
The refusal of George Bernard Shaw, Lord Dunsany and Lady Diana Manners to appear in a private theatrical benefit before the King, Queen Mary and the royal family has created a social scandal of the first grade here with all Mayfair discussing it. Shaw is well known as a Socialist. Dunsany an Irishman, but the buzz of talk principally concerns itself with Lady Diana, now a film star for profit in a production being sponsored by the American, J. Stuart Blackton.  
Her reason for refusing is said to be difficulties with the Queen. Long acclaimed as the most beautiful woman in England, Lady Diana is the daughter of the Duke of Rutland, and is understood to have flatly defied the social ukase of the Queen, who was violently opposed to the English aristocracy going into pictures. This opposition is founded upon something very definite and important, the government's whole policy toward pictures.  
This policy provided for international exploitation of England's so-called "grand scheme" in special films of the first magnitude that would make use of such personages as the Prince of Wales. It was felt that Lady Diana might well be included in such a production, but would lessen

the effect of the whole if she, the divorced Duchess of Westminster, the Duke of Manchester and others went into pictures on their own account.  
The only way to control them was through the social sway of the Queen. Lady Diana chose to disregard Her Majesty, and once she had blazed the way the others followed suit.  
The dramatic event set for Nov. 30 at Devonshire House in which Lady Diana has refused to participate will be for the benefit of the children's library in the house where Dickens lived as a boy when earning his living in a blacking factory. The play will be Lord Lytton's comedy, "Not So Bad As We Seem." Nigel Playfair will produce it, and the company will be made up of men and women famous in art and literature.  
The cast includes H. F. Dickens, K. C., son of the novelist, as leading man; Fay Compton as leading woman. Sir J. M. Barrie, Sir William Orpen, Sir Gilbert Parker, Robert Bridges, poet laureate, H. G. Wells, John Galsworthy, Hon. Lionel Tennyson, grandson of Lord Tennyson and captain of the English cricket eleven.  
There will also be many supers, everyone a celebrity. The production will be a replica of the one given before Queen Victoria and the Prince Consort in 1855.

## 'DEBURAU' AT LONDON

Lorraine Producing it at Ambassadors  
—Row Is Question

London, Sept. 21.  
Robert Lorraine will produce "Deburau" at the Ambassadors, after the run of Lord Dunsany's "If."

This news item is difficult to understand for the reason that the Ambassadors is a theatre of very limited capacity, with a small stage. If the English production is anywhere near the size of the one made in New York by David Belasco, it cannot possibly prove profitable. Belasco, it will be recalled, has announced he will not send the piece on tour here owing to the enormous weekly expense of so large a cast.

## 'L'ETERNEL AMOUR'

Paris, Sept. 21.

"L'Eternel Amour" by Bureau Guirault, was produced by Paul Gault at the Odéon Sept. 17 and met with a fair success. M. Fabre and Mlle. Romane who have served their apprenticeship at the conservatoire, made their debut in it, supported by Jacquelin and Clement.

The plot concerns two brothers who love the same girl, Helena. The younger, Andreas, retires when convinced she prefers his brother, who proves faithless, the wife dying during child-birth. This child, Andreas rears, marrying her 18 years later. The action takes place in Norway.

## 'NOW AND THEN' GETS BY

London, Sept. 21.

"Now and Then," produced at the Vaudeville, Sept. 17, was well received. It is not a brilliantly original extravaganza and its favorable reception is due chiefly to George Graves, as a millionaire whose family ghost transports him back to the days of Elizabeth.

## LADDIE CLIFF'S OWN

London, Sept. 21.

Laddie Cliff has formed a company to finance the production of an original revue, entitled, "Thanks Very Much," scheduled to open in London, Nov. 11, at a theatre not yet ready to be announced.

## CLOWNS FOR LONDON

Paris, Sept. 21.

The Fratellini, Italian clowns who have been playing for some years at the Cirque Medrano here, are booked for a circuit in England for next Christmas.

## Fly to Matinee

London, Sept. 21.

The entire company appearing in "The Wrong Number," at the Duke of York's, will fly from London to Manchester today (Sept. 21) for a special matinee. If they don't do it, it's a good press stunt.

## Old Vic Bright Again

London, Sept. 21.

The Old Vic reopened brilliantly with a fine production of "Much Ado About Nothing," which was enthusiastically received. The revival is scheduled for a fortnight's run.

## Bert Coote's Child's Play

London, Sept. 21.

Bert Coote will produce a children's play, "The Windmill's Christmas" in the West End.

## Ballets for Alhambra Again

London, Sept. 21.

The Alhambra reverts to a policy of presenting ballets, commencing Oct. 15.

## Moving "Gipsy Princess"

London, Sept. 21.

"The Gipsy Princess" will move from the Prince of Wales to the Strand, Oct. 3.

## Violet Lorraine's Marriage

London, Sept. 21.

Violet Lorraine's marriage is announced for today (Sept. 21).

## Marigny Future

Paris, Sept. 21.

It is now decided Abel Deval will renew his personal control of the Folies Marigny early in October with a farce, "En Mariage Seullement," by Guy de Pierrefeu, Nancey and Moczy-Eon.

# LONDON

By IVAN PATRICK GORE

London, Sept. 5.

Every out of work British actor and doubtless his American colleagues will appreciate this, although they may not be able to digest it. Viscount Glerawley, son and heir of the Earl of Annesley, has joined the cast of "The Edge of Beyond" at the Garrick. He will play a butler. We are also informed that he has already appeared in "Kissing Time," for which he received a salary of £5 a week.

It is more than probable that when Serge Diaghileff next brings his Russian ballet to London he will produce "Chalkovsky's" "Sleeping Beauty." Lopokova will be the principal ballerina, the scenery and dresses will be by Bakst, and the ballet will cost £10,000 put on.

Phyllis Neilson-Terry is the latest "star" to talk of going into management; this she will do in conjunction with her husband, Cecil King, when a suitable theatre is found. There is no dearth of theatres just now, but the prefix "suitable" alters things considerably. A revival of "Trilby" is promised.

Dion Boucicault, now happily fully recovered from the recent illness which prevented his appearance in the production of "Miss Nell o' New Orleans" at the Duke of York, will play the part originally intended for him in the West End during Irene Vanbrugh's forthcoming provincial tour. A. A. Milne's "Mr. Pim Passes By" will also be in the repertoire, and in this play he will play his original part.

The Gallery Gazette, which is the distinctly outspoken organ of the Gallery First Nighters' Club, has been describing some of the West End theatres with an engaging candor which will not win any great popularity from their managers for the society of first-night boozers and applauders. We learn that the Court is small and stuffy, the Comedy possesses probably the worst gallery, the atmosphere of the Garrick is similar to that of a lethal chamber, the gallery of the Vaudeville is an insult to playgoers, and the Scala does not matter, as nobody ever goes to it.

Oscar Asche and Lily Baynton will present "Mecra" at the Theatre Majestic during October, but thanks to the Lord Chamberlain's love for Moslem principles, it will be known as "Ali Shar." Before the successor to "Chu Chin Chow" is seen the theatre will have passed definitely into the hands of George Grossmith and J. A. E. Malone.

Arthur Gibbons, the producer here of "The Rotters," which is making him a fortune, and "Tarzan of the Apes," which is not, will present the Little Theatre Grand Guignol "horrors" in the provinces.

"Tod" Waller, son of the late Lewis Waller, has entered into a six months' tenancy of the Royalty and will there produce a revue, "Ring Up." The company, now busily rehearsing, includes Phyllis Dare, Cicely Courtneidge, Marie Blanche, Ivy St. Helier, Jack Hulbert, Eric Blore and Charles Glenney. The "book" is the work of Jack Hulbert and Eric Blore, while Ivy St. Helier is responsible for the "score." It only wants Bill Pen-

## Chaplin in Paris

Paris, Sept. 21.

Charlie Chaplin arrived safely in Paris, his coming being unremarked until Monday. Since then he has been lionized.

## "Sunshine Girls" Coming over Here

Paris, Sept. 21.

Tiller's Sunshine Girls, in Paris for the last 18 months, will sail shortly for an extended engagement in New York.

## Kousnezoff in "Pins and Needles"

Paris, Sept. 21.

De Courville has engaged Maria Kousnezoff to open at the London Gaity in "Pins and Needles" Sept. 24. She will sing in Spanish in the first act and dance in the second.

## SAILINGS

Sept. 21—(London for New York), Clifford Grey (Adriatic).

Sept. 20 (Paris for Canada) Shirley Kellogg.

Sept. 21 (Paris for New York) Henry Rosenberg (Rotterdam).

Sept. 24 (Paris for New York) Carl Laemmle (Aquitania).

Sept. 24 (New York to London) J. Tait and Harry Forster (Olympic).

cock of Harrogate in the front of the house to make quite a happy family party.

Stamps do not appear to have affected the Stoll houses. The half-yearly dividends just declared are: Coliseum, 25 per cent; Hackney and Shepherd's Bush Empires, Hippodrome Bristol, Hippodrome and Ardwick Empires, 10 per cent.

London, Aug. 24.

Beattie, of Beattie and Babs, one of London's most popular sister turns, is leaving the stage shortly to be married. Her fiancé is Colonel Vickler, D. S. O., a son of the firm of jam makers who had much to do with the feeding of the troops in the early days of the late war. The tins in which the famous jam, "plum and apple," was held in many cases were lobbed over to the enemy in the shape of home-made but effective bombs.

Our lives are not to be brightened by a revival of "East Lynne" at the Adelphi and preparations are going forward for the production of a new musical comedy with W. H. Berry as the star. The actual work of staging the show will be in the hands of Austin Burgon.

A new Bainsfather play, "Old Bill M. P.," for the time being can find no theatre with a stage large enough or it may be that the producers have discovered that public interest in the old warrior and his confederates has waned since the armistice. In the meantime Seymour Hicks will produce "The Man in Evening Dress" in the provinces. This play was promised by C. B. Cochran some time ago.

Melville Gideon, Phyllis Monkman and Co., the producers of the new Royalty revue, will run on the "Commonwealth" system, a system becoming popular in these days. The company will include Marie Blanche, Cicely Courtneidge, Phyllis Dare, Ivy St. Helier, also responsible for some of the music, Jack Hulbert, and Eric Blore.

New features have been added to "Pins and Needles" at the Gaity. These include Milet Agnes Sourcy, a beauty prize-winner from France, who has little else to do but look the part; and George, with Conchita Garcia. New numbers also serve to keep this excellent show fresh.

All musical London is gratified to learn that the Doyley Carte opera company has completed arrangements with C. B. Cochran by which they will once more occupy the stage of the Princess for a season of Gilbert and Sullivan revivals. This begins in October. A novelty will be the production of "Ruddigore," originally produced under the title of "Ruddigore, or the Witch's Curse" at the Savoy Jan. 27, 1887 and has not been seen in London since. It is about the only Gilbert and Sullivan work which misfired.

When Donald Calthrop produces the musical version of Sir Arthur Wainey Pinner's "The Schoolmistress" at the Queens it will probably be under the title of "Oh, Young Ladies." The cast will include Marjorie Gordon Binnie Hane, Louis Brauclou, for many years one of the old Gaity's "matinee idols," and Ralph Lynn.

Boeing is becoming common where West End productions are concerned. Bouchier's reception, incidentally, he took his call as the manager of the theatre and not as a player, was discovered to be a demonstration against the high prices reigning for gallery seats, that which greeted the curtain on the musical version of Pinner's "The Schoolmistress" has been assigned to the same cause, but there can be little doubt that the reception of Baroness Orczy's on the first night of "The Legion of Honour," was retaliation for a crudely written melodrama full of thread-bare situations and high faluting dialogue. However, some bad plays succeed where better histrionic vehicles fail. Those whom the "gods" love die young.

Three companies are on the road under the direction of Thomas C. Dagnell with the Criterion success, "Lord Richard in the Pantry." When a successor is required to follow Charles Hawtrey in "Ambrose Apple John's Adventure" it will probably

(Continued on page 29)

# PEGGY O'NEIL

SAVOY THEATRE,  
LONDON  
2nd YEAR

## AMERICANS IN FRANCE

Paris, Sept. 14.

Mrs. Robinson Duff, musical professor, is returning to reside in New York.

Lee Patterson, pianist, has been in London where he gave a recital at Wigmore Hall.

Wright Sumner, vocal professor, has returned to Paris for the season.

Miss Cyrene Giles, now screening acting in Paris, is to appear for the Societe des Cine Romans, under the direction of Rene Navarre, the first being a serial in 12 parts, "L'Aigle." This is a story of an illegitimate daughter of Napoleon I, who, unaware of her father's identity, plots against the emperor.

Rosalie Miller, American soprano, after attending the Wagner festival in Munich, has returned here. Riccardo Martin, tenor of the Chicago Opera, was also present, and leaves Paris by aeroplane for London, sailing for New York middle of this month for a concert tour in the United States. Another member of the Chicago company, Edward Johnson, sails on the Finland, Sept. 16. He has been touring Italy with his accompanist, Ellmer Zoller.

## FRENCH ESCHEW POLITICS

Paris, Sept. 21.

It was by a large majority the members of the French Syndicate of vaudeville performers approved the policy of the committee and its president, M. Vilette, by voting at the referendum specially organized for a withdrawal from the Federation du Spectacle (which groups the theatrical industry for representation on the board of the Confederation du Travail, corresponding to the American Federation of Labor). The music hall and circus performers thus follow the Syndicate of Lyrical Artists (operatic union), which recently took a similar course.

They allege more time is given to politics than the proper protection of their professional interests.

## Dolly Sisters on Vacation

Paris, Sept. 21.

The Dolly Sisters have gone to Biarritz for a vacation. Willy Zimmermann has arrived here.

## BIG SUCCESS IN EUROPE

# Elkins Fay and Elkins

## "MINSTREL SATIRISTS"

PLAYING MOSS, STOLL, and Principal Circuits

London, W. S. Hennessy

## SICILIAN ACTOR'S WIFE

Paris, Sept. 21.

A report to the local press from Naples says the Sicilian actor, Grasso, was held up at the port when embarking on the Provence for New York with a theatrical troupe. A warrant was handed to Sappupo, one of the principals of the company, forbidding him to sail. Sappupo protested, and with his companions went to the police, where a rapid investigation revealed the stunt was due to a jealous wife, who objected to her husband leaving for America with Grasso's troupe, and had obtained the warrant by a false pretext.

The actors returned to the steamer and got on board just as the Provence was sailing.

## WELL BALANCED MOTHER

Paris, Sept. 21.

After having performed a difficult balancing act in the Cirque Palace, Lyons (France), Mme. Dartley, one of the Manetti Sisters, withdrew to the dressing rooms and there gave birth to a healthy daughter. The public had no idea of the interesting situation of the ladder performer while in the ring, appearing in the act as usual half an hour prior to the birth.

The mother was back in the act a few days later.

## BURTON'S OFFER

London, Sept. 21.

Percy Burton has acquired a new first play, by F. Britten Austin, of Saturday Evening Post fame, entitled, "The Thing That Matters." He has no doubt of its success here and has offered Sir J. Forbes Robertson \$2,500 a week to return to the stage in it, but the former actor-manager refuses to leave his retirement.

Burton will produce it under his own management or in conjunction as soon as he can find a suitable theatre.

## Messenger and Grill Better

Paris, Sept. 21.

Andre Messenger, the French composer, formerly manager of Covent Garden, and afterward of the Paris Opera, who has been very ill, is now recuperating in the country.

Angele Grill, the musical comedy star, has undergone an operation, and is recovering.

## Muriel Spring Suing Dressmaker

Paris, Sept. 21.

Muriel Spring is suing Poiret, the dressmaker, for instituting the seizure of her baggage at the Hotel Carlton because of a controversy over an emu, which M. Spring alleges she did not definitely order.



# ORPHEUM'S \$136,619 DEFICIT; FAMOUS SELLS OFF TO 50 3-4

**Vaudeville Circuit Statement for First Six Months Shows Profits Less Than Dividends—Draw on Surplus—Loew Firm Around 14.**

The Orpheum Circuit's income statement for the first six months of 1921 was out late last week and contained a surprise, showing a deficit of \$136,619 after payment of common dividends. Officials of the company explain the showing by the declaration that the May and June heat wave caused general shutting down of theatres and this cut off revenue. Only six theatres were open at the end of June compared to the operation of the entire circuit the corresponding period of the previous year.

It is also pointed out that musicians, stage hands and other employees as well as players received higher wages than the year before and this accounts for part of the difference. An item of \$446,153 for depreciation also figures. The 1921

(Continued on page 31)

## BACK TO OLD TIME

New York returns to standard time a 2 a. m., Sunday, Sept. 25, the daylight saving plan, effective since April 24, becoming non-operative until April 24, 1922.

This means that Sept. 25 at 2 a. m. New York clocks will be pushed back an hour.

## BILLS IN SHUBERT HOUSES NEXT WEEK

The following are the programs announced for the Shubert vaudeville theatres, opening Sunday or Monday:

### WINTER GARDEN, NEW YORK

Nora Bayes  
Hal Ferte and Gitz Rice  
Aven Comedy 4  
Du Calles  
Terle  
Moran and Wiser  
Harper and Blanks  
Kajiyama  
Olympia Desvall Co

### 44TH ST., NEW YORK

Low Fields and Co.  
Violet Daly  
McConnell and Simpson  
Yvette  
Fred Allen  
Will Oakland  
Armstrong and James  
Belge Duo  
Ryan and Lee

### SHUBERT-CRESCENT, BROOKLYN

Horlick and Sarampa Sisters  
George Rosner  
Marie Stoddard  
G. and E. Parks  
Emily Ann Wellman and Co.  
Nana  
Sensational Togo  
Clayton and Lennie

### ACADEMY, BALTIMORE

Monroe Fischer and Co.  
Edgar A. Ely  
Billy McDermott  
The Glorias  
Al Sexton and Sister  
Nip and Fletcher  
Sailor Reilly  
J. and K. DeMaco

### MAJESTIC, BOSTON

Nonetto  
Belle Storey  
Georgie Price  
Clark and Arcare  
Regal and Moore  
Jack Conway Co.  
Donald Sisters

### APOLLO, CHICAGO

Donald Brian and Co.  
Olga Mishka  
Bert Hanlon  
Vardon and Perry  
Holt and Rosedale  
Wilson and Larson  
Arco Bros.  
Brendel and Burt  
(One to fill)

### EUCLID AVE., CLEVELAND

Ciccolini  
Evans and Girls  
Dickinson and Deagon

## NEW BILLS' COST

Estimated Salaries for Shubert Shows in New York and Cleveland

Vaudeville bookers estimated the cost of the Shubert 10-act vaudeville program at the 44th Street New York, this week at \$7,500. Its cost was considerably augmented by the addition of Frances White, making 11 acts to the program. The salary list of the program at the Euclid Ave., Cleveland, was placed at \$5,500.

No reliable estimate could be made of the Shubert vaudeville shows at Boston and Brooklyn, through the Shubert office paying cost of operation of the production acts in those bills, "Snap Shots" with Lew Fields in Brooklyn and "Florodora" in Boston. The Bedini show, "Chuckles" at the Academy, Baltimore this week plays on a percentage of the gross.

## HENRY LEWIS ILL

The illness of Henry Lewis preventing him of late months from appearing upon the vaudeville stage, is reported serious and possibly permanent.

It is called a nervous breakdown.



## FRANK VAN HOVEN

(Confidential Chat)

I hate myself—I love Gus Sun, but I eclipsed him in England and when you eclipse the sun you go into history, according to Halley, or as the acrobats would say, alley, alley. I hate to be photographed; so does President Harding. I hate to knock home runs; so does "Babe" Ruth. I hate to dance with Bee Palmer; so does Jack Dempsey. I hate the Greenwich Village Follies; so does Arthur Swannstrom and he also hates his weekly check. But best of all I love Nellie Revell for her nerve. Don't forget her.

P. S.: This week Colonial, next Wilmington, then Flatbush. Booked solid, U. S., England and France for seven years. Wilmington is a cut but I get a Sunday concert, which makes it about the \$1,000.

## FRANKIE VAN HOVEN

## MRS. CARL BYAL THROWS ACID

Emily Winkler Receives Fluid in Face—Mrs. Byal of Byal and Early

Colorado Springs, Sept. 21.

As the members of the George Choo's vaudeville act "A Japanese Romance" were about to board a train for Kansas City last Thursday morning Mrs. Carl Byal stepped from the crowd and the police say threw the contents of a vial containing vitriol and carbolic acid full in the face of Emily Winkler, a member of the "Japanese Romance" chorus. Miss Winkler was removed to a local hospital.

Mrs. Byal is the wife of Carl Byal, juvenile of the "Japanese Romance." Together they composed the team of Byal and Early. Mrs. Byal was not a member of the company but was traveling with her husband. Jealousy is ascribed as the motive for the acid throwing, whether founded or not has not been disclosed as yet. Mrs. Byal was arrested and held for trial.

"A Japanese Romance" had played the Pantages house in Colorado Springs, and was scheduled to travel the last half of last week, enroute to Kansas City, where they were booked to open for Pantages Monday.

Miss Winkler is 21 years old. Reports stated she may lose the sight of both eyes as the result of the acid throwing.

## LEXINGTON FOR BOXING BOUTS

Leased by William Wellman and Sporting Syndicate

The Lexington was leased this week by a new sporting syndicate, headed by William Wellman from the Metropolitan Life Insurance Co., and will be conducted as a boxing arena.

The insurance company is reported as having looked upon the theatre purely as a real estate investment and did not care what policy the house pursued as long as the rental was met.

The International Sporting Club which had its license revoked by the New York Boxing Commission had been in negotiations for the Lexington, having been informed that there was a possibility that it would secure a new license. This was not forthcoming with Wellman stepping in and securing what is reported as the last club license for this section of the state.

PLEASANTVILLE, N. J.

## MONTH'S SIX BEST SELLERS

### COLUMBIA RECORDS—

"I'm Nobody's Baby" and "I Wonder Where My Sweet, Sweet Daddy's Gone"  
"Wang Wang Blues" and "Ain't You Coming Out Ma-lin-a?"  
"Where the Lazy Mississippi Flows" and  
"I Lost My Heart To You"  
"Mimi" and  
"Oh! Iel Oh My!"  
"Ain't We Got Fun" and  
"Not So Long Ago"  
"Down Yonder" and  
"Ruby"

### G. R. S. WORD ROLLS—

"Carolina Lullaby"  
"Gypsy Blues" (from "Shuffle Along")  
"Ma!"  
"Nora"  
"Roozy Cheeks"  
"Stolen Kisses"

### VICTOR RECORDS—

"Learn to Smile" (John McCormack)  
"In My Tippy Caroo" and "Where the Lazy Mississippi Flows"  
"Ha-Je" and  
"San"  
"You're the Sweetest Girl" and  
"Vamping Rose"  
"You Made Me Forget How to Cry" and  
"Emaline"  
"There's Only One Pal After All" and  
"Sleepy Head"

### SHEET MUSIC—

"AB By Myself"  
"Ma!"  
"Peggy O'Mall"  
"Ain't We Got Fun"  
"Who'll Be the Next One to Cry Over You?"  
"Nobody's Baby"

As is to be expected at this time of the year, the sheet music sales have taken a decided spurt. There are many good sellers on the market almost on a par with the leaders, including "Wang Wang Blues," "Just Like a Rainbow," "Stolen Kisses," "Ma," "Sunny Tennessee," "Topsy Home," "On a Little Side Street," "Moonlight," "Crooning," "Down Yonder," "Mandy 'N Me," "Sweetheart," "Little Crumbs of Happiness," "Mello Cello," "There's Only One Pal After All" (tremendous in the middle west), "Wyoming," "I'll Keep on Loving You," "Why, Dear?", "They Needed a Songbird in Heaven" and several others.

In the production line the surprise is "Oh Me! Oh My!" from "Two Little Girls in Blue" (not playing). "My Man" and "Second Hand Rose" from the "Follies" are going strong, as is "Sweet Lady" ("Tangerine"), "Learn to Smile" ("The O'Brien Girl") and the standard Chappell-Harms number, "Lazy Mississippi."

## BLOOM ADVISING

In Shubert Vaudeville Office, Without Definite Title

The Shubert booking offices is having the advice of Ed. L. Bloom upon matters pertaining to Shubert vaudeville, whenever Mr. Bloom is called upon. He is said to be there without a definite title in the office, merely acting in an advisory capacity.

As a regular thing Mr. Bloom is attached to the Shubert executive staff as general manager of the Winter Garden shows, many of them now travelling organizations. His vaudeville experience dates back mostly to when he was general manager for William Morris, while Morris operated a big time opposition circuit for a while.

## FAY AT HEALY'S

Will Assume Direction of 66th Street Establishment

Opening Tuesday, September 27, Frank Fay will be master of entertainment at Healy's Golden Glades, also the room below in the Healy establishment at 66th street.

With Fay as entertainer will be likely Sally Fields, also the Leroy Smith band, besides ice skating specialties on the Glades' rink.

## OPPOSING BILLS THIS WEEK

(The following are the vaudeville bills as played Monday in the cities and houses mentioned in the lists below).

### KEITH CIRCUIT

#### PALACE, NEW YORK.

Patricia  
Bert Baker  
"Dress Rehearsal"  
Yvette Regal  
Daphne Pollard  
Franklyn Ardell Co.  
Gallagher and Shean  
Davis and Pella

#### MARYLAND, BALTIMORE.

3 Lordens  
Chas Forsyth Adams  
Doris Humphrey's Dancers  
Rae E. Ball and Bro.  
Eddie Foy and Co.  
Jed Dooley and Co.  
Chas. Withers and Co.  
Healey and Cross  
Corradinis Animals

#### KEITH'S, BOSTON.

Fritz Schoff  
Ford Sisters and Co.  
Bert Baker and Co.  
Billy Gason  
Toney and Norman  
Mrs. Turnbull  
Sharkey, Roth and Witt  
Elsie and Paulsen  
Siegel and Irwin

#### KEITH'S, CLEVELAND.

Hanako Japs  
White Solar  
McLellan and Carson  
Burns and Freda  
Alan Rogers and Leonore Allen  
Harry Delf  
Elizabeth Brice and Co.  
Raz Samuels  
Tennessee Ton

#### ORPHEUM, BROOKLYN.

Emma Carus and Co.  
Imhoff, Corinne and Co.  
Arnold Daly  
Jtm McWilliams  
Pearson, Newport and Pearson  
Ray Raymond  
Herbert and Dare

### SHUBERT CIRCUIT

#### 44th ST., NEW YORK.

Frances White  
Belle Storey  
Nonetto  
Georgie Price  
Clark and Arcare  
Barr Twine  
Regal and Moore  
Jack Conway and Co.  
Harper and Blanks  
Olympia Desvall and Co.  
Donald Sisters

#### ACADEMY, BALTIMORE.

Bedini's "Chuckles"  
Mr and Mrs. Melbourne  
White Way Trio  
McCormack and Regay  
Permane and Shelly  
Musical Spillers  
Fort and Truly

#### MAJESTIC, BOSTON.

Emily Ann Wellman and Co.  
"Florodora"  
George Rosner  
Nana  
Horlick and Sarampa Sisters  
Clayton and Lennie  
Marie Stoddard  
Sensational Togo

#### EUCLID AVE., CLEVELAND

Jimmy Hussey Revue  
Bert Earl and Girls  
Rome and Cullen  
Joe Jackson  
Rath Bros.  
Ziegler Sisters  
Vine and Temple  
Jolly Johnny Jones

#### SHUBERT-CRESCENT, BROOKLYN.

Low Fields and Co.  
Violet Daly  
McConnell and Simpson  
Yvette  
Fred Allen  
Will Oakland  
Armstrong and James  
Balge Duo

# CARNIVAL GAMES OF CHANCE FORBIDDEN IN MASSACHUSETTS

**Public Safety Commissioner Bans Them—Rule to Apply Even to Church Sociables and Benefits—Traveling Shows Have Been Creeping In.**

Boston, Sept. 21.

A death blow to the carnival activities which have been creeping into Massachusetts during the past year as a result of the various American Legion fairs that have been tolerated by the authorities despite the fact that the Legion posts have seen but a small slice of the profits, was dealt this week by Colonel Alfred F. Foote, Commissioner of the Department of Public Safety.

Col. Foote's edict is that wheels of fortune and "every other carnival game of chance" is prohibited in the entire state of Massachusetts and the State police force has been ordered to see that the edict is rigidly enforced.

In order that there be no camouflage of conditions, the rule will be applied to churches, charitable organizations and all other minor organizations, according to a statement sent by Col. Foote to every county and

agricultural fair organization in Massachusetts, many of which had been negotiating with smaller carnivals gradually being driven east by the tightening of the lid in the middle west.

Harrisburg, Pa., Sept. 21.

The "Mighty Dorris" Carnival at Lemoyne, near here, was raided by about 20 State policemen and several constables, who seized a quantity of alleged gambling paraphernalia and placed ten men under arrest on charges of conducting gambling devices.

It is said that the management of the carnival was warned to close all their games by Major Adams of the State police and the raid came as the result of their failure to obey orders.

The total amount of fines was more than \$500, which sum the representatives of the carnival paid in small coin.

All paraphernalia was burned.



INTRODUCING another one of our Standard Offerings

## MAUREEN ENGLIN

Booked Solid over the W. V. M. A. and B. F. Keith (Western) by the BURT CORTELYOU AGENCY  
Masonic Temple, Chicago

## SHUBERT BRANDED

(Continued From Page 1)

Shubert circuit and the Shubert Sunday shows. The Shubert concerts found their most fertile supply from Loew acts which were used to fill in around the name attractions.

The Keith office has not acted on Shubert vaudeville one way or another, but it is known that the Shubert concerts will continue to be figured as opposition by Keith's.

Mr. Lubin first excepted to the attitude of the Shubert booking office toward acts submitted to Loew's booking office. Such turns were advised if they expected to secure Shubert contracts they could not appear in Loew theatres. The "warning" prior to their acceptance by the Shuberts which continues apparently by the Shuberts, is particularly obnoxious to the Loew office.

At the time of the State's opening the attitude of the Shubert office was emphatically brought to the notice of the Loew executives. The friendly feeling expressed by other circuits showed in contrast to Shubert orders that extended so far as to prohibit one of its "single" acts who was seated in the house to any way participated whereas other vaudeville heads urged acts controlled by them to appear.

The friendliness of the Keith office was cordially shown by E. F. Albee's message that Mr. Loew and Mr. Lubin could call on any act in the Keith office. J. W. Mordock was present in the State lobby and aided for a time in taking tickets and showing the first nighters to their seats.

Mr. Lubin's action in declaring the Shuberts' opposition came after a conference with Mr. Loew and followed despite the fact of Lee Shubert being vice president of the Marcus Loew Circuit and the holder of a considerable block of Loew stock.

An inside angle to the situation is the action of Congressman Joseph L. Rabinovitch, who is the Shuberts' partner in the Shubert Theatrical Co., which is the legitimate end of the Shuberts. Mr. Rabinovitch has been opposed to the vaudeville debut of the Shuberts and is known to be one of the heaviest investors in Loew stock. Congressman Rabinovitch is also interested with the Keith people in some Southwestern vaudeville houses.

## FAY MARBE AT STATE

Fay Marbe has been signed by J. H. Lubin to appear at Loew's State beginning Oct. 10.

It is reported that Miss Marbe has been notified by the Shuberts they will consider the State appearance a violation of the "area" clause in her Shubert vaudeville route.

According to Arthur Lyons, Miss Marbe's agent, she never signed a vaudeville contract with the Shuberts and is free to accept the Loew engagement.

Lyons said in part, Miss Marbe signed a Shubert contract calling for a production to begin Sept. 12. The words "on or about" were not in her contract which became automatically non-existent when the production or a vaudeville engagement failed to materialize on that date.

Miss Marbe is negotiating with the management at Reisenweber's with a view to taking over one of the rooms there on a "convert" percentage arrangement. It is planned to replace the revue with the former picture star.

## SHEA VS. KENT

\$2,000 for Breach, Says Shea—\$3,000 for Loss of Time—Kent.

Joseph E. Shea has filed a \$2,000 breach of contract suit against William Kent in the Supreme Court, setting forth he was damaged to that extent when the defendant walked out of an act Shea had produced for him to co-star with Anna Held, Jr. The act was written by William J. Hurlbutt, the playwright. Kent signed a contract Jan. 1, last, and repudiated the agreement 18 days later. Kent was to receive for his salary one-half of the net profits of the act after commissions, salaries and railroad fares had been deducted. Miss Held's salary was not included among the expenses to be deducted.

Shea maintains he incurred \$2,000 expenses for scenery, \$250 author's fees, wardrobe, etc., before Kent decided to step out of it.

Davis & Davis, Kent's attorneys, who have filed a notice of appearance, state they will bring a counter-suit for \$3,000 against Shea on the ground Miss Held could not proceed with the act through illness and injury at the time and that Kent and his wife had to frame an act together. This loss of time is estimated at \$3,000.

## "HEREAFTER"

Harper's Magazine Exception Booked as Sketch—No Try-Out.

Washington, D. C., Sept. 21.

"Hereafter," a sketch that has accomplished the unusual by appearing in Harper's Magazine, a publication never before in its long existence printing a story in sketch form, was read last week to the Keith people and immediately booked for the local Keith house next week (Sept. 26). This booking was made without try-out performances.

The sketch is by John T. Balderson, now in London, and first appeared in the London Outlook. Monte Bell of this city has secured the rights for presentation in America and has adapted it.

Mr. Bell will play the lead and has secured the following cast: Russell Fillmore, Doris Sherrin, Dorothy Buckley, Mabel Wyne, Mabel Jennings.

## ETHEL LEVEY BACK

The return vaudeville engagement of Ethel Levey over the Keith Circuit will start early in November at Keith's, Washington. After another week's playing, Miss Levey and her husband, Claude Grabame White, will spend a short while at Palm Beach, when Miss Levey will return to take up vaudeville for the remainder of the season under the booking direction of M. S. Bentham.

Mr. White is disposing of his business interests in England, preparatory to resuming with his wife a permanent residence over here.

## 'AUNT JEMIMA' AWARD

The N. V. A. Complaint Board, acting on the complaint of "Aunt Jemima" against the act known as "Manum," decided after investigating the matter that "Manum" was not an infringement on "Aunt Jemima" in any manner.

The N. V. A. took the stand that make-ups of the colored mammy type have been used for years in variety vaudeville and minstrelsy, consequently regard it as common property for present day vaudeville.

## SANTRY'S JOINT BOOKING

Henry Santry and Anna Seymour (Mrs. Santry) are being booked jointly on the Keith circuit and are closing the bills with a travesty in which they both appear.

Their own specialties of Henry Santry and Band and Harry and Anna Seymour appear earlier in the bill.

## SHUBERT SUBSTITUTIONS

At the Euclid Ave., Cleveland, this week the Shuberts replaced Moran and Mack with Rome and Cullen (formerly Rome and Gaut).

Marlo and Duffy could not open at the Majestic, Boston, Monday, owing to pneumonia having attacked Ben Marlo. There was no question as to Mr. Marlo's illness.

## Charles Kolber in Separation Suit

Charles Kolber (Kohler and Irwin) this week was served with a summons in a separation action by Clara Kolber, a former professional. No complaint was attached.

Kolber is being represented by F. E. Goldsmith.

## FRISCO'S BOY HIKER GETS ENGAGEMENTS

**Frederick Roland, After Trip to N. Y. From Coast, Placed in Vaudeville**

At the 5th Ave. the first half of this week on the regular "Old Pal" in the seventh position, appeared Frederick Roland, a youth, age 19, from the Pacific Coast who reached New York last week, after walking from his home. Roland left the west, he says, in February last. On the stage he appears in his walking outfit, of khaki and sweater.

Reaching New York, according to Bill Quaid, the 5th Ave. manager, to whom the boy recited his story, Roland noticed the "Opportunity Night" announcement at the 5th Ave. He registered his name and appeared among the contestants, winning the prize of a \$20 gold piece last Friday night, after singing "Old Pal."

Mr. Quaid has watched the amateurs. He inquired of Roland's previous stage experience, as the youth put up an interesting and near-professional turn. Roland replied he had sung in a few clubs on the coast but had had no stage career. Quaid engaged him as an act for the first half, paying \$50 for the three days.

Following the opening, Roland was booked for the Coliseum this last half and the Regent, uptown, the first half of next week.

Roland reached New York, broke, he says, adding he started the long hike, after losing both of his parents, upon the advice of a physician who said he must walk for exercise.

At the 5th Ave. the boy had an accompanist from one of the music publishing houses.

Quaid made capital of the engagement through sending out a press story on it.

## KEITH'S NOT CLOCKING

Denies Report Representatives Are Watching Business of Loew's State

The Keith offices take exception to a report in Variety recently that its representatives have been noting the business done by Loew's new State, through checking up attendance there by means of numbered State's box office stubs.

No such method prevails in the Keith offices, it was said, and especially with Loew's State. The friendliness existing between the Keith and Loew circuits, says Keith's is sufficiently strong to secure any information of that character over the phone, were the Keith offices interested in asking Mr. Loew for it.

Instead the Keith people say they have only the best wishes for the fullest success for Loew's State, and in support of that wish, sent the Keith's Boys Band to the State's opening.

## BEDINI'S WHOLE BILL

Big Act's Producer on Shubert Program Provides Remainder of Acts

Baltimore, Sept. 21.

The Shubert vaudeville bill this week at the Academy is supplied in its entirety by Jean Bedini, who produced "Chuckles," the big turn of the program.

Bedini's contract with the Shuberts call for the presentation of "Chuckles" (formerly "Peek-A-Boo") as an act, with Bedini furnishing the whole show in accordance with his percentage and guarantee agreement.

## PAN'S FIGHT FILM

Doing Terrific Business for Pantages, Minneapolis

Minneapolis, Sept. 21.

The Dempsey-Carpentier fight film is doing a terrific business for the local Pantages, where it is this week. The picture may be booked over the entire Pan western time.

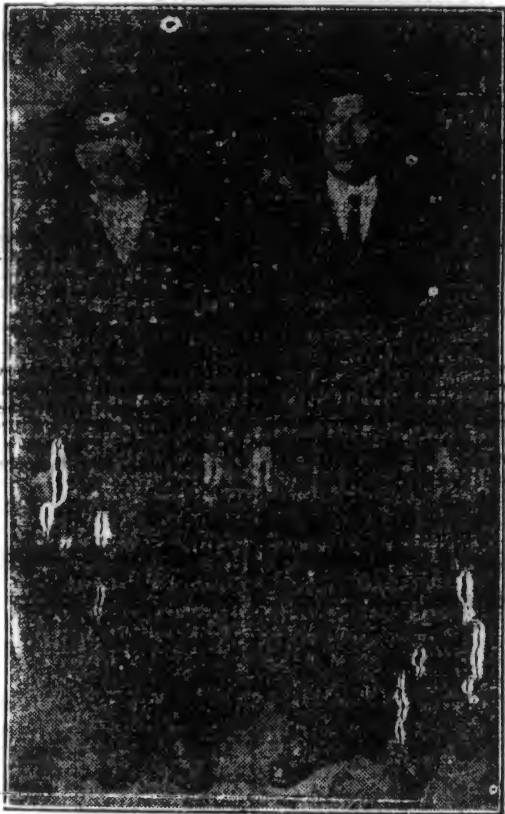
## REVIVING 'EVERY SAILOR'

"Every Sailor," first produced for vaudeville with a cast composed of members of the Pelham Bay Naval Station, is being revived.

The turn carries three male principals and six female impersonators for a chorus.

## Frank McIntyre Considering Act

A vaudeville debut is being considered by Frank McIntyre, the comedian.



## FENTON and FIELDS

(Appearing in 1921)

Two boys trying to make a living. At Two Theatres this week (Sept. 19)—Keith's Royal and Hamilton, New York. Week of (Sept. 26) Bushwick, Brooklyn; week of (Oct. 3) PALACE, New York.

## Exhibitors Rose & Curtis

## ACT DOUBLE BOOKED

Moran and Mack, Playing for Orpheum. Reported Holding Shubert Contract.

The Shuberts claim to hold a vaudeville contract with Moran and Mack, two men forming an act now playing at the Orpheum, Minneapolis. The turn is billed to open at the Euclid Ave., (Shubert) Cleveland, next Monday, but is understood to have an Orpheum Circuit agreement that they have started to play.

Max Hart is the agent reported to have placed Moran and Mack with the Shuberts, completing the contract early in the summer. It called upon the turn to open its Shubert engagement this month. Later Moran and Mack are said to have accepted the Orpheum time, but it is not reported whether the Orpheum bookers, at the time, were aware of the Shubert agreement.

Wires sent to Moran and Mack notifying them of their opening Shubert date are said to have been unanswered, with no one informed

around Times square early this week what Moran and Mack intended to do.

## CLAIMS HUSSEY

Astoria, L. I., Manager Prefers Complaints

Jimmy Hussey opened at the Euclid Ave., Cleveland, for the Shuberts, as scheduled. Mike Glynn, manager of the Astoria, L. I. house, who claimed contracts with Hussey calling for the last half of the Sept. 19 week or the first half of the following week, has filed a complaint with the Vaudeville Managers' Protective Association, alleging breach of contract by Hussey.

A legal action may follow the appeal to the complaint bureau as the V. M. P. A. has no jurisdiction over the Shuberts, who are not members.

Hussey holds a Shubert vaudeville route for "The Shimmy Police Station," which includes a cast of 17 people. The turn will be used as the "revue" feature of the Shubert bills it is assigned to.



# FOX TIEING UP WITH SHUBERTS; POSSIBLE JOINT BOOKING OFFICE

**Adds Four and One Half Weeks—Immediately to Shubert Time—Other Fox Houses Outside New York May Be Placed on Chain—Expected the Moral Effect of Affiliation to Be Considerable.**

Wednesday it seemed certain the William Fox vaudeville circuit was about to affiliate its bookings with those of the new Shubert circuit. The Fox bills for the last half of this week Tuesday had the names of Charles Richman, "Girls" (the Clyde Fitch play, condensed version) and Geo. Mouroe and Harry Fisher, all Shubert acts, with others reported to go on the Fox bills before Wednesday ended.

Neither the Shubert nor Fox people would go into details on the affiliation, though neither denied it. Earlier in the week both had been expectant. Last week when the Shubert-Fox deal was impending it was said that Fox was awaiting the outcome of the Shubert vaudeville opening.

The affiliation of Fox with the Shuberts gives the Shuberts an added four and one-half weeks to their circuit. The Fox houses now playing vaudeville are all split week houses. In addition it is not unlikely Fox will open week stands with Shubert acts in Denver, St. Louis and New-

ark, N. J., giving the Shuberts a second house to book in the latter city. The new-building theatre for Fox in a Chicago neighborhood will also likely play vaudeville. In Denver and St. Louis Fox has several picture theatres and may select any one in either town for vaudeville.

The present Fox vaudeville theatres are Audubon, City, Crotone, New York; Bedford, Ridgewood, Folly, Albemarle, Brooklyn; Fox's, Jamaica, and Strand, Far Rockaway. With (Continued on page 44)

## VAUDE OPPOSITION KEEPS OFFICES BUSY

**Main Booking Agencies  
And Agents on Their  
Toes**

The opening of five Shubert theatres with vaudeville Monday marked the hustling time for all of vaudeville. Booking agencies and agents' offices were keyed for the start. The usual "opposition" instructions were issued to agents, and all booking office employees knew without orders they were expected to watch all moves of the other sides.

The Keith office the latter end of last week watched about some of their bills, strengthening up where needed and taking the customary precautionary measures against an invasion. About the only Keith bills in the vicinity of Shubert houses not materially altered from their original billing were the Palace, New York, and Orpheum, Brooklyn. The current Palace bill is estimated as costing \$8,000 in salaries for the week, while Shuberts' 44th Street set down at \$7,500, with \$1,500 included in that for Frances White.

Miss White's friends claim her vaudeville booking for the 44th Street was not premeditated; that Miss White held a production contract and intended only to play in a production but was persuaded to appear this week only as a Shubert headliner. It was universally agreed after the Monday matinee at the 44th Street the bill would have been as well received without Miss White. Her name was on the printed program and must have been placed there Friday or Saturday, last, though the announcement of her 44th Street appearance was not sent out by the Shuberts until Sunday.

All the acts booked for the Shubert houses appeared as offered, excepting Gallagher and Shean, Moran and Mack and Mario and Duffy. The first named turns were expected not to appear and their substitutes were provided in time. Mario and Duffy were to have played Cleveland but Ren Mario having been taken suddenly ill, they had to cancel. There was no doubt as to Mario's illness.

The Shubert office reported no trouble over the circuit, back stage or in front of the house.

## GETS \$521 JUDGMENT

Charles Passa, formerly of Fred J. Ardath's act, "The Decorators," recovered judgment for \$521.70 last week against the producer for injuries sustained at the Jefferson, New York, Feb. 9, 1920.

Passa slipped on the soapy mixture used in the act.

Suing through Samuel Schwartzberg, he secured judgment by default before Judge Sampson Friedlander in the Third District Municipal Court, setting forth that by virtue of a fractured right wrist and other injuries he was physically incapacitated for nine weeks.

## MME. PETROVA SPEAKS

Olga Petrova, who is rehearsing for a legitimate starring venture, was introduced on the stage of the 44th Street theatre Monday night, and made a speech welcoming the Shuberts into competitive vaudeville. Sam Tauber, manager of the theatre, introduced her, but it is known that she made the appearance at the request of Jennie Jacobs.

Miss Petrova said she had recently completed two seasons on Keith and Orpheum tours. She said that she loved vaudeville and gloried in seeing the powerful Shubert organization enter that branch to establish competition.

Mme. Petrova did not say that she intended to play vaudeville for the Shuberts.

## LIGHT CLAIM

**Holden and Graham Complain Against  
the Joannys**

The Joannys known abroad as exponents of colored shadowgraph manipulation, opened last week in Washington. A copyright on the idea is claimed by Holden and Graham, now appearing abroad, and they have made claim to it through their attorney to the Keith office.

It is said the Joannys have used the colored shadowgraphs for about 17 years. A red silhouette is secured by the combination of green and orange lights.

## FAY'S OPPOSITION

**Fox Office Declares Against McKinley Square**

The Fox office has issued an order declaring Fay's McKinley Square, playing pop vaudeville, opposition to Fox's Crotone.

The McKinley Sq. was recently acquired by Ed Fay of Providence who opened it with vaudeville Sept. 1, booked through the Sheedy office. It is the only local house booked in that office.

Agents booking with the Fox office have been informed that any act playing the Fay house first cannot play the Crotone.

## BOOKING WILMINGTON

The Garrick, Wilmington, Del., opens as a full week stand with Keith vaudeville Monday, Sept. 26, booked by Jules Delmar of the Keith office.

The house was formerly owned by W. L. Dockstader who sold his interest during the summer while the house was dark. It is rumored the Keith people have taken the house over from Dockstader.

It was formerly booked from the Keith office by Jack Dempsey, with the same policy.

## VAUDEVILLE AT APOLLO

Chicago, Sept. 21. The opening Shubert vaudeville bill for the Apollo, opening next Monday, has been announced. It is headed by Donald Brian.

The Apollo will charge \$1 top week day night; matinees, 50 cents, with Saturday and Sunday prices up to \$1.50.

Mrs. Couthouli has taken all seats up to the 10th row for sale in her ticket agency. This is believed to be in accordance with the agreement Mrs. Couthouli has for handling tickets for the local Shubert attractions.

## DIVER DOWNING INJURED

Kansas City, Sept. 21. J. W. Downing, a free attraction at the Trenton, Mo., fair, was seriously injured Sept. 17 while attempting to do his act. He had started to travel down a long slide on roller skates and dive into a shallow tank, but something went wrong and the tank was misjudged.

As a consequence the performer sustained a fractured vertebra. His condition is reported as critical.

## SHUBERT VAUDEVILLE REVIEWS

The reviews of the five Shubert vaudeville bills playing this week will be found on pages 24 and 25.

Each Shubert review on those pages is placed alongside the Keith-booked big time house the Shubert theatre is nearest to.

In future, reviews of all vaudeville shows out of town where there is big time opposition will be found under the Correspondence head of the respective cities.



A gifted southern beauty  
**LIDA BOTHWELL**  
of Clifford and Bothwell  
A feature act of its kind for any bill.  
Don't fail to see them.  
Loew's State, New York Now  
(Sept. 22-25)

## SHUBERTS SERVE ACT AT PALACE

**Keith Determined to Protect Contract With Gallagher and Shean**

An order to show cause why an injunction should not be granted was served upon Gallagher and Shean just before the team went on the Palace, New York, stage Monday night. The order was granted on the application of the Shuberts by Judge Richard R. Lyden of the Supreme Court, and is returnable today.

The serving of the order occasioned no surprise along Broadway where such action has been expected from the Shuberts, since the report Gallagher and Shean had signed a long term contract with the Keith people.

A legal battle will follow with the Keith people determined to protect their contract, and to establish a precedent. Both sides claim contracts with the comedians, the Shuberts contending a contract which antedated the opening of the team for the Keith office at Doctor's Fifth Ave. The Keith office is reported to have said Gallagher and Shean held a production contract with the Shuberts, while the Shuberts allege their contract with the team is for vaudeville only. The team's claim that their Shubert contract called for a production option to be exercised by Sept. 1, and which was not, is denied by the Shubert vaudeville office.

The Shuberts say they suggested the reunion of Gallagher and Shean, informing the two men if they would renounce, they would give them \$750 weekly for Shubert vaudeville and accept any act they put together. Under this understanding, the Shuberts say, a contract was issued, before the act was framed, and the two then put in action their present "Mr. Gallagher and Mr. Shean" turn, afterward going with Keith's.

## MAX HOFFMAN, JR., WEDS

Houston, Tex., Sept. 21.

The marriage occurred here Sept. 15 of Max Hoffman, Jr., and Norma Terriss. They are appearing in a vaudeville act on the Interstate Circuit houses as Junior and Terriss.

The groom is the son of Gertrude and Max Hoffman. He is about 20 years of age. His wife is about the same age. Before joining her husband in the act she appeared on the Ziegfeld Roof, New York, while the senior Hoffman was conducting the roof's orchestra, during which time the young couple met.

## Fred Watson in Sanatorium

The illness of Fred Watson, years ago on the vaudeville stage, and well-known of those days, culminated last week, when his brother, I. R. Samuels of the Keith booking office, removed Fred to a sanatorium. Mr. Watson has lived in Freeport, L. I., since an invalid.

## "Madame LaDell" Is Coming In

Lansing, Mich., Sept. 21.

Arthur LaDell, who says he is "well known as Madame LaDell, female impersonator," shortly intends to invade vaudeville.

The announcement states H. B. Payne will assist him in the act, and further reads: "LaDell will present dances from the Far East while Mr. Payne helps with saxophone-violin solos."

## CIRCUSING LEE KIDS

**Lee Children Handed Like Singer's Midgets over Orpheum Time—\$1,750 Weekly Salary**

Kansas, City, Sept. 21. The Lee Kids head the Orpheum bill here for week of Oct. 2. They are now at Keith's, Indianapolis, and next week will lay off, resting at the Edgewater Beach Hotel, Chicago. The Orpheum Circuit has booked the Lee Children at a weekly salary over the circuit at \$1,750. The act will be circused, much like the Orpheum did with Singer's Midgets.

## "STAKED" HANLEY

Jack Hanley, juggler, at the Palace this week, encountered a couple stick-up men on 59th street just off Broadway Monday night and brags that he is the first one to get the best of a highwayman. The hold-up occurred at 2 a. m. following Hanley's session with the galloping dominoes from which he emerged with a bare 20 cents. When the footpad saw the size of his victim's resources, Hanley states the latter donated him with a dollar bill and kind regards.

## CARL RANDALL'S TURN

Carl Randall, featured with "Sonny Boy," which lately closed, will open at one of the local Keith houses in a new four-people dancing and singing turn with special scenery.

The Randall act was to have opened at the Palace, New York, next Monday. It will require an additional week to ready, opening Oct. 3.

## SUNDAYS START BADLY

Sunday concerts in the outlying sections got off to a bad start last Sunday, losses of \$200 and more being complained of.

Perfect weather was partly responsible.

Most of the concerts are late in getting started. Postponements were made pending the settlement of labor matters in the burlesque houses.

## SELBIT IS HERE

Selbit, who announced he would come to New York to contest with Horace Goldin the rights to the illusion known as "sawing a woman in half," arrived last Friday. Selbit is said to have been offered Shubert bookings but negotiations were ended when Goldin opened the illusion during the summer.

It is said that Selbit threatens to expose the trick. Both men claim patent rights.

## THEDA BARA HURT

Theda Bara booked to open Monday as the vaudeville headliner at the Allegheny, Philadelphia, for a full week, failed to appear on the opening day due to an injury received while playing the Broadway, Philadelphia, last week.

The film star fell during her act the latter part of last week, which necessitated her laying off for a few days to recover.

Ben Turpin substituted at the Allegheny, doubling with the Cross Keys.

It was expected Miss Bara would open by Thursday.

## SHUBERT POP VAUDE

Detroit, Sept. 21. Famous Players has leased the Majestic to the Shuberts for pop vaudeville, it is said.

This would give Detroit two houses playing Shubert vaudeville.

## PIAZZA'S SCHEME

**Picks License Number at Random—Tickets Free**

New Orleans, Sept. 21. Manager Ben Piazza of the Orpheum, is employing a nifty in an advertising way. Each day in his regular space he prints the number of an automobile license taken at random from some car parked in the streets.

The owner of the machine can have two tickets for the regular night performance by verification in attending in his automobile.

The scheme has everybody in town with a car reading the advertisements for the mob as ever does on getting something for nothing.

## MAY IRWIN IN SKETCH

Clayton, N. Y., Sept. 21.

If a suitable sketch is procured May Irwin may be induced to return to vaudeville in it. While Charlie Morrison, the Keith booking agent, was visiting here recently, he is said to have broached a return to the twice-daily to Miss Irwin, who flatly voiced her objection to again taking to the varieties as a single turn.

"Mrs. Peckham's Carouse," formerly played by Flo Irwin, may be submitted to May, who is on her summer farm at this point on the St. Lawrence River.

## BABE SIGNS AT \$2,500

Babe Ruth signed contracts for a 17-week tour of the Keith circuit Monday. The demon slugger is to receive \$2,500 weekly, booked by Harry Weber.

Ruth's opening date depends upon the Yanks participating in the World Series, which may necessarily delay his vaudeville premier. It is planned to show a slow motion picture of Ruth boosting one of his lofty shots into the bleachers, with some incidental talk by Tommy Gray.

## N. V. A. COMPLAINTS

The following complaints have been filed with the N. V. A.:

Fletcher Norton against Gretchen Eastman, Norton claiming infringement on billing and steps of "Dance of Death" done by Miss Eastman.

Jimmy and Gladys Guilfoyle against Price and Gilmore, infringement of idea and material.

Joe Bennett against Joe and Maura Warden, Bennett claiming infringement on name of act called "Telephone Troubles" as title.

## MRS. SIDNEY DREW

Mrs. Sidney Drew is entering vaudeville. She has been engaged by Lewis & Gordon for a one act playlet by Harry Wagstaff Gribble, entitled "Opals."

There will be two other players in the cast.

## SHUBERT'S LOUISVILLE

Louisville, Sept. 21.

The Strand will not play Shubert vaudeville for the present. That has been decided by the Shubert offices in New York.

It is believed the postponement was made through the "jump" if Louisville were added to the Shubert circuit.

## WHITEMAN'S BAND

Paul Whiteman and band have been booked for a two weeks engagement at the Palace, opening Oct. 10.

Harry Fitzgerald arranged the booking.

# CHICAGO'S ASSN. AGENTS UNDER NEW ARRANGEMENTS

**Reported Manner of Agents Booking Direct From Chicago Goes Into Effect This Week—Room for Over 200 More Acts.**

Chicago Sept. 21. Chicago agents booking with the Western Vaudeville Managers' Association have again come into their own, with the issuance of instructions by Mort Singer, recently, to John J. Nash, that beginning this week all acts playing the association houses would be booked through the local offices and not from the New York representative as had been done in the past.

This course was predicted by Variety last March, after a meeting of the executives of the Keith, Orpheum and allied circuits. It was to have been put into effect at the beginning of the present season. In May the plan was tried but the Orpheum, New York, bookers were privileged to issue blanket contracts to acts playing over their circuit for engagements in the W. V. M. A., and Orpheum Jr., houses. Through this method the local bookers in some instances were only able to select two acts from a six-act bill and in many cases had to wait until the last minute for advice from New York before doing so.

Under the new arrangement they

will be "free" to route their entire shows from the offices in the State-Lake building and issue blanket contracts for about 30 weeks. This will add new life.

It is believed a score of Chicago acts which have been in the east since the inauguration of the New York booking policy will return here as well as bringing along with them eastern acts also desirous of playing this time.

Besides the old houses which the Association will recover, it will add several more weeks, as the Grand, St. Louis, which always procured at least four of its 10 acts from New York, will get the entire bill from the local exchange, as well as the houses in Madison, Wis., South Bend, Evansville and Terre Haute, Ind., which have also been in the habit of drawing from two to four turns a week from the New York office.

This new course of events will give a clearance for 200 more acts agents to get the best material a week through the Chicago offices and will be an incentive for the local available.

vately expressed an opinion the Shubert vaudeville circuit will return the Shuberts a net weekly profit of \$10,000, regardless of it being a new venture. The Shuberts open eight more vaudeville theatres next Monday, making 18 they will then have in operation, as reported elsewhere in this issue.

Broadway showmen said the Shubert vaudeville venture seemed opportune for them, as a means of keeping open the theatres playing vaudeville, in this dull legitimate season. Few legit attractions are on the road and business reports from out of town are of a gloomy tone.

Reports reaching Variety told of business for the Shuberts on the first days of the week, with each representing the Shubert vaudeville had not held down attendance at any other theatre in the near vicinity.

The opening of Shubert vaudeville at the Shubert-Crescent, Brooklyn, Monday passed over in a matter of fact way, from the front to the rear of the theatre. Barring a band serenade on the street before each performance there was nothing to note around the house that could not be seen at any other theatre, excepting Manager Frank Giard in evening dress at night with a distinctly observable high silk hat. Later the occasion of the seratorial display came into evidence when Mr. Giard appeared before the footlights, and without the high silk hat, to advise the audience Borough President Edward Riegelman would make an address.

Around 8.10 Monday night a congested line ranged from the box office all over the narrow lobby. It indicated at that moment there would be an overflow. But the house did not register capacity on either floor. The Shubert-Crescent seats 1,600 with about 400 of that number in the orchestra. The orchestra was about two full rows short of capacity, with the boxes slowly filled. As the performance opened hardly any one was in any of the boxes.

The mechanical rehearsing of the theatre had been perfect, from ushers to stage hands and musicians. Even the big "Snap Shots" production, in seven scenes, ran off without a hitch or a moment's wait.

The opinion around the Shubert-Crescent, expressed by lay people, was that Brooklyn would like a \$1 top vaudeville show, although other than the Keith's Orpheum, near by, not any Brooklyn vaudeville theatre has charged over \$1 top for week-day performances.

Keith's Orpheum was not affected in business, from appearances at either of Monday's shows, and its bill as originally laid out, suffered no material alteration upon the announcement of the Shubert-Crescent program.

The second week of the Shubert vaudeville circuit will witness the opening of eight more houses, giving the circuit 13 weeks in all. The new houses scheduled to open Monday, Sept. 20, are the Winter Garden, New York; Apollo, Chicago; Liberty, Dayton; Shubert-Relasco, Washington; Chestnut Street, Philadelphia; Detroit Opera house; Shubert, Pittsburgh; and Rialto, Newark.

These houses added to the 44th Street, New York; Crescent, Brooklyn; Academy, Baltimore; Euclid Ave., Cleveland, and Majestic, Boston, complete the circuit to date.

The bills for the second week bear out the Shubert advance notices that bills would be moved intact. The five bills booked the opening shows are transferred intact as follows:

44th Street to Majestic, Boston; Crescent, Brooklyn, to 44th Street; Majestic, Boston, to Crescent, Brooklyn; Euclid Ave., Cleveland, to Detroit Opera house; Academy, Baltimore, to Shubert, Pittsburgh.

Frances White, the headliner at the 44th Street the opening week, does not go with the bill to the Majestic, Boston. Miss White is in vaudeville for one week only.

The opening of the additional houses out of town will allow the original Shubert bills to travel intact for 13 weeks as far without a repeat. Each additional house added to the string increases the number by one.

Boston, Sept. 21.

The fact that the Shuberts have sealed the Majestic under the Keith prices, with the entire orchestra at \$1 evenings, except Saturday, when the front half is jumped to \$1.50, was probably the biggest factor in the surprising business the Majestic pulled both Monday and Tuesday nights, with a complete sell-out both nights with the exception of upper boxes. Monday matinee, with little

paper, was practically sold out on the floor and Tuesday matinee was a 60 per cent sell-out with no paper.

The Keith house is always an evening capacity, regardless of bills, and the Shubert opening did not affect the house evenings. The Monday matinee was better than the Majestic, while the Tuesday matinee ran considerably ahead of the Shubert house.

With the exception of sticking in Frits Scheff to bolster up the bill, the Keith house ignored the opposition of a new completely. C. Wesley Fraser, of the local Keith booking office, together with Victor Morris, of the Loew interests, and Fred Roche, the Keith publicity man, were all at the Shuberts' opening matinee.

The Shuberts splurged on advertising a bill without a feature name. The "Florodora" tab with its 35 people expected to be the drawing card. A 21-piece brass band was worked in the lobby for two hours prior to the opening matinee, and about \$300 worth of dahlias and gladioli were on display in the lobby.

The entire Majestic has been rejuvenated and some big changes in the lobby have been made. The total expenditure in putting this 20-year-old house in first-class shape running close to \$15,000. The former lobby, a glaring architectural blunder, because of its single window, had been ripped apart and rebuilt with three windows and a checking window now installed, and the entire lobby finished in red marble effect, making it one of the most flashy entrances in the city.

The ticket agencies are plugging the Shubert vaudeville openly, mainly because they are on a "flat fee" basis with the Shuberts, and also because of the fact that there has never been any cordiality in the relations be-

then, the Euclid Ave. will get \$15,000 gross on the week.

Baltimore, Sept. 21.

The vaudeville situation here gets down to the basis that the Academy of Music (Shubert) is getting an early play on its advertising slogan of "Back to sensible prices" against the Maryland (Shubert) by the Keith office and controlled by Fred C. Schanberger. The Academy advertises Shubert vaudeville at \$1 top while the Maryland has \$1.50 top (the higher price applying to the first 18 rows, the rest of the lower floor being \$1).

The Academy has been a \$2 house (legit) and the lower rate attracts as a bargain at the outset. This week's bill is a condensed version of Jean Bedini's "Peek-a-Boo," produced at the Columbia, New York, in July, but now cut down to little under two hours. A mediocre specialty bill fills out the evening. The Maryland, which has had the field to itself in a big time vaudeville way for more than 15 years, has a fine show of standard acts this week representing probably over \$5,000 in salaries and, local showmen say, better than the average of the house under no opposition.

Monday night the Academy opened with a sell-out, while the Maryland was a little short of capacity. The Academy holds 1,900; the Maryland a trifle less.

The situation is competition between the old established Maryland with a loyal following, and bargain shows at the Academy.

A peculiar situation develops in Baltimore with the Shubert entrance into vaudeville. Schanberger, controls the Maryland and also two le-



**EDWARD MILLER**

The International Tenor

In a Semi-Classic Revue of  
SELECT SONGS  
Artistic Direction—LOUIS SILVERS  
Business Direction—LEO FITZGERALD

## SHUBERTS START

(Continued From Page 1)

ing from out of town telling of the attendance of the opening day.

Tuesday the Shubert offices claimed their attendance figures held up at both shows, with that fact undeniable at the local 44th Street. Tuesday afternoon, looked upon as the best sign the 44th Street held capacity (at 55 cents) in the orchestra seats, with the boxes at the rear lightly filled. Wednesday evening was a repetition of the Monday night attendance. The Monday matinee at the 44th Street was overflowing, with 400 people standing upstairs and down.

The Shuberts gave out the 44th Street gross figures to friends on the two Monday shows as \$1,100 at the matinee and \$1,800 at night. No one could figure with the reported capacity of \$1,600 at \$1 top how these amounts could be obtained. Figures of bystanders were \$800 at the matinee and \$1,100 at night.

Unbiased observers of the 44th Street bill and crowd opined the Shuberts had a chance with their vaudeville, if they maintained the \$1 top scale and the quality of a program up to the standard of the 44th Street, without necessarily having as many

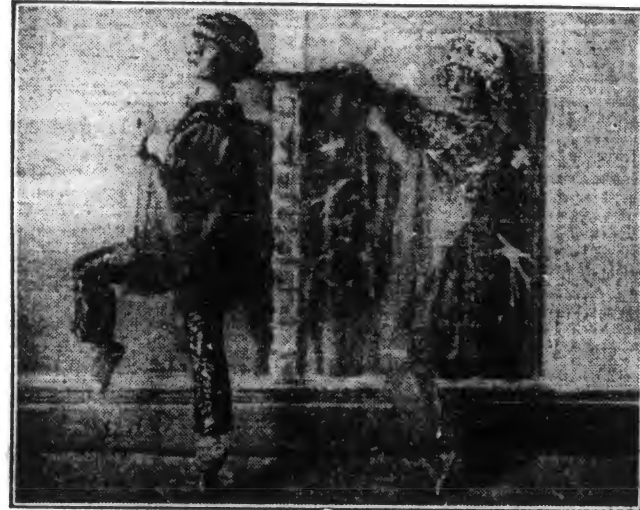
standard acts as the 44th Street's current bill contains.

The Shubert force denied any "paper" had been given out other than for the press. It was even said a regret had been expressed that tickets for the 44th Street opening had been sent to the New York free list for first and second nights (dailies and weeklies) for the opening matinee. The 44th Street had a turn-away Monday afternoon, with a line buying in advance. It was claimed, however, many free tickets for the 44th Street opening shows have been distributed.

The local opening started with a band concert. It didn't enthrall, but caused The World to mention Tuesday morning that Keith's Boys Band had been there, to serenade the Shubert opening. The World's man probably recalled the parade of the Keith band at the opening of Loew's State and thought all bands were serenaders from the same place. It caused George Price to remark on the 44th Street stage that it was remarkable how the Boys' band could have grown whiskers so quickly.

There was no billing complaint at the 44th Street, excepting from Price, who mildly inquired if he couldn't obtain a little larger type for his name. Price did not insist and no change was made.

Lee Shubert is said to have pri-



**ETHEL GILMORE and CO.**  
IN "DANCE ORIGINALITIES"

Now playing Loew Circuit with Miss MARJORIE BROWN and a company of seven.

"Dance Originalities" is the billing given to me by the Loew Circuit one year ago and my cast now contains the greater part of my original company. Direction, ARTHUR MORWITZ.

The photograph above is Miss MARJORIE BROWN and myself, ETHEL GILMORE.

tween the brokers and the Keith houses.

The Keith people insist that there will be no difference in the standards of their bills as the result of opposition in this city, which has always been a gold mine, due to the fact that they have held the town down to one big time house. The Shubert shows are scheduled to come in regularly from the 44th Street, New York, and the 44th Street bill of this week was announced for next week at the Majestic.

Keith's and the Shuberts' Majestic each had a sell out Monday and Tuesday nights.

Keith's matinee attendance Monday was fair; the Majestic, with the Shubert vaudeville opening, was heavy that afternoon.

Yesterday's matinee Keith's was good, while the Majestic had about 60 per cent attendance.

Cleveland, Sept. 21.

The attendance figures at Keith's and the Euclid Ave. opera house (Shuberts) are not available for Monday and Tuesday. Keith's Hippodrome management claims this will be the Hip's biggest week since last February. It is billed as the 30th anniversary of Keith's vaudeville.

The Hip had its usual attendance Monday, and yesterday, at both shows, that house was a sell out.

At the opera house Robert McLaughlin, its manager, said last night that judging by the attendance up to

itimate theatres, the Auditorium and the Lyceum, which receive their legit attractions from the Shuberts. The Schanberger-Shubert contract calls for exclusive franchise for "first class attractions." Whether Schanberger could make a legal fight on the vaudeville bookings is a question among showmen in the city, but the manager who administers the old Kernan estate and is a political factor, is understood to take the position that court proceedings would be costly. He prefers to spend the money on bills for the Maryland, making his fight on quality attractions.

The Shuberts, at the Academy, are on the outside looking in, while the Keith connection is an established home institution with its clientele built up and made loyal by long association. The Maryland has a long subscription list. Baltimore vaudeville fans have for years gone there week after week, occupying the same seats and they are almost proof against even bad shows. The house has valuable good will and this covers the whole town, because the neighborhood house movement has not yet come here. It is beginning to develop, but the downtown houses cater to the whole town.

The Maryland and the Academy are just around the corner from each other. On the surface there is little to choose as to desirability of location. But the Maryland has the advantage in situation. It is on a live

(Continued on page 7)



# MUSICAL LOCALS' SITUATION GROWING MUCH MORE COMPLEX

Meeting Call at M. M. P. U. for Wednesday, Rescinded—Vaudeville and Pictures Arrange Temporary Scale.

The complex situation existing for the last year as a result of the internal conflict in Mutual Protective Union, which ultimately brought about its expulsion from the American Federation of Musicians, and recently resulted in the formation of local 802, with that body securing the A. F. of M. charter for New York, became more complicated than ever this week. A call sent out for a meeting of the M. M. P. U. at the union headquarters, on East 86th street near Third avenue for Wednesday, but unsigned, brought a counter announcement from the executive board of former No. 310 it had called off all meetings of the M. M. P. U. for the present, and repudiating the Wednesday meeting.

Held Meeting Anyhow. Notwithstanding the counter proclamation some 400 members of the M. M. P. U. attempted to hold a meeting Wednesday in the M. M. P. U. assembly rooms, but were ousted by orders of the executive board. The 400 who wanted to meet were of the so-called "conservative" element. (Continued on page 44)

## NEW HOUSE IN CANTON, O.

Canton, O., Sept. 21. A 10-story office, hotel and theatre building is announced for the city's downtown section by John A. Calhoun, president of the Continental Clay Co. The theatre will seat 1,500. It will play pop vaudeville, according to present intent.

## HELEN ELEY'S NEW TURN

George Choos is to produce for vaudeville a new seven-people musical review with music by Sam Hearn and book by Allan Brooks, featuring Helen Eley. Miss Eley will make her vaudeville debut in the new turn.

## SAN ANTONIO OPENS

San Antonio, Sept. 21. The Majestic (Interstate) opened with its regular vaudeville bill Sunday, as announced for that day. The house is located about five blocks away from the recent flood area. It was then playing pictures, and closed for one day only.

## RECOVER LOOT FROM S. F. CIRCUS Cache \$30,000 and Are Shot and Captured On Return

Vancouver, Sept. 19. Two men believed to be highwaymen who robbed the Sells Floto Circus of \$30,000 here Friday, were shot and captured by police and deputy sheriffs in the thick woods 17 miles north of this city early this morning. Two women and two children also were arrested. The circus loot intact was recovered buried in a suitcase in the woods. The men gave their names as Robert Orcutt, Seattle (shot with buckshot and rifle bullet, may die), and Roy Moore, slightly injured with buckshot. The two women are Mrs. Moore, wife of suspected bandit, and Miss Christine Groff, said to be companion of Orcutt. With them were two more children, a boy, aged eight, and a girl, aged thirteen, all held by police.

The arrest was the result of the resourcefulness of A. Johnson, a farmer resident near Lancaster, 17 miles north of here. Johnson was walking through woods near his farm and found a battered suitcase lying on a lonely path. Knowing of the circus robbery he immediately notified the sheriff's office. Directed by the farmer, a number of officers investigated, resulting in discovery of freshly turned earth. This was dug up, disclosing bulky roll of currency and drafts, the loot from the circus. Officers then surrounded spot waiting for highwaymen to visit their cache. At 2 o'clock this morning waiting officers heard revolver shots and few minutes later five passenger car motored down road for north, the car with two men, two women and two children as passengers, stopped nearby. Moore and Orcutt got out of car and began walking to cache less than 100 yards away. Deputy Sheriffs Ray Beeman and Nelson Steel called to them to halt. They refused and shots were exchanged. Three men participated in the robbery. Officers here believe that the third man may have been killed by the other two. The Sells Floto robbery took place after a Friday night performance here. The day's receipts aggregating \$30,000 were being transferred in a motor truck from the circus grounds to the safe in the treasurer's car about two blocks from the circus grounds and near a clump of bushes. Two shots were fired and three men jumped from the bushes. They ordered all occupants of the truck to get out. After getting the circus money the bandits ordered F. A. McLane, circus treasurer, Robert De Lochte, assistant treasurer, five members of the "Poodles" Hanna-ford family and two other women to line up alongside the truck. These were searched by the highwaymen.

## CIRCUS TROUBLES

Palmer's Wild Animal Show Gets Into Small Town Jams

Portland, Ore., Sept. 21. Palmer Bros., wild animal circus, which has been playing the smaller northwest towns within the last few weeks, has been getting into trouble right along since it made a one-day showing to woolf business in Portland. Its manager was called up when a girl who had been with the circus charged that he had pushed a 14-year-old boy off the moving circus train near Chehalis, Wash., causing the lad's death. The manager was released, however, when he proved that the train was standing still and that the boy was not injured at that time. In Portland the Humane Society representatives caught a trainer abusing a dog after they had witnessed a case of cruelty to a horse. Rosa Churchill, agent of the society, vented his feeling on the dog trainer with a well aimed blow on the chin in lieu of making a court case of the matter. The latest mixup occurred at Toppenish, Wash., when 50 Toppenish citizens did battle royal with a crew of Palmer Bros. employees. A number of shots are said to have been fired in the melee, but without serious results. The circus gang was getting the worst of it when the train, minus many windows, steamed out of town.

## CUBAN RIVALS

Pubillones and Santos & Artigas Sign Circus Features

An unusually keen season of competition is in prospect for the two Cuban circuses, one managed by Mrs. Pubillones, widow of the circus veteran, and the other by Santos & Artigas. The Pubillones outfit opens soon at the Nationale in Havana and the other in the Payret in the same city. The Pubillones circus has signed the Four Bards as an acrobatic feature and the Santos & Artigas has the Readings. Frank Wirth books most of the Pubillones acts and Charley Sasse the S. & A. Neither is announced for the fall opening, both watching the other to get an inkling of its plans.

## ANOTHER PANTAGES

Empress, Cincinnati, Starts New Vaudeville Policy

Cincinnati, Sept. 21. Under its new policy, the Lyric began its season at noon Monday with Pantages vaudeville, the first time this kind of entertainment has ever been seen in Cincinnati.

## GIBSON OF KANSAS CITY

Wants Money From New Yorkers for Musical Education.

Kansas City, Sept. 21. William Gibson, who was arrested recently in New York charged with trying to frighten wealthy New Yorkers into paying for his vocal training, is well known in musical circles here. He is the son of a well-known Cooper county, Missouri, farmer and studied music here. He was also a member of the Kansas City Grand Opera Company. Last spring he was arrested on a forgery charge, but the matter was settled by his father.

## KEITH'S AGENTS MEET

The Artists' Representatives Relief Association was formally organized last Friday at a meeting held in the Keith offices. The membership is composed of Keith agents. The object is to relieve distress if necessary among its members, with financial aid.

Frank Evans was elected president; Maurice Rose, vice-president; Eddie Keller, treasurer, and Norman Manwaring, secretary. Another meeting was scheduled for Tuesday night. Chas. Bierbauer is chairman of the executive board.



## MADELINE BERLO

BERLO SISTERS, DIVING VENUSES

Originally booked for one week. Held for second week, and now playing third week by popular demand, as feature attraction CABLEN'S (World's Model Amusement Resort) FALL MARDI GRAS—the South's largest outdoor festival.

I want to take this opportunity to express for my mother, my sisters and myself our sincere thanks and appreciation to the Baltimore press and Harry Van Hoven, for the oceans of publicity we have received.

Open New Haven, Polk Circuit, Oct. 8  
Personal Representatives, Rose & Curtis

## BARNES SHOW TAKINGS

Kansas City, Sept. 21:

The Barnes circus, which is still in the Kansas territory is reported making money. "Hank" Wakefield was in from the show this week and says the trick will soon be hitting the high places en route to the winter quarters on the coast. The return will not include any Texas dates. Mr. Wakefield will have the management of the show on the return trip.

## 8 ACTS AT HESPE, J. C.

The Hespe, Jersey City, inaugurated vaudeville this week, with eight acts for each half. The new house is located in the Heights section, about five blocks away.

The Hespe is booked by the John Robbins agency, which deny any change in the bookings of the Halsey and DeKalk, Brooklyn, are supplied by that office.

## HOUSES OPENING

Keith's Mary Anderson, Louisville, opens next week, September 26, with Keith vaudeville, booked by Jack Dempsey. Nat Garen, former assistant manager of the Greenpoint, Brooklyn, and later associated with William Fox, will be the new house manager.

## Clayton and McCoy Acts Booked

The new acts of Bessie Clayton and Bessie McCoy have been routed for openings by the Keith office.

## LOEW WEEKLY BULLETIN

The first edition of a bulletin to be issued weekly by the Loew office for its house managers and employees was sent out this week.

The new bulletin, edited by Terry Turner, formerly a Loew house manager, deals entirely with the operation of a theatre. It contains several beneficial suggestions for the local managers and requests that they cooperate with the editor by making suggestions.

## CROWDS AT MARDI GRAS

Baltimore, Sept. 21.

The fall Mardi Gras, now in its third week at Carlin's Park, has been pulling big crowds. Mild weather, nightly change of program, big free attractions and a heavy publicity drive seem to have been the combination.

Madeline Berlo and her sisters have been held over for the third week, the girls having attracted the attention of the press for columns.

John J. Carlin says that while the crowds have been heavy, the spending, while satisfactory, is still under last year's ratio per person, but the larger crowds run the gross up to last year's figures.

## King, St. Louis, Reopening

St. Louis, Sept. 21.

The King will reopen with Loew vaudeville Oct. 3.

The house will play the southern Loew road shows, out of Kansas City.



Shubert Vaudeville LAUNCHED, christened S-U-C-C-E-S-S by LEW FIELDS with a bottle of McConnell and Simpson wine at the good ship "Shubert-Crescent."

As the rare wine sparkles and effervesces so does

**HARRY GARLAND**  
and **LEW FIELDS**

Next Week (Sept. 26)—44th Street, New York.

First Entry in the Log: ALEX. GERBER rigged me up and set my sails. I'll never forget it.

## SHUBERTS START

(Continued from page 6)

main thoroughfare, Franklin street, running east and west between two principal streets running north and south. Restaurants occupy the rest of the block and at night the whole block is active and illuminated. The Academy is on the north end of north-and-south Howard street. Next door is a business college and beyond a row of unused buildings belonging to the Johns Hopkins University. Across the street is a convent. At night the spot is dead and cold in the immediate vicinity. The Academy formerly played legitimate shows supplied by K. & E. and did only fairly. It has played some big pictures lately and done about the same. The understanding is that it was held under lease by the Nixon-Nirdlinger interests and that the Shuberts took over an unexpired lease on a rental basis with the proviso that rents paid should apply on purchase price if the Shuberts chose, at the expiration of the lease, to exercise an option to purchase. As to the matinee trade the Academy and Maryland are in about the

same position as regards proximity to the shopping district. Both are about half a mile from the big department stores. Neither would be likely to draw from the shoppers. The distance is considerable and there are half a dozen picture and picture-pop vaudeville houses nestling among the stores.

The first week's bills as given out by the Shuberts played as scheduled with but two substitutions. Marlo and Duffy and Moran and Mack billed to appear at the Euclid Ave., Cleveland, failed to appear.

Jolly Johnny Jones replaced Marlo and Duffy, with Rome and Cullen taking the Moran and Mack vacancy. Moran and Mack are playing for the Keith office. They are in Canada at present. According to the Shubert booking staff they are to be enjoined when on U. S. territory. The Shuberts claim a contract with them calling for a tour of Shubert vaudeville.

Gallagher and Shean who were served with notices of injunction this week by the Shuberts are billed at Keith's Alhambra next week. They were not placed on any of the original Shubert bills.

## CABARET

In Chicago's Loop, there is one cabaret that has really made the wisecrackers turn from their predictions and admit management can revive an "also ran." The spot is Friar's Inn, on whose walls many an interesting tale is written. Since May 1, M. J. Fritzel has had this cabaret under his wing. He formerly guided the destinies of a west side cabaret, the Arsona. At the time Fritzel changed his ownership the loop cabaret did not hold encouraging prospects; in fact, the steady stream of incomers was a thing of the past, and prohibition had left its mark of emptiness. A general overhauling was undertaken by Fritzel and the redecorating process was begun. He brought in his reliable cast of cabaret entertainers, shot out a heavy advertising campaign, instituted professional nights, and today Fritzel has a good reason to sit back with the satisfaction that he has overcome the handicap which has obliged so many other cabarets to put up a "closed" sign. There isn't a dead moment from the time the place's doors open until they close. Eight people keep things humming with their singing. The first to step in and chase away the "blues" was Herbie Vogel, a chap who has worked for Fritzel for six steady years. To the patrons he is a drawing card, and he sang his comedy numbers as the crowds wanted them to be sung. Sid Erdman is another steady entertainer of this place and he teams with Vogel in many numbers. Madge Kieffer was induced to leave Al Tearney's and join the Fritzel ranks, and she is an old-timer in cabaret entertainment. Vaudeville has sent two pretty girls to warble here, and they are Leonetta Ball and May Smiley. Both wear flashy wardrobes and bang over for strong attention. Isabelle Jason, cabaret's favorite "Frisco impersonator," yipped it up for fair. She has always been a local favorite. Helen McDonald slipped in an individual hit, besides joining in doubles and quartets. To all this string of thoroughbred cafe stars, Pinkey's Society Jazz Band, a sextet, played for the dancers and entertainers. This band has been with Fritzel for eight years, besides devoting two years to Paul Biessie and his bands. At this writing the boards hold the Six Brown Brothers for professional night, having just entertained the "Passing Show" a week ago. Perhaps the fact that Fritzel has these permanent entertainers, without a revue or chorus, is partly responsible for his success at Friar's Inn.

Added stimuli to conversation between barmaids and patrons at Joel's

MEIER & SULLIVAN  
MERCHANT TAILORS  
610 State-Lake Bldg., Chicago, Ill.

Annette  
millinery

just now centers about the pros and cons of the new book Joel's written and about to circulate, entitled "The Psychoanalysis of a Reformer." Of course it's all aimed at the men who are behind the anti-booze movement, and, of course, whether they understand its Freudian reasoning or not, all the ex-barkeepers and ex-red-eye purveyors will welcome it.

It's hard to follow for the reader whose dome isn't sensitive to the newest high-brow thinks about what makes things as they are in all walks of life. It's all very clear to Author Rinaldo, however, and he elucidates eloquently and profoundly in his few hundred pages that the booze reformer, and all other sort of reformer, for that matter, is what he is because his sex works got blocked or something, and reforming things is the outlet the pent vibrations seize upon to strike a balance with the nervous organization.

Joel makes out a strong case for his side, with, of course, the other side still to be heard from as to the science of the Joel ratiocination. Conceding as a novelty for a cabaret to turn author, the result of Joel's valor in turning defender of his liquid-dispensing confreres is worth a conjecture. The author doesn't mince words. Slamming right into the think works of folks with a passion for correcting other folks, Joel calls them some hard names.

If you've often wondered why some men have a crush for red ties or why some women are something else, the Rinaldo exposition dissolves your speculation into answers that the comparatively new realm of psychoanalysis makes authoritative, according to the accepted conclusion of that cult. The reformer is a hysteric when he isn't a sadist, according to Joel, and in psychoanalysis this means that if the normal sex functions of the reformer hadn't been obstructed, his nature wouldn't be struggling to express through reform and other abnormal ways the thing he should have expressed in a normal way.

It is certainly a new way of attempting to explain the active censor of most other folks' doings and private copies sent to the town's cabaret men now struggling under the reform wave are being read avidly.

Liquor in New York has remained stationary in price for the past few weeks in small lots, though dropping in wholesale price for big allotments. The best of Scotch has been selling at from \$90 to \$100 in five-case lots, while single cases have been slightly higher. Scotch of late has been coming into New York in cases of 24 pints, giving full measure and selling retail for about \$4 to \$5 more than the case of quarts that has bottles known as "fifths." The difference in quantity between the two as to price is over \$20. By actual measure the pints are very full while the quarts are very short. Rye of a good quality is around \$75, running to \$85, ac-

cording to the grade. Gin may be had all the way from \$35 to \$80. The lower-priced gin is home made. Some of the brewed-on-the-spot stuff is reported all right, though many will not buy it. The quality of the gin, according to who is selling, may usually be determined by the asking price. There is no secrecy or deception practiced on the astute buyers by distributors of the ready-made stuff. Hootch whiskey is also selling below the market. Champagne has been selling of late at about \$95 a case (quarts) in small consignments. Prices for champagne vary. It depends on the victim, who often pays \$140, \$150 or more for a case. The demand for champagne is light, and has been since prohibition started, mainly through the drinkers believing it high and scarce (which it was at one time), or switching to Scotch. Scotch is rapidly growing to be America's national booze, something else that ultimately will be blamed upon the dregs, who also may be blamed for more ill of the humans, more trouble and more drunks than the free selling of liquor in the wet times ever brought forth, all caused by prohibition, and all principally caused through people obliged to have drinks in their home or private rooms, and making a souse party of it. Previously a drink or so anywhere would be sufficient. Homes that never had over a case of liquor at a time, if even that, are now loaded up with it; visitors are asked to drink, and get drunk every fine time they call, and about the only benefit of prohibition to date has been the graft for the bootleggers or the federal or municipal officers.

Daniel Frohman, as president of the Actors' Fund of America, ordered the connections of the Fund with a "Stageland Frolic" at Delmonico's Saturday night (sponsored by Albert A. Kartens) be immediately abrogated, when Kartens' publicized announcements did not meet with the Actors' Fund's approval. Kartens had originally agreed to stage a ball at the newly opened Crystal Room at Reinebinder's Oct. 15, and donate 25 per cent. of the net receipts to the Fund. Mr. Frohman agreed to accept 10 per cent. of the gross as with all other fetes of this sort and permitted Kartens to publicize that fact. Kartens' plans underwent changes, however, and the place of the festivities was switched to Delmonico's for last Saturday. He had sent out publicity to the dailies to the effect it was strictly an Actors' Fund affair which Mr. Frohman on his return to town last week ordered edited to the effect the Fund was only to receive a small percentage. Jessie Reed of the "Follies," Ona Hamilton of the "Scandals," Billie Weston of the "Greenwich Village Follies" and (Miss) Perle Germonde were billed as the chief entertainers and hostesses to this \$10 a head affair. Eugene O'Brien was also down for a personal appearance but he ordered his name omitted from the posters' billing. Up to Wednesday the Fund had not received any donation, the reports being that the affair was a "flop" due to sparse attendance.

Kartens explained the Actors' Fund publicity was the fault of his publicity man.

"All cabarets, large and small, are selling booze," "Honest Izzy" Einstein, famous prohibition agent, declared in an interview last week. "You can be sure that where there is a cabaret, there is liquor, and it's being sold for profit," Einstein said. "Some of them carry on their operations openly, some secretly, but they all are in the booze game. In almost every place to which we, myself and two associates have managed to gain access, drinks have been served to us." Here "Izzy" reeled off a list of his "victims," which included a number of prominent cabarets and hotels. "And mind you," he declared, "while we can't get into some of the swell joints, we are positive that the corks are popping and most of the bottles have come from the cellar of the establishment. Rarely are we turned down when we get into a combination eating and dancing palace. Why they serve drinks to perfect strangers has always been a mystery to me. They deserve to get punished for doing it." Agent Einstein told of his experiences when he recently went to "Jack's" for a bite to eat. Although

he had never been there before the waiter not only served him with liquor, but even made arrangements for another buy the next week. When Einstein visited the place in accordance with the agreement, the food server sold him a bottle of whiskey and put the price on the dinner check. The waiter, Jack, the proprietor, and the cashier were then arrested.

Glenn Boag's new place on 45th street will be called "Piccadilly" and "Roundevon," having two places, with the latter on the top floor. Boag has taken the place alone, independent of his partners in the other Salvin restaurants. Gilda Gray will be featured at the opening. A card of the upper floor will be the menu card with nothing priced at over \$1 excepting a few items. It is Boag's aim to make it a "hang-out" for the Times square denizens, including newspaper men. The other new Salvin-Thompson-Boag place on Fifth avenue is nearly ready to open, and will be managed by Burgo, who lately returned from the other side, though Murry Paul may pose as its ostensible director.

The circuit idea seems to have struck favor with every cabaret impresario. The newly organized Naco Amusement Co. announces a similar plan of playing attractions at six weeks' intervals in a chain of restaurants. Their Strand Roof show, "Let's Go," opened last week, is the first of their productions, staged by Eddie Matthews and written by Leonard Nelson. Leonard Bonneau is president of the new company, C. P. Carroll, vice-president, and George Feinberg, secretary-treasurer.

Cabarets in Pittsburgh, which have been thriving ever since the dry law edict went into effect without much effect, will take more than passing interest in the case of the Commonwealth against Frank Bongiovanni, who conducts the Nixon Cafe and Bongiovanni's Gardens, two of the liveliest and finest cabarets in town. Many reports were current about Bongy and his place which was often visited by dry law officers. All that ever came out of these, however, was that Bongy got free and unequalled publicity. Following his example, at least 20 road houses within the county limits opened and for the past five months business has been big. The information against Bongy was entered some time ago, but was pigeonholed while the local authorities took time to stem one of the greatest crime waves in the city. The recent criminal trial list had Bongy's cases listed, he being charged with selling liquor.

The nth wonder of the world happened at Chateau Laurier, City Island, the other night, when about 20 constant guests of the road house over the summer, tendered its manager, Bill Werner, a dinner. Few if any frequenters of New York restaurants of late months have felt inclined to give their host a free meal after the many they may have had at his prices. Which made it the nth wonder. Bill was totally surprised when the crowd

trouped in and made him sit at the guest of honor's place at the head of the table he had prepared under the impression it was for someone else. The bunch also gave Bill a "present," one that he won't forget, no matter how familiar it may have looked to him. The Chateau may try to remain open over the winter. It is still doing business of a quite good kind. Last season the Chateau, then with another manager, closed before Labor Day.

The St. Lawrence river and Lake Champlain are the favorite avenues through which the bootleggers get their supply into this country. Transportation across the border via motor is not so popular as it was, because the chances of getting caught are far greater than they are by water. The detail of prohibition sleuths along the "liquor line" is pitifully small, and were it not for the state troopers, the life of a runner would be one grand dream.

Healey's May-November Farm near White Plains, N. Y., will try to remain open over the winter for the first time since the resort was established. Nick Prouins, who is now operating the farm, believes that if the open winter of last year repeats itself, the Farm can go through without difficulty. As Nick has paid his rent for some months in advance, that was another consideration.

The dailies reported early in the week a few revenue officers in New York had been recommended to Washington for dismissal through standing in with the liquor banders. One of the officers is said to have been in receipt of an income of \$3,000 weekly from that source. Prohibition has been in effect two years or longer, so it took them quite a while to uncover something that has been rampant since its start.

The liquor men around New York have a feeling that sooner or later the present prohibition act will be modified to permit of the selling of light wines and beer. The liquor men say they would be content with that concession, satisfied to see hard liquor still remain under the ban.

Sam Lasherfer, manager of Rector's, London, is in New York to secure a couple of jazz bands for London. Lasherfer is a New Yorker, who went across several years ago. Rector's, London, has not a liquor license, from inclination, as it prefers to operate a temperance place, though a license is easily procurable.

The Club Maurice is due to open Sept. 27. It is Jack Lanigan's place and according to report Maurice and Leonore Hughes will be the professional dancing attraction of the opening. Irving Weiss' orchestra from the Hotel Ritz will go to the Maurice club.

Edward Elkins' orchestra, last at the Pavilion Royal, moves to the Knickerbocker Grill in the old Knickerbocker Hotel building on Sept. 25. Joe Pani is managing the grill.

## HYATT'S BOOKING EXCHANGE

Booking Better Tabloids—36 Randolph St., CHICAGO

Special Sale  
ALL MAKES  
ABELSON TRUNK WORKS, 39 W. Jackson Boulevard  
Conveniently located in Chicago's Loop.  
REMEMBER—ALL TRUNKS SOLD BY US GUARANTEED

260 ROOMS



Under New Management

## HOTEL SAVOY

3000 Michigan Ave., Chicago

A Home for Theatrical People  
at Theatrical Rates

Telephone: CALUMET 5652-5653-5654

\$1.50 Per Day; Weekly Rate \$7.00 and Up  
Cafe in Connection. Moderate Prices.

TRANSPORTATION:  
10 Min. from Loop—"L" and Surface.

1014 Stevens Bldg., Chicago  
Hats from \$7.50 to \$25.  
Professional Courtesy.

"A NEW FEATURE EVERY WEEK"

## Fritzel's Friars Inn

Northeast Corner Wabash and Van Buren  
EXCELLENT CUISINE, SERVICE AND DANCING—PROFESSIONAL NIGHT  
EVERY WEDNESDAY

M. J. FRITZEL, PROP. Wabash 6815 CHICAGO

"ST. REGIS" HOTELS "MARION"  
616 N. Clark Street CHICAGO 505 W. Madison St.  
PROFESSIONAL WEEKLY RATES  
CHANGE OF RATES  
Single, without bath... \$8.00 and \$9.00  
Double, without bath... \$10.50 and \$12.00  
Single, with bath... \$10.50 and \$12.00  
Double, with bath... \$14.00 and \$16.00  
Thoroughly modern.  
Newly furnished.  
Convenient to all theatres.  
Free rehearsal hall.

WE SOLICIT YOUR PATRONAGE

## HAZEL RENE

HATS—GOWNS—COSTUMES

806-308 State-Lake Building, Chicago Tel. Cent. 1899  
IRENE DEBUQUE Formerly with  
HAZEL RANOUS Edith Strickland

## UNIVERSAL

## SCENIC

## ARTIST

## STUDIOS

Ideas and plans submitted.  
Our prices and terms will interest you.

YOUR CREDIT IS GOOD

Call or write. 626 STATE-LAKE BUILDING, CHICAGO  
PHONE DEARBORN 1776



## CHICAGO VAUDEVILLE SHOWS

### MAJESTIC, CHICAGO

Chicago, Sept. 21.

The music publishers should be in their glory this week. With this bill, the only hard job they had was to keep the acts from doubling on numbers, and the firm that has the most hit numbers was the firm that was in hot water.

The grand piano worked over time, with three acts in succession making use of it. But with all this singing and confliction it was still sweet running vaudeville, with every act getting its just reward. Probably for the first time in this house there was no sketch on the bill. It was not missed, but a good comedy sketch would have helped.

Blossom Seeley was the headliner, helped by such Chicago favorites as Jack Caterman, Clark and Bergman, Frank De Voe, Harry Hosford and lesser lights. And the fans, ever loyal, turned out a capacity house.

Raymond Wilbert with a special drop in "two," started with juggling of a golf bag and sticks, and also juggled some light talk. He has several hoop tricks, and is showman enough to make them stand out. Frank and Milt Linton, a musical act using piano, cornet, slide trombone and xylophone, sell their stuff and stick closely to the popular. They know orchestrations and took advantage of every angle, enough so to put them over for a neat bit in this early spot. The Dancing Kennedys still maintain the speed they set for themselves years ago around here, when they played everything. They have not changed their act much, but have put on more whirlwind stuff and are faster on their feet than ever, if that were possible.

Then came Katherine Caterman's son, not forgetting Jake Rosenthal. Neither one of the parents ever went over any better than Jack. He stopped the show with his reception, and then stopped it again with his act. Jack has gotten a little heavier than when last around here, and he has also matured in his work. He put over his comedy lines like a veteran, with plenty of new local stuff that makes it sound ad lib. Caterman is singing three songs, which is as it should be, as the boy really can put over numbers, both comedy and ballads, and has an appealing voice. An easy lift, and could have stopped the show dead, but good bringing up and heredity made him leave them right for the next act.

Clark and Bergman, with their miniature revue, sang and danced to everyone's enjoyment, and to top it off Bergman has a comedy talk fest with a plant in a box that was good for many healthy laughs. The plant, Jack Landauer, also pucks a mean pair of pipes that should not be overlooked. Miss Clark looks just as sweet and charming as ever, making three changes in gowns. Another hit.

De Voe and Hosford were the big comedy riot. De Voe has cut down on his songs, and has added more dancing. He could easily use another number. Hosford has made himself into a straight man of no mean ability. At one time this re-

viewer called Hosford only 25 per cent. of the act—he now takes it back, it's fifty-fifty, and with big success. Joe Brownling fared very well after he started, after the Seeley act, because he had to follow, should get credit. Prosper and Maret, in some neat hand-to-hand work, don't have to take their hats off to any of them. They look and act like athletes, and college athletes.

### PALACE, CHICAGO

Chicago, Sept. 21.

Five Chicago vaudevillians were on the bill at this house, and it was a glorious occasion for Frisco, Doc Baker, Polly Walker and Nora Norine when they made their appearance on the rostrum. Each and every one of these "natives" was accorded a rousing reception. From a variety standpoint this show scored an even 100 per cent. It was the most perfect blend in this house in many a moon.

Wilfred Du Bois, who styles himself as a "Jongleur Superior," is an artist in his line and executes his tricks in a clean and dignified manner. Du Bois has a difficult routine and does not trespass other people's premises for his ideas.

Nora Norine, the first of the "natives" to appear, submits "Rhythm and Lythm" in lyrical fashion. Miss Norine is a delightful little creature, a charming vocalist, and submits a well-selected repertoire. She is accompanied at the piano by Lou Sievers. A word of admonition to him might serve in good stead. When Miss Norine is singing, he attempts to get the audience to concentrate on his playing instead of her vocalization. This hurts and can easily be overcome. It may be an oversight on his part, but he can refrain.

Moore & Megley, Chicago producers, presented another pair of "natives" when Doc Baker, the lightning change artist, appeared in the "Flashes." Polly Walker, and the dancing demons, Bud and Jack Pearson. "Doc" and his crew have been seen here before, but that placed no dampening effect on the reception the act was accorded. William Ebs and Brother with their novelty offering had the house puzzled for some time. The audience were trying to figure out whether the little fellow was a "dummy" or not. However, when he sang a song, with William drinking, the general belief was that it was a dummy. However, when William let him down at the finish of a song and the little fellow walked off, "Ahs!" could be heard all over the house.

Leading off on the second lap of the frolic were Moss and Frye. Their cross-fire talk routine and songs were a panic. Frisco and his staff were among friends and found it out from the start. Frisco knows every brick in the Palace. Frisco is developing into quite a comic.

Al Wohlman, who styles himself "The Graduate," was in the "goaling" spot. And to goal them after the preceding acts was more than a feat, it was an accomplishment, and Wohlman succeeded, stopping the show cold. This was remarkable for his first two numbers just got over. However, he gritted his teeth and tore right in. When he did, he had them with him, and they carried along right down to the climax.

Closing this excellent bill were Van Horn and Inez, whirlwind roller skaters and very fast.

## SWITCHES PLAYS AT CHICAGO

### Unsatisfactory Business For "Toto" — Tries "Homely Henriquez"

Chicago, Sept. 21.

Leo Ditrichstein abandoned his Parisian comedy "Toto" at the Studebaker Saturday, and Sunday appeared in a comedy from the Italian "That Homely Henriquez" by Sabatino Lopez, adapted by Solita Solano for the American stage.

The switch was made suddenly as the business of "Toto" did not satisfy the star.

Mr. Ditrichstein tried out the new play last July in Stamford, Conn. The cast in the new piece is the same as that which appeared in "Toto."

### SOLD 'TIP TOP' FOR \$4,224

Chicago, Sept. 21.

The Chicago Board of Trade has purchased the Colonial for the performance of "Tip Top" Oct. 3. On that date there will be a convention of grain dealers here and the visitors will be the guests at this performance.

In lieu of the receipts Manager Rollo Timoni has accepted \$4,224.28 as the rental for the evening.

### DIVORCE BUSINESS DULL

Chicago, Sept. 21.

With business being bad on Broadway and a bit off in the local theatres, the divorce market has also been depressed locally and Attorney Ben Ehrlich announces he has only filed one divorce action this week in the Circuit Court of Cook County.

It is on behalf of Joseph James McGrath (McGrath and Deeds) vaudeville against Lucy Doolin McGrath, with the grounds being desertion.

### CONTINUOUS FOR 'HILL'

Chicago, Sept. 21.

Due to the tremendous business, the management of the Fox picture "Over the Hills," playing at the Woods, has adopted a continuous policy this week, four shows daily instead of two.

No reserved seats. Prices 50-75, with \$1 top.

### JANE GREEN'S ILLNESS

Chicago, Sept. 21.

Jane Green (Blyler and Green) has been out of the east of Eddie Cantor's "Midnight Rounders" at the Apollo for the past two weeks, as the result of a nervous breakdown. It is expected it will be another three weeks before she joins the company.

Her husband, James Blyler, is also out of the east.

### Ireland Enters Pepple Agency

Chicago, Sept. 21.

Frederick J. Ireland has taken charge of the production and picture department for the T. Dwight Pepple Agency. Roger E. Merrill has been placed in charge of the engagement department of the Pepple agency, succeeding S. S. Walters, who recently died. Jean Mack, who was in charge of the engagement department temporarily, is now devoting his time to orchestras.

### Wohlmann Promoting Tournament.

Chicago, Sept. 21.

Al Wohlmann, who will be at the Palace next week is promoting a golf tournament to be completed in by professionals during that week. To the winner of the tournament Wohlmann will award a gold medal. The matches are to be played at the Lincoln course.

### Friedenwald Again Agenting

Chicago, Sept. 21.

Norman Friedenwald, one of the old-time agents, retired from the business for several years, left for New York to establish agency offices.

### Tom Brown Complains

Chicago, Sept. 21.

Complaint has been filed by Tom Brown, of the Six Brown Bros., appearing here in "Tip Top" at the Colonial, with the V. M. P. A. against a vaudeville act appearing in the central west calling themselves "The Brown Saxophone Six."

## MIDGET SHOW PREPARING

Chicago, Sept. 21.

B. W. Delgarin, Jake Stenard and Rhoda Royal are organizing a road show to be composed of 25 midgets and numerous animals.

The show is to play through the central west and in each city will hold daily parades.

### Lee Kine Becomes Road Manager

Chicago, Sept. 21.

Lee Kine, treasurer of the Woods, has resigned to accept the management of a road company of "The Four Horsemen," which opened in Milwaukee this week.

Kine relinquished his post in the Woods due to the confining nature of his work.

The cafe at the Hotel Oneco, New Haven, Conn., which has been closed all summer, was opened last week. A cabaret show will be offered starting late this month. Danny Sullivan is managing the Oneco.

## "ELI," The Jeweler

TO THE PROFESSION

Special Discount to Performers

WHEN IN CHICAGO

State-Lake Theatre Bldg. Ground Floor

IN THE HEART OF THE BOHEMIAN QUARTERS

## BELLA NAPOLI

"Diamond" Joe Esposito ITALIAN RESTAURANT A. Volpe, Gen. Mgr.

850 S. Halsted St., CHICAGO

Real Italian Cooking—Ravioli and Spaghetti Our Specialty  
High Class Music—Dancing and Entertainment  
Open All Night. Special Attention to the Profession.

## YOU CAN'T GO WRONG BY PICKING ANY OF THE AGENCIES LISTED BELOW

They are authorized to book you exclusively over the best time in the Middle West  
W. V. M. A., B. F. Keith (Western) and all their Affiliated Circuits

### Billy Jackson

Agency

Suite 504

Loop End Bldg.

### Beehler & Jacobs

Agency

Suite 307

Woods Theatre Bldg.

### John H. Billsbury

Agency Helen Murphy

Suits 306

Woods Theatre Bldg.

### Burt Cortelyou

Agency

1607-08

Masonic Temple

### C. W. Nelson

Agency

Suite 609

Woods Theatre Bldg.

### Charles Crowl

Agency

Suite 301

Woods Theatre Bldg.

### Powell & Danforth

Agency

Suite 302

Loop End Bldg.

### Eagle & Goldsmith

Agency

Suite 504

Loop End Bldg.

### Tom Powell

Agency

Suite 304

Woods Theatre Bldg.

### Earl & Perkins

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 M. Goldberg

Agency

Suite 305

Woods Theatre Bldg.

The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

YOUR NEW YORK AGENT CANNOT BOOK HERE DIRECT.

## NEW YORK COSTUME CO.

COSTUMES LARGEST COSTUME MANUFACTURERS IN WEST GOWNS

137 N. WABASH AVE., CHICAGO Central 1801

BLOOM

LARGEST AND BEST EQUIPPED  
POSING ROOMS IN THE COUNTRY

YOU'VE TRIED THE REST NOW TRY THE BEST

"THE 13th CHAIR" "PETE" Soterios  
Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO

THE FOLLOWING HEADLINERS ARE HERE LAST WEEK:

### BOOSTERS FOR STEAKS

Blossom Seeley, Benny Fields, Frank Devoe, Harry Hosford, Henry Bergman, Gladys Clark, Freddie (Dones) Bachman, Jack Osterman and Milt Collins

# CAN'T SAW A WOMAN NOW IN MARYLAND COLUMBIA HOUSE

Injunction Issued Against Palace, Baltimore, at Request of Horace Goldin—Frank Mallahan in Sam Howe's "New Show" Accused.

Baltimore, Sept. 21.

An injunction restraining the showing of the illusion "Sawing Through a Woman" was issued against Sam Howe's "New Show" and the Columbia Amusement Co., owners of the Palace here, by Judge Stamp in Circuit Court No. 2 Sept. 16.

Suit was instituted by Horace Goldin, who claims he is the originator of the illusion and accuses the defendant of unauthorized use of his scheme and his copyrighted speech.

Frank Mallahan, the straight man with the show, is the one who did the illusion and is named in by Goldin's attorneys, Meyer Rosenbush, Baltimore, and James F. Randall of Washington.

Howe in an interview said in part that he had purchased the illusion from the Great Leon who has contended Goldin is doing an infringement on his creation.

Meanwhile Jack Singer of the Columbia Circuit had, unknown to Howe, bought the illusion from Goldin for the Jack Singer show which was destroyed in a warehouse fire during the open shop trouble.

Howe contends the speech used in the scene is not an infringement on Goldin's copyrighted speech and that he has retained Leon Laski to contest Goldin's injunction.

The injunction applies only to Maryland. Howe removed the scene from the show Friday night upon being served.

## SHEA ROW WITH UNION

Columbia Appeals to International and Settlement Will Be Made

Bridgeport, Sept. 21.

Trouble between P. T. Shea, owner of the Columbia Wheel house here, and the local branch of the I. A. T. S. E. (stage hands) threatened to hold up the opening of "Billy Watson's Beef Trust."

Shea and the unions have been arbitrating a new wage scale. The local delivered an ultimatum which was said to be an agreement to continue at the old scale with Shea demanding a reduction.

The union delegates threatened a walk-out, and appealed to the musicians to join them. The "walk-out" was averted when the Columbia officials were informed of the matter and prevailed upon the union heads to countermand the local pending a settlement of the differences between Shea and the labor people.

## MISSED PUBLICITY

Ben Burt Crosses Hurriedly in St. Louis—Was Stopped While Running to Theatre

St. Louis, Sept. 21.

It was 48 hours after Ben Burt had been held by the police and dismissed before the press agent for the "French Follies" playing here, heard of it. Then the story was "cold."

Burt overslept and had bare time to make a matinee. In trousers and top of pajama suit only, he rushed through the streets on the way to the theatre.

A couple of detectives seeing a man running in a bad neighborhood, overtook the comic after a block's run and matched him to headquarters, where he was released upon identification.

## RETURNING TO BOSTON

Tom Henry, located in the Columbia Amusement Co. offices during the past season, will shortly assume the management of the Casino, Boston.

Mr. Henry managed the Casino for several years before joining the Columbia home office staff.

## Scranton House Opens Oct. 3

The Academy, Scranton, Pa., opens the last half of the week of Oct. 3 with American Wheel Burlesque attractions.

This will be half of the open week out of Philadelphia.

## WHEEL OBSERVERS PROBABLY SENT OUT

Columbia Circuit Counseling Over Subject—Want Local Reports

At a meeting Monday of the Columbia Amusement Co.'s executive committee it was about decided it would be advisable to have two or more experienced men make a complete tour of the Columbia wheel.

The object would be to consult with local managers, observe conditions and report on possibilities for means of publicity to give the local Columbia theatre the fullest exploitation.

It is said the traveling representatives of the Columbia will not concern themselves in any way with the current attractions at the theatres.

## PREMATURE REPORT

Papers Printed About Scribner and Herk—It Didn't Happen

The papers during the week printed a report I. H. Herk, president of the American Burlesque wheel would become assistant general manager of the Columbia Amusement Co., with Sam A. Scribner remaining general manager. The change was to have taken place Monday, the report said, when Herk would remove his office to the Columbia official suite.

The report may have been premature. At any rate it didn't happen. Mr. Scribner remains on the sixth floor of the Columbia building and Mr. Herk is on the eighth as before.

A new voting trust was created in the Columbia Amusement Co. last week, the old one having expired. By proxies and their own stock, the members opposing the voting trust are J. Herbert Mack, Sam A. Scribner and R. K. Hynicka. Mr. Mack is president of the Columbia Co., Scribner its general manager, and Hynicka, its treasurer. Mr. Hynicka is also the Republican boss of Ohio. There was a proposal at that meeting, according to report, of some such procedure as was outlined in the published statement, but whatever action that may have been taken, seems to have been later rescinded, pending future developments.

Mr. Herk is a close personal friend besides being a business associate of Mr. Hynicka.

## NEWPORT DROPPED

American Circuit Calls Off Half Week—Patronage Small

The American Burlesque Circuit will drop the Grand Opera House, Newport, R. I., from the circuit beginning Sept. 25. The move was deemed advisable on account of light attendance.

The American shows played Newport the last half, breaking the jump between Boston and Fall River. The shows will lay off now until the open half week is filled.

## UNION SQ. COMING DOWN

Kuhn's Union Square which has been playing stock burlesque will close Saturday, Oct. 1. The house has been acquired in the parcel purchased by a hat manufacturer and will be torn down.

An office building and picture theatre is to be erected on the site.

The passing of the Union Square will leave the Olympic a few blocks further west, the only downtown burlesque house.

## JOINS 'STEP LIVELY'

Catherine Crawford joined Arthur Pearson's "Step Lively, Girls" in Brooklyn this week. Miss Crawford was with the Columbia wheel show a couple of seasons ago.

Changes among the show's principals are reported impending.



McALLISTER and SHANNON

THE LONG AND SHORT OF  
BURLESQUE

JACOBS & JERMONS'  
"FLASHLIGHTS OF 1921"  
PALACE THEATRE  
BALTIMORE, MD.  
NEXT WEEK, SEPT. 26

## PEEK-A-BOO

Lord Helpus..... Harry Kelso  
Count Forty..... Ed Quigley  
Buncum..... Joe Kelso  
Beauty Fairfax..... Florence Darley  
Daisy..... Gertrude Mullen  
Tootsie..... Grace Wallace  
Josh Snodgrass..... Howard Morrissey  
Esa Grant..... Al Dayton  
Count Bon Frit..... Ben Grinnell  
Town Sport..... Maurice Cummings  
The Wonderer..... Steve Balzer  
Dolly Varden..... Pierette

This is the organization which occupied the Columbia, New York, during the summer of 1919 and toured the Wheel for the following two seasons. It is changed in personnel and has been re-equipped in mounting and costumes, but the material with only minor revisions still serves and makes it one of the most entertaining offerings of the circuit.

Jean Bedini produced the show and it still bears his name in the billing, although Mr. Bedini is no longer directly listed as of the Columbia Amusement Co. group of producers. His property and title reverted to Hynicka & Herk, though Bedini is under salary of that firm as a producer. This week's program goes so far as to carry the caption "Jean Bedini presents." He is likewise credited with the authorship of the book.

The original numbers and hits are retained practically undisturbed, and Joe Kelso and Ed Quigley, the principal comedians, do what amounts to impersonations of Paul McCullough and Bobby Clark, who originated the tramp characters around whom the pieces are built. They even use much of the talk that the last-named pair are still doing, such, for example, as Clark's speech about the rescue at a fire, except that the incident is described as a war exploit in the trenches instead of a tenement house fire. Kelso smokes a ragged cigar during the whole show just as his predecessor did, and follows him closely in manner, business and make-up, with red nose and horn-rimmed spectacles.

As always, the show is a fast-moving burlesque entertainment with a wealth of genuine, spontaneous fun entirely away from the routine burlesque repertory of bits, with the big laughing smash in the absurd acrobatic travesty, done now as before as an individual bit apart from the circus scene, which is given straight as a sight display with the Balzer Troup of women, aerial teeth performers, in itself a slightly act.

The troupe has a host of men, no less than eight being listed, but only three figure prominently. Joe Kelso, the straight man, working with Harry Kelso and Quigley. Joe is a consciously good straight man, although the book does not give a polite worker much of a chance to shine. However, he and Kelso have a club juggling turn late in the performance which has the appearance of a regular specialty. At another point they work a bit of burlesque magic, also neatly done and good for laughs. This material occurs as being newly added to the show, as also is the travesty "trunk" and "milk can" escape skit.

The men of the company do little number leading or singing of any kind. This department is left pretty much entirely to the women principals and the chorus. Florence Darley is an extraordinary striking prima donna with a brilliant, although rather "hard" voice. But she has a knack of making songs. Her delivery of "Cherie" was as clever a bit of distinctive song handling as one sees in a blue moon of burlesque. It had more the musical comedy touch. In addition to her voice Miss Darley has a wealth of blonde beauty and

# POOR BUSINESS ALARMING ALL BURLESQUE SHOWMEN

American Wheels' Shows' Gross Dropped to \$2,400  
Last Week—Columbia Circuit Not Much Better  
Off—Average Loss \$900 Weekly to a Show.

## BURLESQUE ARTISTE SPEAKS IN PULPIT

Frances Cornell of "Mischief Makers" Rails Against Reformers

St. Paul Sept. 21.

Frances Cornell, prima donna, with Tom Sullivan's "Mischief Makers" the American Wheel attraction playing the Liberty, got considerable publicity by bitterly arraiguing the present blue laws Sunday at the Peoples' Church.

Miss Cornell was yielded the pulpit by the Rev. Howard Y. Williams. Crowds attended the church to hear the burlesque artiste's denunciation of the men whom she characterized as "seeking to take away my bread and butter."

Miss Cornell said in part, "These men are the shallowest hypocrites. Why is entertainment that wins approval on Thursday a violation of the Lord's commandment on Sunday?"

The "stunt" helped the business at the Liberty all week and is expected to go a long way towards attracting women and children to burlesque. The connection of the church with the theatre is sure to react favorably toward burlesque attractions locally.

## LASTED 3 WEEKS

"Styles and Smiles" Couldn't Pay Salaries—Closed in Long Branch

George La Tour's "Styles and Smiles Review," a "turkey" burlesque outfit, which started from New York the latter part of August, closed Sept. 10 at the Palace, Long Branch, with approximately \$1,000 claimed to be due for unpaid salaries by members of the company. A downtown millinery man is understood to have been the "angel" for La Tour, having financed the troupe to about \$900. Friday and Saturday, of the Long Branch engagement were played by the company on the commonwealth plan, La Tour turning over the show to the company after the members refused to go on unless they received back salaries.

The principals included Richy Craig, George Adams, Millie Loveridge, Babe Quinn, Ida Blanchard. There were 10 choristers, all with salary claims of a week and a day or so.

According to Craig, the principal comic of the show, La Tour agreed to meet the company in New York at 11 a. m. Tuesday of last week, and arrange to pay the salary claims. The troupe assembled in an office in the Columbia theatre building, but La Tour failed to put in an appearance.

The first week the show played Beacon, N. Y., and the second Kingston, changing the bill several times in each town. The third week was in Long Branch.

her presence goes a long way to give the aggregation a tone of class.

Gertrude Mullen was an excellent contrast with her soubretteish ways, raven curls and nimble feet. She was principal in the elaborate number called "Milady's Boudoir," in which she first appeared in a transparent bathtub and went through the whole process of dressing for the street. This number as before leads into a chorus ensemble called "Vandalia," involving a dozen girls rigged out to represent various articles of a lady's dress and dressing table. It is and has been since its creation more than two seasons ago a model of burlesque number designing. It makes a smashing finale of the first half.

The troupe still has the Four High Steppers, a quartet of fast dancing chorus girls who give the whole performance speed. All the 18 girls are a willing and active lot, and a good deal of the effectiveness of the performance is due to their hard work. They are a shapely group, without a heavyweight or super-dreadnought in the lines, and they make a slightly dozen and a half.

As it stands "Peek-a-Boo" is a top-

Burlesque business continued generally bad this week, the first two weeks on both Columbia and American circuits having been the poorest in the history of either organization.

Milwaukee, Kansas City, and other of the farther western cities appeared to be even worse than some of the eastern towns. All of the American wheel shows must necessarily play to approximately \$3,500 weekly to break even. A limited few are booked up a bit cheaper and can play to \$3,200. Shows on the American circuit last week thought \$3,000 was a big gross. Several American shows did as low as \$2,400 last week, with some even doing considerably less.

The bad business streak has hit the Columbia shows equally hard. It was estimated this week managers on the Columbia circuit have averaged a loss of \$900 a week since the season opened, with the American in some instances even larger.

As a result retrenchment has already started by the burlesque producers. In some cases the cast of shows have been cut down and in others salary cuts have been requested; still in others the salary cuts have been ordered by the managements. The salary cuts have included the choristers as well as the principals.

The burlesque situation was described by a man well posted in burlesque this week as approaching a "critical condition."

The grosses played to by most of the shows on both wheels appear to be about half of what was taken during the same week last year.

Some managers were inclined to think the burlesque houses having been posted about the various circuit cities as "non-union" during the open shop campaign had little to do with the present bad business, placing the responsibility for the lack of attendance on business conditions and unemployment. It was pointed out that in all cities where the stage unions had posted up the "non-union" bills, newspaper stores had appeared and bills posted to the effect that the union trouble was over and the houses were now 100 per cent union. This had counteracted any effect the stage unions campaign may have had, it was the opinion of the managers in question.

The Columbia Amusement Co. it is understood is to start a thorough campaign to see that the public is informed that the union troubles have been adjusted so as to leave no doubt in the minds of the public as to the status of the burlesque houses.

The Columbia producers are still smarting over the restoration of last season's terms after having been promised through an announcement of better terms for this season. This has added to the producers' losses so far. Many of the Columbia producers invested more heavily in equipment and paid larger salaries in expectation of the Columbia's promise on terms being lived up to, than they otherwise would have done.

Another burlesque man attributed the depression in business to the late start (Sept. 5), two or three weeks later than usual. It was too long a stretch, he said, to give patrons, who were weaned away and would have to again pick up the burlesque-going habit.

## BURLESQUE CHANGES

Harry Keeler has replaced Murray Bernard as straight man in "Jazz Babies" (American).

notch burlesque show, clever and out of the ordinary, and still with the distinctive burlesque flavor. Rush.

## BEAUTY REVUE

The Olympic started the third week of the American Burlesque season with Jimmie Cooper's "Beauty Revue," amateurs and a tip top ballyhoo and pitch in front of the lobby. The combination just missed drawing capacity Tuesday night. The ballyhoo consisted of a spiel by a strong toned barker extolling the attraction inside. Fred Harper, one of the "Beauty Revue" comedians, was mounted on 10-foot stilts in tramp (Continued on Page 34)



**VARIETY**  
Trade-Mark Registered  
Published Weekly by  
VARIETY, Inc.  
RIME SILVERMAN, President  
354 West 45th Street, New York City

SUBSCRIPTION  
Annual.....\$7 Foreign.....\$8  
Single copies, 20 cents

VOL. LXIV. No. 5

**A STAR AT LAST**  
De Maupassant died too soon. He should have lived to write his masterpiece of color, romance, tragedy, grim comedy and cruel irony on an ad in a Kansas City paper this week, which read:

**VIRGINIA RAPPE**  
starred  
in "THE PUNCH OF THE IRISH"  
(her last act)  
A Henry Lehrman Comedy

Millions of pretty girls turn their faces toward the gilded west and sigh for celluloid stardom. Thousands venture to go after the pot of brass at the end of the Cooper-Hewitt rainbow. Virginia Rappe was one of these. She yearned for stardom. She made it—at last!

### VAUDEVILLE IN ENGLAND.

Representatives of English managerial interests recently reaching New York believe they have a complaint against a supposed impression spread concerning the treatment of American vaudeville acts by English managers and audiences. The audience part they dispute by saying that an act getting over in England has no grievance, while an act that fails has nothing but. Which may or may not be true. Varying tales are returned of the English, also French, feeling at present against Americans, not alone of the stage, either.

But when the Englishmen over here talk about "treatment" by their circuits of American acts going over there, either under contract or on speculation, they should speak wide open, not of their side of the case only, to make their booking work while on this side more easy. Speaking wide open they would tell the actual conditions prevailing in English vaudeville. Not complain because Variety said 30 American acts had returned from England this summer, either because they could not secure bookings nor further bookings. That statement was true in both of its meanings. The English here, of course, speak of the circuit they are interested in, which is but one of three large ones of England, while the independent halls over there can give an act, though of the small brand, more time than either of the three. The English doesn't know "small time" as we do. It's merely a matter of distinction to enable the American reader of this to be guided.

It may be termed a bit presumptuous and probably will be by the English trade papers for an American weekly to explain the playing conditions of the halls over there. We would not have presumed if the Englishmen had not invited it by their comment.

English vaudeville has gradually worked itself into the American style. Not the vaudeville itself, but the patrons of it in England, even in the provinces. The war and the revues did it. No more do the English cling to their old favorites as of yore if those favors have not something new. No more can the music hall turn come around two or three times a season with the same act and get away with it. The managers, not foreseeing this, continued their former system of booking English turns years ahead, without providing that those turns have something new.

The advance system in England at one time was a safe booking gamble for the circuit. It gave them an act with a sliding scale for years to come. Booking many of these they could foretell for months and months ahead what the bill would be at almost any one of their houses. For the turn the years ahead booking gave it guaranteed work, so all seemed happy. With the artist it removed ambition, since he had his contracts for years to come. All he had to do was to play and collect. New acts were not called for, although during these years when English artists have been progressive they have risen to the top of their line despite managers or long contracts.

The American vaudevillian booked from week to week, season to season. Two weeks in one house or two seasons booked ahead were unknown. That forced the Americans to be on their toes, despite what some English may have said lately about an American act being 90 per cent. scenery and clothes. The American idea got to England as successive seasons brought American turns there. The revue which replaced variety for awhile did as much more with its ever-changing type, if not style and its speed of performance.

Which brings the returned English vaudeville up to the present. They now find themselves over there with much deadwood English material from the turns they have booked for years to come and have been playing continuously without change, but there is little new. Even the drawing cards are fading. The English have adapted the slogan, "change your act." The English managers have listened. They want American acts, but they want them at the English price. They also want them at their own terms. Their own terms of recent months have been "for four weeks with an option." That option said four weeks or more at the same price. When the four weeks expired the English manager, though the act were a hit on the other side, and most often it was, gave notice they would continue to play the American turn, but at a reduced salary. The English felt they could not pay the full American price asked because they were so heavily overburdened with the advanced booked English turns.

Or if the act did not succeed to the satisfaction of the English managements in four weeks they were either passed up on the option thing or told of the big slice there would be on the salary end if further work were to be given on that circuit.

In either case the American was doomed to get the worst of it before leaving these shores to fulfill a four weeks' and optional contract. The act should have known better, unless it wanted the sea voyage and a foreign vacation. It will be granted that many a good act if going over there for four weeks might be misplaced during those weeks. They could be misplaced at opening and misplaced afterward for discouragement. Anyway, four weeks might frequently be not sufficient time for an American act to establish itself. The same could be said for an English act here. Acts from both countries could fail in the other on first showing, when it could be decided there was not a chance, but the record on both sides holds instances where opening failures have been turned into successes.

The English manager is a honeyed person when seeking acts. He is not unlike the American manager wanting the acts and all the best of it at the same time. The American turns may be just as honied and just as firm to insist they will take no English booking for less than eight weeks. More properly 12 weeks should be the time. If the English want to gamble with Americans, let them pay, not take the percentage and have the act run all the risk. They gambled with their own and lost; they might gamble with ours and win. Since the English are always so anxious to secure American turns they concede through that, that American turns are the more desirable.

Americans going over to England or any other country on specu-

## INSIDE STUFF

### ON VAUDEVILLE

The new Walter Reade (Rosenberg) theatre at New Brunswick, N. J., has stirred up something of a mess around town, according to the story from there. Reade interested a local paper to start a voting contest to decide the name of the theatre. After considerable publicity in the paper with a couple of months' running it was found "Ambassador" had the majority of votes. That was announced by the paper as the Reade theatre's name. A few days ago Reade is said to have called at the newspaper office and informed it he had decided to call the house Reade's State, to the amazement and anger of the newspaper people.

The placement of Frances White on top of the announced 10-act bill for the opening Monday of Shubert vaudeville at the 44th Street had not been unsuspected. While the 10-act program, at \$1 top, was voted a good show for the money, the Shubert force realized it had to draw on a side street. There was not much question, but the Shubert office held out the White engagement to top the program until the last minute. Miss White made the third "single woman" on the program. Nonette and Belle Storey are the others.

The paper out for the opening of the 44th Street with Shubert vaudeville got away from the former style of vaudeville billing, with headline, bottom line, center and brackets. It carried the names of the 10 acts on the bill in 10 circles, printed white on black background, with the circles in three rows. Apparently the headline and feature act's names were in the center of the whole. All the circles were of the same size, while those at the top were not or would not have been called the headlines of the bill. The plan seemed aimed to do away with much of the "billing" complaints, if it should be adhered to.

"Some measure of curiosity is expressed by vaudeville men as to how the Shubert production acts expect to travel weekly and make theatre connections promptly. Most of the Shubert act productions are reported as heavy in properties. Vaudevillians claim they can barely make connections nowadays with ordinary theatrical baggage where the jump is from Sunday night to Monday's matinee. The "Florodora" production of the Shuberts carries 35 people, it is claimed, and the "Snapshot" act, around 20. The production scenery is in accord.

lation, i. e., taking a chance on securing bookings without having been previously booked, would have no complaint in any event. Nor has any of the four weeks' booked turns complained. They seem satisfied, the managers over there appear content, so there is no one left. The English manager will tell you some of the acts playing over there this summer returned to this country with future English contracts for two or three years. If he will tell you the salary of the act you will find it among the smaller priced turns, those that the English and American managers like so well, when they are good.

It has been estimated that over 300 American acts were expected to go to England between March last and this date. Of this number not over 30 actually did go over, though many may have tentatively agreed. It was not the four-week contract that held the others back; it was the prospect of securing more steady and remunerative engagements at home. So when the time comes for American acts to be again negotiated with or approached to go to England, let the acts demand that at least a contract, play or no play, be issued, or make it 12 if that can be secured. "Going over on spec" should be tabooed by all Americans. It leaves them helpless after getting over there. And don't allow the English to cite the case of the American act that went over this summer on spec, making the biggest hit of all London, which was a fact, but it is one time out of 10,000 that it would happen. The act is the Duncan Sisters who went into "Pins and Needles" at the Gaiety, London, picking business up for the deCourville piece immediately, and the business has kept up since they left, though deCourville would have paid almost any price if the Duncan girls could have remained. The biggest hits as turns among the Americans were Yvette Rugel and Ruby Raymond, both singers of the same school. While pronounced hits, the chances are each was asked to cut salary for a prolongation, current or future. The English manager may much like the act and much dislike the price.

The three principal English circuits just now are the Charles Gulliver booked houses, formerly the Gibbons circuit and now of the London Theatres of Varieties. Gulliver is booking approximately 16 weeks in and around London with eight weeks outside; the Moss Empires, without the Hippodrome, playing four weeks in London and 22 weeks outside; the Stoll time, which includes the Coliseum, London, five weeks in London and 10 weeks outside. After those comes the small time, lead by the McNaughton Circuit, about eight weeks, and enough of the independent or small time through the provinces to give an act 52 weeks on this grade of time alone. All of these figures are approximate.

### FORCING THE SEASON

Searching the theatrical situation for some explanation of the sudden slump, one observer advances the argument that the public apathy may be merely monetary and may be a tacit revolt against the modern practice of beginning the new season before the middle of August.

It is worth noting that several of the older producers have not yet rushed their new ventures into New York, specifically David Belasco. His contributions for September so far revealed or announced are both revivals, Frances Starr in "The Easiest Way" and David Warfield in "Peter Grimm," while the new Belasco offering, "Kiki" with Lenore Ulric is being kept out of town for some weeks more.

This is in accord with the practice of a generation ago, when Augustin Daly was the law-giver and custom-maker of the old order. Daly's serious work for the season was seldom disclosed before mid-October. If he happened to have a light musical work on hand and ready he would start it in September, but these productions were merely incidental and a side issue of the year's effort. Pretty much all the managers of the 90's followed a like schedule.

The theory was that summertime turned the public attention to open-air amusements and sports and the theatregoer's mind did not revert to the theatre until keen autumn winds suggested sheltered recreation. Between June and October the public had been away from the theatre and they returned with one accord and with renewed zest when the appropriate season came around. Theatre patronage started at full tide and ordinarily kept up until well past the holidays.

Nowadays there is practically no between-seasons theatreless period. One theatre year merges into the next and there is scarcely any mark of the revival of interest except perhaps a September spurt in production.

Supplementing Rose Degner's separation action against Arnold Degner, the latter has instituted a \$100,000 alienation of affections suit against Max Finkelstein, an executive of the Simplex Cloth Cutting Machine Co. The Degners operate a delicatessen shop on 7th avenue and 54th street, catering to many professionals. Mrs. Degner originally brought the separation suit because her husband charged her with being untrue to him. Last week her motion for \$100 alimony and \$2,000 was denied, the court maintaining she was well supplied financially. The Degners were married July 17, 1910, and have a ten-year-old son, Richard. In the alienation suit Mr. Degner sets forth he and his wife lived amicably at the Hotel Herding until Aug. 9 last, when she left him, he alleging Finkelstein has been usually attentive to his wife, whom he had urged to bring proceedings against her husband until finally she did so. No answer has been filed as yet.

A familiar sight to be encountered on the B. R. T. trains after midnight is "the subway two-act," an old accordion player and nondescript hooper of uncertain age. For the edification of the late riders the team shows their stuff, the stepper doing a buck and wing dance between the four poles clearance in the middle of the car, to the accordionist's accompaniment and starting a shower of small silver by personally planting a few pennies which he lets drop at the beginning of his dance as a clue that something is expected for his efforts. Personal inquiry elicited the information they were once members of an unheard of and unheralded tent show troupe.

Carl Helm, former press agent for the "Love Birds," has started suit to recover \$337 balance due on a settlement made with him for back salary. He names the Love Birds, Inc., of which Pat Rooney is the president, as the defendant. This corporation took over the production from Wilner & Romberg and assumed all of the debts of the organization. Helm handled both ends of the attraction during the engagement at the Apollo theatre.

The Cohen, Poughkeepsie, N. Y., playing American burlesque first half of the week will split the last half with vaudeville and attractions. The house has heretofore played vaudeville the last half, with the change of policy made necessary with the closing of the other Cohen Poughkeepsie house. No number of days of vaudeville is set for each week, the vaudeville being played when no traveling attractions are available.

Charles E. Bray, western representative of the Orpheum Circuit, reached New York Monday, having made the trip from San Francisco by steamer through the Panama canal. He spent only a day in New York, then left for Boston. He will return to the Pacific coast in time to attend the opening performance at the Hennepin, the new Minneapolis Junior Orpheum Oct. 9.

James K. Hackett's summer home, "Zenda" on the St. Lawrence River, near Clayton, N. Y., caused the arrest Tuesday of two youths from Watertown, who attempted to burglarize the place. They were held for the action of the Grand Jury. Hackett has a handsome home and yacht on the St. Lawrence. He has not visited there in three years.

The return of the Mosconi family to vaudeville is without the father of the group. He is held by his business interests in Philadelphia. The Mosconis returning are Charles, Louis, William and Vernon (daughter). Charlie Morrison of the Ray Hodgdon office arranged the return bookings.

Walter Neale is now assistant manager of the Palace, New York.

# LOUIS MANN IS ADVISED TO CHANGE POLICY ON NEW PLAY

Author Threatens to Withdraw Name if Piece Is Not Recast—Mann Pans Critics Who Panned Show

Washington, Sept. 21.

Louis Mann is here this week in his new production, "In the Mountains." He seems to have trouble in getting the proper cast for the piece and great pressure is being brought to bear on him to have him finally walk out of the Fidelity and become an Equity member.

Sam Shipman, one of the authors of the play, has informed Mann that unless he recasts the piece, even if he has to engage Equity players to do it with, he will want his name removed from the authorship of the play. Lee Shubert after witnessing a performance in Baltimore is said to have informed the star a new cast would have to be secured before the play would be given a house in New York.

"In the Mountains" has had a rather turbulent time of it since it got under way. In New York while the production was being readied the Shuberts found it impossible to give Mann a stage for his dress rehearsal. On the company's arrival in Baltimore, one night had to be lost for a dress rehearsal. Then the Baltimore critics panned Mann who in turn panned them from the stage of the Lyceum.

Those of Mann's friends who have his welfare and that of the play at heart are advising him to throw up the sponge. They say that he is fighting the battle of the entire profession. Managers who should be interested, it is said, do not show any readiness to co-operate with him to a certain extent and lend what assistance they can.

The play is scheduled to show in Wilmington, Del., the early part of next week after the engagement here. Since the Baltimore opening more than an hour has been cut out of the performance and the comedy has been strengthened to a great extent.

Samuel Shipman came to New York this week and verified he had asked Mann to drop his name from the piece unless the cast was changed, also that he had advised him to drop out of the Fidelity and go into the Equity in the event he could not get a cast from the Fidelity ranks that would do justice to the play. Mann's attitude was far from being a receptive one, according to the author.

## ODD STOCK PLAYS

Vancouver Playing Old Piece With Music Added Three Times Daily

Vancouver, B. C., Sept. 21. "The Midnight Frolics" opened as a musical stock at the Royal playing "Tennessee's Partner," with musical trimmings.

The company plays three times daily. The intention is to present many of the old plays, with musical attachments and chorus.

## WITHOUT MAN AHEAD

Ziegfeld's "Follies," leaving the Globe at the end of next week, is taking to the road without a press agent for the first time since the revues were produced. As yet no publicity man has been appointed to succeed Leon Friedman, the press work being handled by the Ziegfeld office.

The five weeks' Boston engagement, the first road date, will be similarly handled, as will be the Philadelphia booking which follows Boston.

## AT 14th ST. THEATRE

Boris Thomschewsky will be seen this season with his Yiddish stock company at the 14th Street theatre opening Oct. 3. The theatre until last week housed the Andrew Mack players.

Thomschewsky will do "Haitikvah" for his first offering, playing throughout the week to a \$2 top. The Yiddish star's own theatre further downtown is being employed by Rudolph Schildkrant in a Yiddish version of "The Wanderer."

# 'WHIRL OF TOWN' CO. MAKES AUTO JUMP

Travel From N. Y. to Boston With Banners On Cars

Boston, Sept. 21.

"The Whirl of the Town" came over the road from New York in automobiles and Ford speedsters as a publicity stunt, Campbell Casade handling the New York end of it and General Manager Sheldon of the local Shubert interests, handling the street parade in Boston.

Every machine was tagged with a big oil cloth banner giving the name of the show and announcing it was to open Monday at the Wilbur, Boston.

All day Monday sedate Boston coppers were busying trying to induce languid chorus girls from gumming up city traffic by parking their cars at busy corners in the shopping district. Some of the arguments drew thousands of people on Tremont and Boylston streets but although Casade tried his best to get a couple of the chorus girls arrested for violation of traffic laws for newspaper publicity, he could not put it across, although cops took plenty of names and addresses.

## "PAPER" OUT

"Miss Lulu Bett" Opens to 200 People at Wieting, Syracuse

Syracuse, N. Y., Sept. 21.

The days of liberal paper are over as far as the Shuberts' Wieting is concerned. Determined to cut down the free list to proportions approaching the legitimate, the Wieting this year is using no window space to boost its attractions, is limiting its display frames, and is giving out no free paper simply to fill up the house on opening nights.

That the management is keeping to the announced policy was patent at the opening of "Miss Lulu Bett" on Monday night. In other years there would have been enough paper out to insure at least half a house. But the audience Monday night was a mere handful, probably under 200. Yet, with the exception of the newspapermen, all paid.

The Bastable here is adopting the same policy as regards big attractions. Pocketbooks that have never opened in the past five or six years for theatre tickets are now showing up before the box office windows and "coughing up."

## SELWYN'S HIT

Boston House Doing Business with "Musketeers"

Boston, Sept. 21.

The first week of "The Three Musketeers" the Fairbanks film the Selwyn theatre did \$14,000 gross, two performances daily.

The second week the figure was \$13,000 and the film started out strong for the third week.

At the prices charged for the house during the engagement of the film the figures quoted above mean more people attended the theatre in the past two weeks than ever before in its history.

Running as it is now there is a very slight chance of it going in for any legitimate production immediately.

## C. & G.'S REVUE

Musical Comedy for Princess—Lillian Lorraine Engaged

Comstock & Gest have started preparations on a new intimate musical comedy for the Princess. It will be their first new production of the season. The show will have its book written by Fred Jackson and the lyrics and music by Paul Lannon. Lillian Lorraine has been signed as the star, the piece to go in rehearsal within the next two weeks.

## MAUDE FEALY SELECTED

Columbus, O., Sept. 21.

Maude Fealy has been selected to play the leading role in the Pageant of the Red Cross. It will be presented in the arena of the local Coliseum at the national convention of the American Red Cross.

Mrs. August Belmont, formerly and professionally Eleanor Robson, is chairman of the committee. Pageant committee.

# WELFARE LEAGUE AT SING SING WANTS MORE BROADWAY PLAYS

Mentions Those Seen at Prison Last Year—Letter of Thanks to Artists Through Variety—Review of Last Week's Bill.

## ROGERS' 50 YEARS

Golden Jubilee Testimonial Proposed for "Yours Merrily"

George C. Tyler proposed, and E. H. Sothorn enthusiastically seconded the motion to put in action a worthy Golden Jubilee Testimonial to the dean of managers, "Yours Merrily" John R. Rogers, for 50 years of faithful and honorable catering to the amusement patrons of America, Canada, Europe, Africa, Australia, New Zealand and the various islands.

"During the 50 years 'the merry one' has toured eight times around the globe, crossed the Atlantic 116 times, always played fair and made many actors and actresses rich and famous—to say nothing of railroads and printers.

Now it is proposed to send a book for the autograph of each and every one who has a kindly feeling—in their pockets—for the one man who never refused to help a person, and the book will be placed in the public library when John R. passes on to the new territory where no manager ever took scenery, costumes or cologne. "Old timers" remember when John R. piloted J. K. Emmett, Baker and Farron, McKee Rankin, Joseph Murphy, Mary Anderson, Imogene, Minnie Palmer, Wilson Barrett, Herbert Sparling and an army of lesser lights.

No one will hesitate to sign the Golden Jubilee Book. Walter J. Moore, president of the Miner Litho Co., has been unanimously selected as treasurer, to whom all communications may be addressed.

## "AFGAR"—STUDEBAKER

Shift in Bookings Taking Big Production Off Road, to Try Run

Chicago, Sept. 21.

A sudden shift in bookings this week will send the Comstock & Gest piece, "Afgar," into the Studebaker, opening Oct. 2. It will replace Leo Dietrichstein, who started at the Studebaker with "Toto," suddenly abandoning that play last week, presenting his newest piece, "That Homely Henriques." The new piece did not take. It would be more suitable if condensed into a vaudeville playlet.

"Afgar" is at Buffalo this week and goes to Detroit next week. It started out for big time, with Delysia and Lupino Lane. At the Studebaker "Afgar" will try for a run.

## SOUSA CANCELS

Bandmaster Ordered to Rest By Physicians for Three Weeks

John Phillip Sousa has cancelled all engagements for the next three weeks upon advice of his physicians and will rest for that period. The Sousa Band which has been without his services since he was thrown from a horse some weeks ago, will also discontinue. Sousa doesn't think it fair to exhibit the band without his leadership and personal appearance. Telegrams were sent out last Tuesday night by Harry Askin, business manager for Sousa about the cancellations. The lay off will cost Sousa about \$50,000 in advance advertising and loss of income.

Offers to book the band minus the services of Sousa were refused by Askin.

## 'IRENE'S' SUCCESSOR

What is hoped to be a successor to "Irene," called "The Little White House" will open in Washington within a week or so. James Montgomery, who wrote the "Irene" book, is producing it. The writers of the score of that huge success, Harry Tierney and Joe McCarthy, have placed the words and music to the new piece.

In the cast is Bobby Higgins, long absent from vaudeville and Broadway through having been on the road with a show.

The following has been received by Variety, to be published in appreciation by the Mutual Welfare League of Sing Sing Prison, New York, owing to the temporary suspension of the League's "Bulletin," the official publication of the prison.

Upon the resumption of the "Bulletin," that publication will extend the thanks of the institution to the artists and others who weekly contribute to the entertainment of the prisoners.

The Mutual Welfare League of Sing Sing Prison expresses its sincere thanks to Variety and to the numerous artists who come here weekly from the Victoria theatre of Ossining, N. Y., to entertain the inmates of this institution.

Since its very inception in 1914 by Thomas Mott Osborne, better known as "Tom Brown," 33333, the league has had no better friend and supporter than our present warden, the Hon. Lewis E. Lawes.

Warden Lawes, who is a recognized criminologist, is an ardent advocate of the honor system in prison, and has made possible the many changes in prison regulations that tend to make the system more humane, and at the same time assist in the rehabilitation of the men by substituting common sense and decent treatment in the place of the old system of corporal punishment.

It is due to this enlightened policy of Warden Lawes that we are permitted these weekly entertainments as well as the pleasure of occasionally seeing a Broadway production.

Through the generous donation of a modern equipped stage presented to us by David Belasco we were enabled last year to see the following productions: "Three Live Ghosts," "Up in Mabel's Room," "Mr. Pim Passes By," "The Bad Man" and "Miss Lulu Bett."

We sincerely hope that some of the producers on Broadway will this year again accord the inmates here the pleasure of witnessing some of their successful productions.

Friday evening, Sept. 16, we had another splendid five-act program from the Victoria. The first act on the bill was Turrelly, "The Nightingale," in whistling and harmonica playing. Mr. Turrelly got some fine tunes out of the harmonica.

The second turn was Joe Barton and Charlie Bennett in a "nut" act. Although this is a new act, it nevertheless was a good one. Joe Barton lives up to his reputation as a comedian.

The third act was Mr. Winlocke of Winlocke and Van Dyne. His singing and yodeling were excellent and very well received in spite of the fact that this was his third appearance here within a comparatively short time.

The fourth act was the Florian Four in harmony singing. This female quartet was composed of the Misses Florence Behan, Lillian Cutler, Ruth Belmont and Pauline Shelton. It was a real good singing act, doing two singles, a duet and three numbers by the entire quartet. The last act on the bill was Gurly and the Four Nubians in acrobatics, singing and eccentric dancing. All five acts were very good and carried the house by storm.

We finished up the evening's entertainment with a five-reel Universal feature, "Luring Lips," featuring Edith Roberts; a one-reel Universal comedy, "While New York Sleeps," and International News.

## A. F. CLARKE KILLED

Boston, Sept. 21.

Arthur Farrar Clarke, formerly dramatic editor of the Chicago Tribune and for many years a contributing dramatic writer to various national publications, was instantly killed while walking across the railroad tracks near the Wellesley Hills station Monday night. His home was in Keokuk, Ia., and together with his wife he was visiting friends in the east.



## HOPE OF BUSINESS REVIVAL DIMMED BY STATE'S REPORT

**Commissioner Sayer Shows Employment in 1,500  
Factories Carrying 400,000 Workers Is at a Stand-  
still—Increases Lack Uniformity.**

Albany, N. Y., Sept. 21.  
The hope of an early revival in the industrial situation in New York State was dimmed last week by the monthly report of State Industrial Commissioner Henry D. Sayer, which showed that employment conditions in 1,000 factories, carrying a total of 400,000 workers on the pay-roll, are apparently at a standstill. The August report clearly showed that there is no promise of a revival in manufacturing activity this fall.

There were signs of improvement in industrial activity in the August report, but only a few industries have shown any consistent change from the July situation.

Increased activity in August occurred chiefly in the preparation of food products, textiles, in paper manufacturing, and in the shoe and leather goods industries. Some of the metal industries showed an improvement from July to August; others showed further reductions in employment.

The August gain in employment in the food products industries was not of as great volume as that reported in July, and was again largely seasonal. The confectionery industry showed an increase of 12 per cent in employment, although a few factories reported further reductions. Sugar refineries reported a substantial gain, and further increase in employment occurred in the flour and cereal products industry. A reduction in activity occurred in the production of beverages.

An increase in employment as a whole was shown in the textile industry, but the gain was not uniform among the various branches. A reduction occurred in the manufacture of silk goods, and several knitting mills reported less workers employed in August than in July. The knit goods industry, as a whole, showed an increase, however. Cotton mills reported a marked increase in employment in August, and woolen mills and carpet and rug factories reported a slight gain in employment. An increase also was reported in the production of rope and twine.

### MISS HOPPER'S TALKS

Edna in Detroit, Telling About "Beauty" and Showing Film

Detroit, Sept. 21.  
"Beauty Talks," by Edna Wallace Hopper, in person, at the Madison this week.

Miss Hopper has a film illustrating her remarks, which have proved of much interest to women.

### TICKET BROKERS FINED

Around 10 ticket brokers were fined \$25 each Monday for failure to fill out and make returns on the tickets handled according to the admission's tax law provisions.

The agencies have regarded the making out of the returns as being too complex and most professed not to understand how to fill out the blanks.

It is admitted failure to file the returns permits a loophole for certain abuses suspected, but the brokers say they were advised it was not mandatory for them to turn in the forms.

### 14TH ST. STOCK CLOSED

The dramatic stock at the 14th Street, presenting a series of Irish plays with Andrew Mack as the star, closed Saturday. It was the second week of Mack's four-week contract.

The management became entangled with the Equity when salaries were not met in full the preceding Saturday.

A Yiddish stock is to be installed early in October.

### NEW "OTHER LIVES"

A newly organized company of "Other Lives," the Marc Klaw production which closed last week in Washington, will be placed in rehearsal within two weeks.

Claude King has been signed for the leading male role, replacing Cranford Kent.

### P. M. A. CUTTING ADVERTISING

**Some New York Dailies,  
All Weeklies and Many  
Trade Papers Also  
On List**

The Producing Managers' Association is aiming for the reduction of newspaper advertising expense carried by the attractions and houses of its members. Uniform action by the press departments of the member firms is designed. For that objective the press agents met with Winthrop Ames, the P. M. A. committeeman in charge of the issue last week, and further meetings will be called to advise the men of the general action taken.

It is proposed to eliminate five dailies entirely from advertising of P. M. A. members. That virtually takes in all the Broadway attractions. The publications reported named for elimination are the Women's Wear and Daily News Record (counts as one publication, as the rates include both), Journal of Commerce, New York Commercial and the Long Island Star.

The inclusion of Women's Wear was a surprise to the press agents, it being a medium reaching the wholesale read-to-wear trades, and the buyers, counted among Broadway's most consistent patrons. In addition the publication runs special services as a part of its theatrical news and which is a courtesy to the attractions advertising.

The plan also contemplates eliminating all weekly and monthly publications, of which there are many. Whether the strictly trade publications are to be passed up appears uncertain.

It is claimed last week's meeting brought to light certain abuses in the matter of advertising. Two publications in which it was reported a firm spent \$42,000 during the year were unheard of by some of the press agents attending.

### BELL MILLIONS HERE

Heir Intends Founding a "Little Theatre" in New York City

Seattle, Sept. 21.  
Robert Bell, heir to the telephone inventor's millions, is appearing here at the Cornish Little theatre in a role he says is exactly suited to him and announces he will establish a "little theatre" in New York which has been his dream for a long time.

For two years he conducted an outdoor theatre at Twin Falls outside Washington, D. C., where his home is. During the war he had charge of shows for the government.

### LOEW'S IN STOCK

Vaughn Glaser Leases Toronto Theatre under Weekly Guarantee

Loew's Uptown, Toronto, formerly playing vaudeville, which has been dark during the summer, has been leased by Vaughn Glaser for a dramatic stock.

The Glaser lease is on a percentage basis, the Loew interests having a weekly guarantee for the house.

The stock company which is now being organized will include several members of the Glaser company which appeared in Rochester during the summer.

The Toronto opening is set for the early part of October.

### "GOOD NIGHT DEAR"

Charles Dillingham's new musical show went into rehearsal this week with Maurice and Hughes, Ada Lewis, Harlan Dixon, Oscar Shaw and Louise Groody among the principals.

It is a Jerome D. Kern production with libretto by Anne Caldwell.

"Good Night Dear" is the tentative title.

### ABSENT MONEY MEN DEFER SOME PLAYS

**Variety's Forecast of Dark  
Broadway Houses by  
Oct. Comes True**

The forecast made in Variety during the summer that though most of Broadway's theatres held bookings for premieres between the middle of August and Labor Day, a number of houses would be dark before October held true. It was then known the number of new productions in preparation was running under that of previous seasons. Timidity of new backing to venture onto Broadway is now known to be one important factor in slowing up the new show pace.

Half a dozen attractions started preparations but have been set aside for lack of capital. Four shows are ready for the boards save for the backing necessary to finish production and finance the initial presentation costs.

Silvio Hein's new "Home Town" was given a "dress rehearsal" in a Broadway house last week, that a manager might judge whether the piece merited investment by him. The show is described as a musical melodrama, with the book by James E. Young and score by Hein. It rehearsed three weeks, the players being informed after the special showing they would have a "vacation" for ten days. Should "Home Town" proceed, the ten day period will probably be counted a part of the rehearsal period permitted, although the matter has not come up before.

That is not the only show which used the unique special performance idea with the object of attracting the desired backing. An all colored musical show, said by those who witnessed the special showing, to be especially good, is another. The piece is the work of Henry Cramer and Turner Layton, colored song writers and vaudevillians. The show was planned for New York and may attain that goal.

"Brittle" in which Mae Marsh is to be starred has been taken over by Richard Herndon, who purchased it from John D. Williams. The piece was reported to have dodged following Alice Brady into Binghamton, N. Y. This is denied, the picture star stating such an attitude was farthest from her mind. It is claimed the scenery for "Brittle" was never finished and no agent was even sent to Binghamton.

### KELLERD'S REP. CO.

**Reported to Have Agreed with  
Equity—Posting Bond**

John E. Kellerd is organizing a Shakesperian repertoire company for a western route. Kellerd has experienced considerable difficulty in recruiting a company due to Equity opposition. He has been connected with several Shakesperian companies which have stranded, with the Equity refusing to allow him to go out with an Equity cast without first putting up a bond.

The last Kellerd organization toured through Canada and was brought back to New York with salaries due the players. The Equity advised the members at the time the company was organized they would not have the backing of the association but would take the tour on their own responsibility.

Kellerd is reported as having patched up his differences with the Equity and will put up a bond prior to taking out his new company.

### AUG. THOMAS ARBITRATOR

Augustus Thomas has been agreed on as the third man or umpire in the arbitration of the Andrew Tombs' run of the play contract with George M. Cohan for "The O'Brien Girl." It is probable the matter will not be considered until the attraction opens in New York, its premiere being set for Oct. 3 at the Liberty. The arbitrators are Alfred W. McCann for the producer, and Paul Dulzel for Equity.

Robinson Newbold will join "The O'Brien Girl" next week. He will play the role first assigned James Marlowe. Since the latter's withdrawal from the show in Boston, Frank Shea has handled the part.

### MINNA GOMBELL SELLING

Syracuse, N. Y., Sept. 21.  
Ideal Productions Inc., promoted by Minna Gombell to "uplift the drama" has opened offices in the Gurney building and is offering a \$250,000 stock issue to local investors.

## "SMASHING HITS WILL BRING BUSINESS," SAYS TICKET BROKER

**One Reason Assigned For Light Patronage of Broad-  
way Legit Houses—"Circle" Drawing Best of New  
Block of Dramas.**

### 'LADIES' NIGHT' HAS BROOKLYN RECORD

**Plays Shubert-Teller Last  
Week—Did \$11,600  
Gross**

The box office record of the Shubert-Teller, in Brooklyn, at the \$1.50 scale was broken last week when A. H. Woods' "Ladies' Night" did a gross of \$11,600.

The splendid showing of the Woods' attraction in the face of adverse box office reports coming to Broadway gave a bit of encouragement to producers.

Early this week it had almost decided the Woods office to withdraw the three companies of "Ladies' Night" that had been sent to the road, leaving but the original company panning. The Woods office thought the move might become advisable though not wholly decided upon, through the road companies playing territory in which the principal city of the section, such as Chicago, Philadelphia and Boston had not as yet been visited by the original. That would be prestige for the surrounding section with the odds against the same amount of gross business if the show went into the countryside before taking the big city stand.

### "OPPOSITION"

**Stunts at Syracuse — Erlanger  
"Steals" Dusty Miller from Selwyns**

Syracuse, N. Y., Sept. 21.  
The Shuberts, native sons of this town, and A. L. Erlanger are at it again, judging from events transpiring here.

The first move came after Erlanger announced Ethel Barrymore in "Deceit" for the last half of the present week at the Bastable. The Shuberts promptly switched plans and booked in Jane Cowl in "Smilin' Through" as opposition. The latter top was fixed at \$3. Then came the Bastable announcement that the top there for Barrymore will be \$2.50.

One of the last developments recorded was the "stealing" by Erlanger of the Cowl advance representative, Ambrose "Dusty" Miller of the Selwyns arrived in advance of "Smilin' Through."

He left Syracuse as an Erlanger attache. A telegram from A. L. turned the trick, Miller accepting an offer to hit the trail to New York, there taking an Erlanger job.

### "PUT AND TAKE" BLOWS

**Town Hall Show Shuts—Reported  
Salaries Unpaid**

"Put and Take," an all colored revue, suddenly quit at the Town Hall Saturday. Reports were that salaries were not paid either the company or the stage crew.

The show was managed by Jack Goldberg, who last week claimed all salaries paid to date. Opposition to the attraction by the backers of Town Hall was admitted but Goldberg said the attraction was in on arrangement, with persons having a lease on the Hall until Oct. 1.

Reports of the show being moved to the Century roof were discounted. The original plan was supposed to include the starring of Jack Johnson in the show, which was conceived following the success of "Shuffle Along," still playing to good business at the 63d Street.

### SHARPE TO MANAGE

San Francisco, Sept. 21.

Stanley Sharpe has been appointed manager of the Al Jolson theatre, the new Shubert house first given the name of the Imperial. Sharpe will also manage "Bambo," the new Jolson show, to open there early in October. The house is at 59th and 7th avenue.

Sharpe was formerly manager of the Winter Garden and the Jolson shows there.

With Broadway business continuing lethargic and most of the new season's offerings rated losers thus far, reports from the road are even worse. It was stated early this week that by Oct. 1 between 30 and 50 attractions would be withdrawn from the Shubert books. The K & E bookings are reported to be in better shape. From some quarters road conditions are claimed to be spotty. Though the possibility of a bad road season beginning is conceded, conservative opinion takes the view that the poor shows and those backed by short bankrolls are the most affected. In substantiation this slant is built upon the "squawks" almost yearly at this time, a bad road season.

Any number of expert showmen are lacking in optimism and forecast an unprecedented number of dark combination houses. High operation costs make it next to impossible to tour with an attraction not classed a smash, according to some managers. With the volume of business down to a pre-war level, transportation, baggage, labor and actors' salaries have not receded.

The "life" shown in Broadway business for the week-end and particularly Saturday night last, is regarded as a good sign. From now on the Saturday trade is expected to be big. Ticket brokers believe the absence of hits is as much the cause for general bad attendance conditions. They argue the arrival of a few hits will bolster up the good part of the list, since where calls for an attraction exceed ticket, baggage, labor and actors' salaries switched to other offerings. Without the smashes setting the pace, a certain percentage of agency business becomes disinterested.

The subway houses appear to be as uncertain as the road. Business Monday night for a hit show was reported at \$289 gross. The marked exception goes to the "Lightnin'" company finishing four weeks' date at the Mon-tauk this week, the engagement there figuring \$50,000 for the date.

One of the twists of the slow going in New York is the fact that several shows have guaranteed houses. That is true of "The Elton Case" at the Playhouse, and "Swords" at the National. The former will stop Saturday and the latter has but another week to go. On top of that "The Man in The Making" entered the Hudson the supply, such patrons can be tee arrangement. The Hudson and Cort are guaranteed a fixed profit by the Harris-Selwyns-Hopkins agreement, that trio having the booking rights of both theatres for the season. With Broadway still spotted with eight or nine dark houses, any further guaranteeing is improbable.

There are perhaps half a dozen attractions on Broadway which received corking notices but which have yet to show the expected returns at the box office. That has led producers to indulge in extra advertising in the dailies earlier this year than usual. Response from the increased publicity hardly repaid the expenditure.

This week's group of premieres from which much is expected started off with "Bluebeard's Eighth Wife" at the Ritz. It drew a severe pan-

(Continued on Page 35)

### COLLABORATED

**William Cary Duncan and Dr. Cort-  
land on Oriental Theme Operetta**

William Cary Duncan, of pictures, and Dr. Irwin Cortland have completed a new Oriental operetta which may see production this fall. A producing unit backed by private capital will sponsor the show.

Dr. Cortland is a Viennese composer of wide Continental repute.

### STAGE HANDS WIN OUT

New Orleans, Sept. 21.

The managers capitulated to the stage hands, this week, giving in to their demands. Musicians accepted a 10 per cent cut in wage.

The theatres had announced they would demand a 25 per cent cut from the stage hands.

## SHOWS IN N. Y. AND COMMENT

"Back Pay," (4th week). Reached four figures latter part of last week and doing as well as some of other move into success column.

"Blood and Sand," Empire (1st week). Opening attraction for Empire season. Otis Skinner starred. Play is dramatization of Ibsen's story. Premiere Tuesday night.

"Bluebeard's Eighth Wife," Ritz (1st week). Bowled in Monday. Attraction received unlooked for publicity on first try-out, supplying extra interest here. Ina Claire in lead, starred. Critics panned show but agency call Tuesday good.

"Blue Lagoon," Astor (2nd week). Opened Wednesday night last week. Production exceptionally heavy for drama. In spite of English success, metropolitan critics roundly panned play.

"Daddy's Gone A-Hunting," Plymouth (3rd week). Arthur Hopkins' first production offering with Marjorie Rameau starred. About the same pace as other attractions; believed to have a chance \$8,000 last week.

"Don Juan," Garrick Withdrawn Saturday, remaining two weeks. Production outlay here heavy, with considerable loss sustained.

"Dulcy," Frazee (4th week). Picked up since slump during heat wave two weeks ago, with last week going to around \$9,000. Show classed as hit but running \$2,500 under capacity.

"Follies," Globe (14th week). Will go to road at end of next week. \$3 scale claimed to have kept down patronage. Show will tour at \$3.50 top. "The Love Letter," musical version of "The Phantom Rival," succeeding attraction.

"First Year," Little (50th week). Champ comedy holdover, playing to capacity nightly, only matinees being bit off. Capably placed in small house and figures to continue far into second season.

"Get Together," Hippodrome (4th week). Last week was hip's second full week and without the holiday aid of week before, grossed \$43,510. Is claimed satisfactory at new scale of \$1.50 this season.

"Getting Gertrude's Garter," Republic (8th week). Picked up little last week, when takings went to \$7,400. One of the few farces in town but hasn't been able to get going. Pace is loss for house.

"Greenwich Village Follies," Shubert (1st week). Holding top place of first two weeks, gross over \$20,000. Upper section of house somewhat off, capacity here around \$25,000. Scale \$3.50 top.

"Honors Are Even," Times Square (7th week). Held to around \$7,000 last week. Early arrival comedy, with fair takings.

"Just Married," Nora Bayes (22nd week). Show claimed to be playing to weekly profit, though now planted in roof house. Management expects continuance well into new season. Rates well with holdover shows.

"Laurel and Elaine," Greenwich Village (2nd week). Poetic offering brilliantly staged. Business reported little.

"Lilom," Fulton (23rd week). Boosted pace again, with \$2.50 top scale now. Over \$11,000 last week keeping it among dramatic leaders.

"Man in the Making," Hudson (1st week). First production by John Meehan. Opened Tuesday night.

"March Hares," Punch & Judy (7th week). Low gross attraction opened at Bijou and moved here when it failed to live up to notices.

"Mr. Pim Passes By," Garrick (1st week). A Theatre Guild comedy which ran through summer, stopping to permit opening of "Don Juan," withdrawn Saturday. "Pim" will remain two weeks, then goes to road.

"Muscle Box Revue," Music Box (1st week). One of big events of season, premiere being at \$10. House finest on Broadway. Revue is loaded with big names. Opening postponed from Monday to Thursday.

"Nice People," Klaw (30th week). Business here moved up again, getting \$7,500 last week. Plan to continue show until late fall changed and will go on tour after next week. "Lilies of the Field" succeeds Oct. 3.

"Only 38," Cort (2nd week). Notices won favorable but new attraction, like many others, is not getting expected support. Went to four figures late last week on nightly business.

"Put and Take," Town Hall. Suddenly withdrawn Saturday, managing to remain four weeks. All colored show. Reports salaries were not paid. House management dissatisfied with attraction.

"Sally," New Amsterdam (38th week). Regularity with which musical smash clicks off virtual capacity weeks is amazing. Over \$31,000 claimed last week, with nothing close to it. May stick all season.

"Scandals," Liberty (11th week). Another week to go. Business for first eight weeks held up around capacity, weather and newer attractions denting gross thereafter.

Boosting of scale to \$4 top from \$3.50 probably affected business. "The O'Brien Girl" succeeds Oct.

"Shuffle Along," Girl St. (18th week). Continues to show weekly profit and this all colored revue may last well into winter. Gross claimed around \$9,000 last week.

"Six Cylinders Love," Sam Harris (5th week). Bettered pace, beating \$15,000 last week. One of very few new offerings that has caught on and is getting play. Only "The Circle" is grossing more among dramas and there is considerable gap between Harris show and others.

"Sonya," 48th St. (6th week). Booking here extends to Thanksgiving. Vacillating between \$6,000 and \$7,000, latter figure best and former the gross last week. May pick up.

"Swords," National (4th week). Management undecided whether to close last Saturday or continue. Extra advertising early this week. New attraction announced for Oct. 3. "Main Street" named.

"Return of Peter Grimm," Belasco (1st week). Opening attraction and revival, second on the boards by Belasco at start of season. Like "The Easiest Way," the Warfield classic is limited engagement, announced for 10 weeks. Opened Wednesday.

"Tangerine," Casino (7th week). Season's first musical show and consistent winner from premiere. Hitting \$20,000 right along; at \$2.50 top scale; excellent.

"Tarzan of the Apes," Broadhurst. Withdrawn Saturday, having remained week and half. Production costly because of jungle set weighing around eight tons. Show said to have cost \$50,000.

"The Bat," Morosco (57th week). With "Lilom" and "The First Year," this show is at fore of holdovers. Holding up pace well, with business last week \$11,600.

"The Circle," Selwyn (2nd week). Outstanding hit of season's dramas to date, judged from first week's business, when gross beat \$20,000. Saturday night draw at \$4 (only non-musical attraction at that top); was \$3,300. Nightly scale is \$3 top. Notices unanimous in praise.

"The Detour," Bijou (5th week). Opened at Astor, then switched here. Business mediocre, though notices were good. Most pick-up to remain in tough going.

"The Easiest Way," Lyceum (3rd week). First full week last week, this revival with Frances Starr, proving its class by going to \$12,000; limited engagement.

"The Green Goddess," Booth (35th week). Around \$9,000 last week, business up to management's expectations. Date indefinite and figures to continue into winter.

"The Hero," Belmont (3rd week). Strength of this drama still unknown. Show drew favorable notices and is in small house which would add draw. Last week about \$6,200. Cast expensive.

"The Last Waltz," Century (20th week). Figures to continue another month or so, with "The Rose of Stamboul" listed to follow early in November. Roof theatre will get "Phi Phi," imported by Ray Goetz and produced by Shuberts.

"The Merry Widow," Knickerbocker (3rd week). Last week's business held to early indications and beat \$25,000. That is close to capacity here. Gross is among best on Broadway. Show has another month to go.

"The Nightcap," 39th Street (6th week). Last week showed some improvement, takings going to around \$7,000, figure which the attraction "breaks" on. Extra advertising this week to press sport.

"The Silver Fox," Maxine Elliott (3rd week). Regardless of good notices, business not up to expectations. With top at \$3, last week's figure was little under \$10,000. That bests most of new ones.

"The Spring," Princess (1st week). Co-operative production, offered by Provincetown Players, who have moved uptown for this try. Opened Wednesday.

"Two Blocks Away," Cohan (4th week). Well spoken of, but like majority of new attractions, is running under gait looked for. Played to about \$9,000 last week.

"The Wheel," Gayety (4th week). Along with other new ones, takings are only fair, pace probably incurring loss. Last week at \$7,100 was improvement. Length of stay undecided.

"Triumph of X," Comedy. Closed Saturday, having stayed four weeks. Engagement was lost but stock returns may take that up.

"White Headed Joy," Henry Miller (2nd week). Opened Thursday last week, critics agreed that Irish Players have excellent comedy. Business better upstairs than down. Indications this week, about \$8,000.

"Footfalls," Park (3rd week). Film. "Moonlight Follies," Central (1st week). Film; is second Universal showing here. Got \$7,000 last week, just making the "nut."

"Three Musketeers," Lyric (4th week). Picture smash of town,

getting great play. Another "Musketeers" picture opposes Fairbanks' success, being housed at the Manhattan but reported poor draw. \$22,000 on the week.

"Little Lord Fauntleroy," Apollo (2nd week). Mary Pickford feature opened last Thursday. Business not up to expectations, following excellent premiere showing. Got \$10,000 with three full days and the opening night.

## CHICAGO'S BUSINESS SHOWS NO INCREASE

## "Bad Man" Catches on Heavily—"Tip Top" And Others Leaders

Chicago, Sept. 21. Business was on the decline the first three days of last week, with none of the houses turning them away. The weather was a bit warm, but not warm enough to make it uncomfortable and the "sure fire" shows had a little room here and there on these nights. The latter part of the week things began to hit the upward trend. Business mounted by leaps and bounds giving the attractions a chance to make up for the off days.

"Midnight Rounders" is hitting its stride, business increasing at each performance and the gross topping the opening week, despite an extra performance was given Labor Day.

Holbrook Blinn seems to have caught on heavily. The business the first week was a bit discouraging. Last week it started to pick up with capacity being attained the latter part of the week. Two of the newspaper critics suggested "The Bad Man" was an attraction which should be seen. This was of great help.

"Emperor Jones," with Charles Gilpin, opened at the Playhouse, to \$1,200 Monday night. The papers heaped praise on the colored star but regarded the balance of the cast as amateurish. Business here did not come up to expectations. It is expected when the "society" folk return to town shortly that the show will catch on.

"The Broadway Whirl," continued its run at the Lyceum and "Franklin D. Roosevelt" came on Monday for three weeks. It is figured, Francis Weston and De Wolf Hopper will be able to draw big in this revival.

Estimates for last week: "Un In The Clouds" (Garrick 11th week). Final here when it will make room for "Midnight Rounders" moving over from the Apollo. Held up to last week getting \$18,000.

"Tip Top" (Colonial, 6th week). Fred Stone's following still streaming in. Leading all others, doing over \$28,000.

"Midnight Rounders" Apollo 22 week). Plenty of space in dailies brought the Public Center attraction to the fore. Indications advance sales for this house are that it will come close to capacity at all performances about \$20,000 last week.

"The Champion" (Cort, 3d week). About \$9,000.

"Four Horsemen" (La Salle, 25th week). On home stretch with plenty of demand \$9,000 again.

"The Bad Man" (Princess, 2nd week). Caught on and sure to keep going on high for some time. Business increased each day with show getting \$14,900 on week.

"The Broken Wing" (Olympic, 3rd week). Cutting prices helped considerably. Audience is of "potable" or shopping kind and turning in \$13,000.

"Broadway Whirl" (Windsor, 4th week). Rounded out profitable engagement, \$20,000 on week. Taken to road and makes way for the revival "Feminine."

"Emperor Jones" (Playhouse, 1st week). Close of clientele still out of town. When returning it should get a heavy play. About \$9,500 advance sale large.

"Toto" (Studebaker, 5th week). Dietrichstein's new vehicle "The Homely Henrichsen" had premier Sunday, replacing his "Toto." Figures it better draw than "Toto," which came to the tape with close to \$15,000.

"Over the Hills" (Woods, 2nd week). Film, getting \$14,000 again. Demand so heavy will now run four shows instead of two daily, scale being \$60 75 and \$1. Sending lots of money for display advertising.

"The Mirage" (Great Northern, 2nd week). Were this attraction in the center of loop Florence Reed would be able to draw too much better advantage. This house off

beaten path and show suffered; \$10,000.

"Lightnin'" (Blackstone, 2nd week). Going strong, with big advance sale, over \$20,000. Capacity.

Central. Dark with nothing announced.

"The Bat" (Grand, 38th week).

This feature was picked up at move, running along here at fast clip, garnering \$17,400. Looks as though it can round out full year.

"The Gold Diggers" (Powers, 2nd week). Catching on nicely with heavy demand for seats in advance. First week looked as though folks were bit skeptical but now looks as though the local run will be very lengthy. Did \$20,000.

## BOSTON UNDERWAY; 'MECCA' GETS \$20,000

## 'Wren,' 'Claw' and Shubert Vaudeville Hub's Current Attractions

Boston, Sept. 21. Boston theatrical season got well under way Monday night when three new shows struck the town for the legitimate stages and the Shuberts inaugurated their vaudeville policy at the Majestic. Up to this time the season had been soggy in spots, some of the houses opening and closing down again, awaiting attractions.

A great deal of attention was directed toward the opening of the Majestic under the new policy. Despite the considerable advertising the Shuberts had given their vaudeville policy there were some who refused to believe such a thing as competition with the Keith people on big time vaudeville would actually come to pass until the curtain went up at 2 o'clock Monday afternoon at the Majestic and the first act appeared. Then they believed.

The three new shows to strike town were Helen Hayes in "The Wren" at the Hollis Street, Lionel Barrymore in "The Claw" at the Plymouth, and "The Whirl of New York" into the Wilbur.

As both "The Wren" and "The Claw" come into the class of "high-brow" attractions because of the stars appearing and the prominence of the authors, Tarkington and Bernstein, the "carriage" business was split up for the openings with both houses getting a just share. The Plymouth attraction was so strong the usual vaudeville policy of the Shuberts, a "two-for-one" bar, was discarded and very little paper was issued at the Hollis. Both houses were capacity for the openings.

Just now the town is a bit top-heavy as far as musical attractions are concerned, there being five shows of this character as against two straight shows.

This is the final week for "Mecca" at the Opera house, and it will remain dark until Oct. 3, when Julia Marlowe and E. H. Sothern come in. On the same date Barrymore will quit the Plymouth and Margaret Anglin will bring "The Woman of Bronze" into this house. The "Follies" will come into the Colonial, replacing Wayburn's show. The other attractions are due to hold on until Oct. 10, when Mitzi will quit the Tremont and "Little Old New York" will be brought in.

Estimates for the week are:

"Lady Bill" (Tremont, 3rd week). No sign of a letdown in the business Mitzi is doing. The house has been practically capacity since she opened Labor Day, and the only weakness noticed was during the early part of last week when it went off a bit, but came back strong at the finish. Gross for last week \$18,000, about the limit for this house.

"The Wren" (Hollis, 1st week). Opened to society audience drawn mostly by success of star, Helen Hayes in "Bab" last season. "Dear Me" final week did not pick up much, getting between \$4,000 and \$5,000. It is doubtful if this house will book a musical show again this season unless actually forced to do so by lack of attractions.

"Town Gossip" (Colonial, 2d week). About \$8,000 last week, better than hoped for by those who had seen the show, but which is not at all near the figure musical shows generally get at this house. Is crowded quite a bit by other musical shows in town and is suffering as result.

"Mecca" (Boston Opera House, final week). Came in here at \$2.50 top, with barrel of advertising and publicity, and has got over big as result. One of few shows in many seasons past that has done anything at all at big uptown house of the Shuberts. Last week was \$20,000.

"Tickle Me" (Shubert, 3d week). Did about \$10,000 last week; going along strong. Tinney always had following here which hasn't deserted him.

"The Claw" (Plymouth, 1st week). After being closed since departure of Walter Scanlan with "Irish Eyes," which opened the house in August, reopened Monday and has bookings to carry it well through into October.

"The Whirl of New York" (Wilbur, 1st week). Rather neglected on opening night, as Shuberts concentrat-

ed on their vaudeville. Hearing brand of Winter Garden, and grille show it will probably draw big later. Gets in a couple of weeks ahead of the "Follies," and has a chance to get some good business before real competition.

"The Three Musketeers" (Selwyn, 2d week). Film. Playing to capacity.

"Over the Hill" (Tremont Temple, 2d week). Packing them in in such a manner one would think performances were free.

"The Four Horsemen" (Globe, final week). After running during summer film is closing and business at the finish quite satisfactory.

## PHILLY'S NEW SEASON RUNNING EVENLY

## No Big Hits Nor Decided Flops—"4 Horsemen," Film, in Van

Philadelphia, Sept. 21.

The new season here has been neither fish, flesh nor fowl. It has teetered, but so far has seen no big flops nor any decided hits. The test will come within the next two or three weeks when the first of the Broadway hits of last season arrive.

The Garrick with "The Four Horsemen" has really led the van, although the jammed houses of the first three weeks are letting up a bit. Philly has been rather cheated on feature pictures which generally get here about eight months late, and nobody knows by just what lucky chance "The Four Horsemen" slipped in. The Syndicate people, at any rate, are counting themselves fortunate at the chance. It has gone to prove, at any event, that this city likes the big special films and are willing to pay the price—even \$2—for them.

Dillingham's "Love Letter," doctored and cut, is in its last week. It has not been a smash by any stretch of the imagination. The after-the-show comment has been far from encouraging, but the very fact that it is a Dillingham show—which means a lot here—has held the business up near the \$20,000 mark which, in itself, is nothing much for the big Forrest theatre.

Morosco's "Love Dreams," at the Walnut, has been hit pretty heavily by the hot spell, and it too has been undergoing changes. Expiration, it is rumored, has also hurt things a lot. The cast, it is understood, will undergo several changes before the show reaches New York, and the first shift has already been made as the substitution of Harry K. Morton for Paul Burns. Burns was one of the best-liked features of the show by the critics here. Morton will inject a lot of his eccentric dancing into the role of the bumptious press agent. "Happy-Go-Lucky," Oct. 3.

The three shows at Shubert houses have done fairly well, but nothing more. Madge Kennedy's "Cornered" has made money, but should have done much more, if only because of the personality of the star. "Irene" has done excellently for a repeat in this hot weather. It has done better at a \$2.50 top than "The Love Letter" has at \$3. "Irish Eyes" has been an outsider at the Adelphi, attracting only a limited draw of those who like this kind of thing.

Shows in the offing are "Love Birds" at Shubert, "The Bat" at Adelphi, "Spanish Love" at Lyric, "Two Little Girls in Blue" at Forrest, "Bill of Divorcement" at Broad (premier Monday night) and "Mr. Pim Passes By," "Enter Madame," Oct. 31.

Estimates for last week: "Love Letter" (Forrest, 3rd week). Changed considerably since opening. Looks as if it would be revamped some more. Between \$19,000 and \$20,000, with an expensive production and \$3 top. Last week.

"Four Horsemen" Garrick, 6th week). Philadelphia's only feature film, has town by the ears. S. R. O.'s not quite so universal as at opening, but queue is still at box office. "Mr. Pim" underlined.

"Cornered" (Lyric, 3rd week). Only non-musical play in town. Making money in this North Broad street house, but not doing as well as it deserves. About \$10,500. A cold weather break ought to boost it for final week. "Spanish Love," Oct. 3.

"Love Dreams" (Walnut, 2d week). Faring poorly. Cast undergoing many changes. Location and weather against show, which has very decided possibilities. About \$10,000. "Happy-Go-Lucky," Oct. 3.

"Irene" (Shubert, 3d week). Neat but not gaudy success on return. Papers treated it exceptionally well. At \$2.50 top, about \$20,000. Finishes next week, with "Love Birds" booked.

"Irish Eyes" (Adelphi, 2d week). This Walter Scanlan show never caught on. It came in suddenly to fill out until the arrival of "The Bat," which opens Monday. Less than \$9,000.

"Rip Van Winkle" (Academy, 2d week). This Ward Lascelle picture has not caught on heavily, but it is to stay another week with the hope cooler weather will boost returns.



# INSIDE STUFF

ON LEGIT

The panic is on in the Cheese Club, the group of advertising copy grabbers of Times Square. The blow fell with the notification from the International Theatrical Managers' Association, the last word now pronounced assassination by Kelcey Allen, one of the Cheese Club's members, that advertising copy would be confined strictly to the regular dailies. The tidings to the C. C. came out of the blue and bombed to powder the sucker states of the C. C.'s best goat getters, whose motto has been, "Let no solvent one-born-every-minute escape!" The action of the managers in declaring the cut-out of all miscellaneous advertising copy is but an introductory axe, according to inside info., via associates of associates of the governing board of the newly formed entrepreneurs. Action aimed directly at the more audacious of the theatrical advertising departments of the New York dailies is the next contemplated move to help bring show business in Manhattan down to the bed rock other activities are finding.

The New York American is reported a special objective of the managers, who singly and in combination are in new revolt against the newspaper that within the last two seasons has hopped its rates up to \$1.25 per line on Sunday, with \$1.50 the rate for breaking the column, against the 85c charged for the same service by the highest of its contemporary dailies.

The governors of the I. T. M. A. are reported to be out for a general clean-up and regard the newspaper advertising situation one of these. Five thousand dollars was spent by one Broadway show for daily newspaper advertising in the two weeks preceding the present, an amount that the show's sponsors felt they had to spend to adequately present the attraction. With business in New York even for the biggest of the season's successes at a low mark, the I. T. M. A. cannot see why the newspaper overhead of their enterprises shouldn't be brought down to the ratio of value the advertisements are estimated to represent. Convincing proof in deluge of the inefficiency of newspaper display advertising to help business is included in the newly fathered records of the managers' association. Also parallel rates of different newspapers five years ago when conditions were rated industrially much higher than now.

A request for reconsidered advertising rates is planned by the association to all dailies, with reasons for the suggestion, including the prevailing conditions. The investigations of the I. T. M. A. brought to light in sharp outlines the state into which newspaper theatrical criticism has fallen. As recently as half a dozen years since a producing manager whose production elicited enthusiastic critical comment considered his fortune made. Nowadays attractions lauded unanimously by the newspapers are often passed up coldly by the playgoing public, while shows critically derided seem to have a way of their own of attracting.

Reviewing the situation, one Broadway producer said: "The deluge is with us, and the newspapers must take their fair share of the bitter aloes. The theatre has been a convenience to them up to now.

"Charged the highest classified rate of any business, the wares advertised have been and are at the mercy of salaried reviewers whose personal viewpoints alone have been the standards for telling readers to go or keep away from the article whose advertising money is paying the reviewer's wages. Working singly as managers have been in the past, they were helpless. In combination as they now are, they feel they can do something. For one thing, the theatre advertising rates are to be brought as low as any other classified advertising given equally prominent locations. For another thing, no newspaper in New York is arbitrarily to dictate oppressive rates. For a third, an attempt is to be made to get publishers to inject something like tolerance and understanding in the cerebrums of critics of the smartalec type who feel that an opening night, no matter how pretentious, is but an opportunity to leer, grimace and guffaw in derision in the smartalec's review printed next day. For a fourth, the comparatively new species of daily newspaper advertising anvil thrower who serves both as a theatre news and advertisement gatherer is to be guillotined where he shows that liberal advertising means critical protection and its inverse knocks!"

Some idea of what the I. T. M. A. save by their cut-off of the advertising in miscellaneous publications blanketed under the Cheese Club operators is shown by an income of \$14,000 yearly that one of the club's members boasts he has been cleaning up annually in mere commissions.

The blow to the C. G. may result in the dissolution of the group whose members include Arthur Tarsis, Walter J. Kingsley, Al Kayton, Harry Hershfield, Jack Newmark, Frank Pope, Kelcey Allen and other names familiar to the ranks of Broadway's advertising agents.

The contention of the governors of the I. T. M. A. in cutting out all Manhattan and Brooklyn advertising at so much per line from the periodicals affected is that the advertisements are valueless, the information they contain reaching the same public through the dailies, and that this item of overhead has endured in the past merely because of the personal equation of some sort established by the solicitor of the advertisement who has served as well in the dual capacity of critic. With the evidence overwhelming that the most dreaded of the newspaper roasters of Manhattan no longer influence any considerable part of the playgoing public the managers feel that the added cost is sheer waste.

Variety's Atlantic City correspondent, in reviewing "The Reckoning," produced there last week by A. H. Woods, refers to the accredited writer of the piece as "Marjorie Chase, an unknown author." The story of the play sounds suspiciously like a piece written by Thomas Dixon, as one of three he intended to produce last season. He put on two pieces—"Robert E. Lee" and "A Man of the People," the latter now being played in condensed form in vaudeville. Things didn't go so well with Mr. Dixon and he abandoned all idea of putting on his third piece. Miss Chase is believed to be a personal friend of Dixon's, and possibly she assisted in the writing of the play now exploiting her as its author.

The weekly cost of theatre and show for the new Music Box has been placed at from \$16,000 to \$17,000 by the guessers. This is divided between the show itself, \$12,000, and house expense, inclusive of rent, \$5,000. At the \$4 scale the Music Box can play to around \$25,000 weekly. The house seats but 1,100. Whether it will give a Sunday performance has not been mentioned. That might increase the revenue \$2,500 or more, minus the cost of a special Sunday bill, though there are enough headline names in the Berlin Music Box cast to provide a feature attraction, if one is used weekly, for several weeks to come. The postponement of the show cost the Harris-Berlin-Joe Schenck management \$1,600 daily in salaries for the company. The production was in readiness as a dress rehearsal was held last Sunday evening, but the mechanics of the show were not. The Music Box proposition as a new theatre became interesting to Broadway show folks when it was noised about that a house of 1,100 capacity on a side street, designed to run into about \$450,000, would reach an investment total of \$1,100,000. On top of that, the revenue as planned assumed enormous production cost for a show of its class for the same theatre, and when the names of the cast committed to pile up, show people couldn't figure it out. If advance stories carry any weight, the Music Box has an attraction that could

run on forever, if the company sticks together figuratively.

Those "insiders" at the Playhouse Saturday evening were surprised over the fact that Alan Dale was in the audience as the reviewer for the American, at a George Broadhurst production. It wasn't because Mr. Broadhurst did not try to have Mr. Dale barred; rather, to the contrary, because he couldn't get away with barring him.

The reviewers' seats were sent out according to the regular Playhouse list and Mr. Dale received his with the others. When Broadhurst learned of this he got in touch with William A. Brady and informed him he did not want Dale present. Brady is reported to have said: "Mr. Dale is not to be present." Mr. Dale was welcome.

Broadhurst wrote to the managing editor of the American and stated he would deem it a favor if someone other than Mr. Dale was sent to criticize the play, for while he appreciated a notice in the columns of the American he would rather forego that in the event that no one but Dale could be sent.

In reply Broadhurst received word the matter had been referred to John J. McMahon, dramatic editor of the publication. Mr. Broadhurst in turn appealed to Mr. McMahon, but the answer was that Mr. Dale was at the opening.

After the reviews of "Tarzan," the Broadhurst production which opened at the Broadhurst theatre earlier last week, the producer may add others to his list of barred critics, although his decision in the matter was not apparent at the opening of "The Elton Case."

One of New York's legitimate producers has encountered another failure with his most recent production, and he has not enjoyed a success in several years—or since the time he has entrusted the staging of his pieces to a female stage director. Commenting on it the other day, an old-time theatrical man, usually well posted, says he doesn't recall a single instance of successful legitimate producing on the part of a woman stage manager. He went back a quarter of a century or so to the time when Mrs. Leland put on a series of plays, then mentioned Martha Morton, who undertook stage direction and Charles Frohman ordered her out of the theatre during a rehearsal of her prize play at the Criterion; Madeleine Lucette Ryley, who staged the Henry Guy Carleton plays; Kathryn Kidder lasted one season, during which she produced and staged in partnership with Alice Kauser; Rachel Crothers staged her own play at the Little theatre with indifferent results and even offered Jessie Bonstelle, whose only definite hit in her long career as a stage directress was "Little Women." What is the matter with the fair sex? Are they unfitted for this style of work? They have succeeded in other professions, though they have not been over-fortunate in film producing.

Edward Everett Pidgeon, more familiarly known to Broadway as "Eddie" Pidgeon, has been appointed dramatic editor of the Journal of Commerce, which has passed under the control of William Reick and of which Mason Peters has become business manager. Frank Pope, who has been acting as dramatic editor for a number of years, concludes his duties as such this week.

The present owners of the Journal of Commerce are said to have the financial backing of the Morgans, and as the publication is one of the six New York daily papers holding an Associated Press franchise it will be developed by them into one of the papers covering the daily news field more extensively than it has in the past, retaining, however, all of its Wall street and other financial news features.

Mr. Peters is also an old theatrical man, for a long time associated with Henry W. Savage as general press representative. Mason, in addition to being a stockholder in the publication, is receiving \$20,000 in his executive capacity.

Too much management is the reason that has been given for the postponement of "Bluebeard's Eighth Wife" until Monday. William Harris, under whose management the production is being presented, had been ill for several weeks and consequently unable to give his undivided attention to the piece. The inside story is that Miss Claire and her mother have as a result been running the production to suit themselves, with the resignations of Robert Milton and Claude King coming as the result of a wordy tilt as to how certain scenes should be played. Miss Claire also laid down the law immediately after the opening of "The Gold Diggers" when it was found that Jobyna Howland ran away with the performance in the principal comedy role, and as a result a lot of Miss Howland's lines were cut, but she could not be smothered and she is still with the Belasco production, while Miss Claire is out.

An interesting sidelight on a well-known personality in producing and sporting circles is that man's perpetual fear and intuition he is due, as he has it, "to cash in my checks suddenly" any minute. So obsessed is he with that premonition that every detail and every business transaction is immediately carried through or referred to counsel for immediate completion, fearing that delay, should anything fatal occur to him, would unnecessarily burden his heirs and descendants and thus prove an imposition on them.

In addition to the Kurtz at Bethlehem, Pa., the Shuberts are using several nearby independent houses for break-ins of their own production acts. Last week the Astoria (L. I.) was used for "Florodora" and both halves of the week the Pastime, Union Hill, held production turns of the Shuberts. Both houses are booked by Fally Markus. Agents with new acts are also using these houses that the Shubert booking exchange can get a line on the offerings.

Several librettists and musical comedy composers are bewailing that producers, made over-cautious by the present trend of affairs, are chary even of producing anything by what may be termed "standard" musical authors. Pessimistic business outlooks are causing the theatrical men to desist on the musical comedy thing, other than revues, giving for excuse a similar tightening of the "angels' moneybags."

Margaret Prescott Montague, who wrote "Uncle Sam of Freedom Ridge," generally regarded in literary circles as the best short story published last year, is to have a play on the speaking stage. This will be her first effort as a playwright, though she is the author of several successful novels and has been a magazine contributor for years.

Official announcement from the offices of David Belasco this week that he would produce Sacha Guitry's "The Grand Duke," starring Lionel Atwill, disposes of the statement by Arch Selwyn on his return from abroad a few months ago that the Selwyns had the American rights to the play. Belasco has an option on all the Guitry plays for America.

Lee Shubert dropped in to a rehearsal of the new show scheduled for the Music Box theatre and had a look at the house. With characteristic pessimism he said to Irving Berlin, who was showing him around: "What will you do with the house in case your show falls down?" to which Irving responded: "We'll turn it into a vaudeville theatre."

Willard Mack, lately leaving for his home in Calgary, Canada, with bad reports of his physical condition, is now reported having sufficiently recovered to decide upon a trip to Los Angeles, where he will return to work.

## K. C. MEN ARRESTED ON SERIOUS CHARGES

### Parents of Children Prefer Complaints—2 Men Taken From Chicago

Chicago, Sept. 21. Charged with molesting young girls, James H. Connolly, of Hixon & Connolly, theatrical photographers, and John T. McGuire, proprietor of Electric Park, Kansas City, were arrested at the request of Detective Sergeant Anson Mouritsen, of that city, at a north side hotel here.

According to Mouritsen, the two men for several weeks have lured girls and boys attending the Northeast High School in Kansas City to the Hixon & Connolly art studios and then to rooms in the Baltimore hotel. Parents of the children preferred serious charges against them.

They waived extradition and accompanied the police officer back to Kansas City.

## KAHN'S DRESS PARADE

Theatrical Modiste Exhibiting Foreign Models

Madame Kahn, the theatrical modiste, who has just returned from a six weeks' stay abroad, visiting the principal shops of London and Paris and selecting the latest European models for her New York shop, plans a "dress parade" of the importations Tuesday, Sept. 27.

Madame Kahn will personally conduct the exhibit at the Kahn Shop, 148 West 44th street. Among some of the "specials" imported are those from such noted shops as Callan, Jennie, Athas, Madeline and Madeline, Worth and Paquin of Paris.

## SOSA ABSENT

Colonial, Pittsfield, Have Receipts Alleging Breach of Contract

The management of the Colonial, Pittsfield, Mass., held up the company's share of the receipts for John Philip Sousa's Band, which appeared at the house Sept. 16 due to the failure of Sousa to personally direct.

The house management contended that according to its contract Sousa was to do the directing.

The band played to \$1,700 on the day and left town without securing its share of the receipts.

The matter was brought up for arbitration with no definite decision reached this week.

## CHI'S ROAD SHOW

(Continued From Page 1)

of more than eight performances weekly without extra pay, rules against cancelling performances where business is obviously bad without paying the cast in full, and many other Equity enforcements, have whittled down roadshow production until the principal producers have quit entirely and only few and scattered ventures rear their heads.

Robert Sherman, the last of the managers to have faith in the middle-west road, was driven to abandon his plans by the Equity, which fought him until he gave it up in disgust. Rowland & Clifford at one time had dozens of shows out every season. Last year Rowland was the first victim of Equity demands, had to pay added deficits in salaries for unplayed time on top of closing the company as it was because of bad business, and he closed up everything. Klimt & Gazzolo have nothing touring. Norman Friedenwald, one of the sturdiest old-timers, locked up his desk and moved this week to New York to engage in other theatrical avenues.

Chicago has long been the Equity "dog," where drastic experiments may be prosecuted without the concentrated knowledge of the entire profession immediately, as in New York, yet big enough to give a field for such propaganda and try-out of radical methods. J. Marcus Keyes did more to wreck the one-night stand business out of Chicago than any other single influence. Equity finally was forced to throw him out, but was not brave enough to entirely repudiate his policies, introduced officially in the name of the organization, and the "Chicago idea" still seems to ring with the echo of what J. Marcus Keyes so boldly said the night he ordered out a loop company after he had pledged himself in open court to withhold action. "We'll drive the managers out of business to show them what Equity can do."

## BROADWAY REVIEWS

## WHITE HEADED BOY

George ..... Sydney Morgan  
Peter ..... Harry Thompson  
Kate ..... Nora Desmond  
Jane ..... Susanne McKernan  
Baby ..... Marie Blane  
Denis ..... Arthur Shields  
Denough Broome ..... John O'Rourke  
John Duffy ..... Arthur Sinclair  
Della ..... Gertrude Murphy  
Hannah ..... Christine Hayden  
Aunt Ellen ..... Maire O'Neill

The Abbey Theatre's Irish Players from Dublin in "The White Headed Boy" by Lennox Robinson, author of "The Lost Leader," were brought to the Henry Miller Sept. 15 by Charles Dillingham and scored unmistakably. Genuine high comedy, for the most part competently acted, it tickles your sense of fun with the amusement arising from the interplay of character which naturally creates situations, the dialog counting least. The story deals with a lad born late in life to the Geoghegan family. He is called Denis and becomes their pride. Everywhere they took him as a mental prodigy, but sent to Dublin to become a doctor he fails and interfering Aunt Ellen, whose schemes always go wrong, starts devising a solution for what is to be done with Denis.

The older brother would ship him to Canada, but Aunt Ellen starts the story that he is going to a great position. Denis was to marry Della, but can't now, so Della's father threatens a breach of promise suit and collects from everyone only in the end to have Denis and Della marry and spoil all these collections. This done, Denis threatens to disgrace everyone by going to work as a day laborer and they bribe him out of this by giving him everything promised the younger brothers and sisters who have sacrificed so long that Denis might go to college. The play ends quite naturally on this situation with only the old mother delighted because her favorite, white headed boy has all he wants.

The acting was half the show, simple, quiet, effective, excepting for the performance of Maire O'Neill as Aunt Ellen. She burlesqued too much to the great injury of the ensemble and the naturalism of Arthur Sinclair playing opposite, Sydney Morgan as the oldest brother stood out from the rest also, but there was an absence of theatricalism, an effect of sincerity in the whole that counted for heavy returns.

Lead.

## BLOOD AND SAND

Bartholomew ..... John T. Jones  
A. Quinn ..... Edward G. Ross  
Dr. Quinn ..... Louis Calverly  
Alvarez ..... F. T. Dalton  
Juan Gallardo ..... Mr. Skinner  
Don Jose ..... William Lorenz  
Antonio ..... Guy Nichols  
Emancipacion ..... Octavia Kenmore  
Senora Josefa ..... Eleanor Seybolt  
Rosario ..... Madeline Deym  
Juanillo ..... Fred Verdi  
Pepe ..... Martin Broder  
Dona Sol ..... Catherine Calvert  
El Nacional ..... Romane Callender  
Marques de Miran ..... Chak N. Greene  
Condesa de Torrealba ..... Shirley Dale  
Dona Saraceni ..... Cornelia Otis Skinner  
Monsieur ..... Claude Gouraud  
Don Ernesto ..... James Church  
Don Luis ..... Juanita Viscaya  
Dona Emilia ..... Genevieve Delano  
A. Servant ..... Victor Hamilton  
Be Ora Anguillas ..... Clara T. Tracy  
Mariana ..... William Gaylord  
A. Priest ..... Carlos N. Gray  
El Fuentes ..... Frank Lim  
An Attendant ..... Kenneth Kipling

The tritest observation to make in reviewing a legitimate play these days is to say, "What has become of all the great playwrights?" and then continue to decry the productions made in our theatres thus far this season. There is very little in the presentation of "Blood and Sand" at the Empire Tuesday evening to warrant one attempting to counteract the current opinion which prevails among theatre-goers.

"Blood and Sand" while not exactly an adaptation of a novel by H. P. Lovecraft, is founded on the Spaniard's story and made into a play by Tom Cushing. The Charles Frohman company is starring Otis Skinner, and the general opinion among the first nighters was that the piece won't do.

It is really too bad. Great care had been taken to make a most artistic presentation, but the trouble lies in the apparent inability of the author to make a drama out of rather similar material that was utilized to make a delicious comedy as produced in America under the title of "The Concert." In other words, it is difficult for a public idol to avoid the pitfalls in the form of adulation on the part of women. In "The Concert" it was a great pianist, while in "Blood and Sand" (loose Spain) the victim is the foremost bullfighter of his day.

Mr. Skinner is one of America's greatest actors, always a picturesque figure on the stage, but he requires a play replete with romance and dramatic action. His role of the popular matador is picturesque enough, but the things he does in the play are those that would furnish excellent material for a descriptive writer and

impossible of depiction upon a stage. There are his conquests in the bull-

only thing partially visualized is a physical love affair he has with a lady of rank, as a consequence of which he loses his nerve and eventually results in losing his life. In his death scene ravings he mistakes the loving arms of his wife for those of his innamorata, making of himself a pitiable spectacle, exactly as Tristan Bernard did in finishing his classic "Jesne Dore" play for Bernhardt some half dozen years ago. In the Bernard play the situation was much more touching in that it was the son who mistook the lips of his mother for the object of his illicit love.

Skinner's characterization is a careful and painstaking one, such as one would naturally expect from so fine an artist. He avoided all temptation to rant or overact. The role, however, is not a lovable one. On the stage we want our hero to be strong, and in the end to rise above the lure of the adventures—in the end, anyway. For this reason it is not a sympathetic part. Mr. Skinner gets all there is to be gotten out of a thankless role, which is not enough for popular appeal.

Catherine Calvert is very alluring as the adventures who lures the toreador to his doom, and even she hasn't the distinction of a great conquest for the reason that it is narrated he fell for women in the lower walks of life, plenty of them.

There is a long list of characters, most well played by competent actors and actresses, but they struggled through the performance to little avail.

The names of Skinner and Ibarra, at the Empire, should be sufficient attraction for a few weeks' business in New York at \$2.50 top, but "Blood and Sand" doesn't look like one of this season's successes.

Jula.

## LAUNCELOT AND ELAINE

King Arthur ..... Gerald Rogers  
Queen Guinevere ..... Selena Boyle  
Sir Launcelot ..... Pedro de Cordoba  
Sir Tor ..... John Hendricks  
Sir Lancelot ..... Leo Leonard  
Elaine ..... Josephine Royle  
The Servitor ..... Bertram Marburgh  
Sir Modred ..... Arthur Young  
Sir Gawain ..... Walter Lawrence  
The Voice of Lyonesse ..... Margaret Fairleigh

Lord of Astolat ..... Charles Harbury  
The Hermit ..... Karl Stad  
Lady Vivian ..... Marie Blane  
Lady Margaret ..... Martha Albrecht  
Lady Elaine ..... Josephine Royle  
Lady Guinevere ..... Selena Boyle  
Lady Morgause ..... Marie Blane  
Lady Morgause ..... Marie Blane  
Lady Morgause ..... Marie Blane  
Lady Morgause ..... Marie Blane

Edwin Milton Royle has made an exceedingly beautiful translation to the stage of Tennyson's poem of the peerless knight and the lily maid of Astolat, which came to the Greenwich Village theatre. It is a sumptuous revel in sentimental romance and furnishes a refreshing contrast to the orgy of modern realism which has been the tendency of the stage for some seasons past.

The production takes particular interest from the presence of Pedro de Cordoba who is disclosed as the been ideal of a romantic hero and from the debut of the Royle's daughters, Josephine (as Elaine) and Selena (as Queen Guinevere). Mr. Royle made a graceful little speech at the end of the first performance giving all credit for "what skill the children had shown" to the training of Mrs. Royle, "who until recently was herself an actress." "I say 'until recently,'" he added jestingly, "because I believe in safety first."

Mrs. Royle was Selena Fetter and for many years played with her husband in several sketches from his pen that were accepted as classics. Mr. Royle's best known previous work was "The Squaw Man," played over 15 years ago, but in his new effort he is revealed as an artist working in fine materials and with a high sense of the spiritual. It would be a daring adventure into the theatre that would attempt the translation of the Tennyson poem fixed in literary tradition as it is by several generations of readers, but Mr. Royle has touched it with so reverent a hand and smothered it with such artistic bits of pageantry that it will be a delight to the young worshippers of its knightly hero and will provide a pleasant, sentimental evening to those mature persons to whom "The Idylls of the King" are a faint and fragrant recollection.

The performance is dignified and for this Mr. de Cordoba is to be thanked. It takes a tremendously sincere and intelligent actor to play a role of such super-sentimentality. This kind of thing went out with the end of the Victorian era and moderns are prone to scoff at knightly bombast and the trappings of romance. The up-to-date theatre goer is disposed to set up a defense against naive romance with his cynical smile and woe betide the playwright or player who strikes a false note of sentiment. Both dramatist and players in this case have disarmed sophistication by the earnestness of their work.

The fortunes of the play ought to be secure. It deserves to prosper. Coming to the Greenwich Village theatre, which has for nearly a season been the football of poseur, amateur aspirant and downright faker, it has a certain handicap to overcome, but the business and dignity of the production is certain to win the support of the schools and its wholesome appeal will earn the good will of the box office which should give it a first rate flying start. With half a chance the work will make its own way, with special audiences, although it probably will never be a draw among the regulars of the White Way.

It takes almost a super-actor to deliver long, unbroken speeches in heroic verse, for the whole play is done in blank verse, and to wear the florid trappings of chivalry without inviting derision, but Mr. de Cordoba accomplishes the miracle by force of earnestness. Josephine Royle was an especially sincere Elaine. She has a charming air of youth and a fragile sort of beauty and has been splendidly coached in the smooth natural reading of verse. She made an entirely adequate opposite to de Cordoba's Launcelot, which is saying a great deal.

The story is deftly written in ascending value up to its climax in the last of the four acts, splendidly mounted and skilfully staged. A special score of incidental music has been written by Frank Harling and an elaborate choral effect is one of the impressive details of the climax. The final scene has to do with the arrival of the funeral barge of Elaine on the shore of the Thames where King Arthur's court ladies and courtiers are assembled in gossip and sport. From the beginning of the scene to its culmination the off-stage chorus sings, first softly and scarcely audible and working up to a sweeping crescendo at the curtain, a fine musical effect that goes far to enhance the pictorial and theatrical beauty of the episode.

Rush.

## DON JUAN

There are many points of attractiveness about Frank Reicher's production of Henri Batille's romantic comedy "Don Juan," with Lou Tellegen starred. The English version is by Lawrence Langner.

But the piece. It is old-fashioned in construction, ponderous in its dialog, replete with soliloquies and too long drawn out in its progression. Written in the French style, which is rational and argumentative, the adapter has neglected to infuse the English idiom, which is purely emotional. So that, from the French angle, it may technically be said to be a good play, whereas, since up to American standards, there is about enough action to make of it a rapidly moving, undemanding playlet.

Batille, like Tennyson, belongs to the group of lighter French playwrights who are more "delicate" than the moralists. They do not admire the homely virtues—in contrast to Brieux, who belongs to the group of strict moralists like Hervieux and DuCurel. The Batille-Donnay school, or movement, was supposed to have been started by Porte au Riche. Their philosophy has somewhat the flavor of Stendberg's attitude toward women. Batille is probably the most poetical of them all. He is called a pathologist—especially of women.

Statistics show that the average uninterrupted speech in a French play is eight times as long as that of its American counterpart. Antoine, who founded the "free theatre" in Paris, has done some dramatic missionary work in the shortening of dialog for stage purposes, but this still remains the bane of the English adapter and it was here that Lawrence Langner was apparently unable to cope with the problem of adaptation, very much as Granville Barker failed with his translation and adaptation of "Deburau."

The mythical story of Don Juan has been utilized as the basic plot of plays and stories in every country of the world for several hundred years, in every instance, so far as known, to teach the moral that to love only with the body with spiritual accompaniment, is wrong. What Batille shows principally in his play is that a man who lives only for sex indulgence, and who has been able to win almost any woman who comes within the range of his amorous glances, will suffer a terrific mental shock at the age of 45 when he discovers he is no longer physically attractive to the opposite sex.

As portrayed by Lou Tellegen the character is purely physical, with little or no redeeming mentality or spiritual offset. He "loves" only with his body. Three hours of tiresome dialog on such a trite, designed to prove such a life is a wasted one is hardly sufficient entertainment for the average American theatre-goer.

This was greatly enhanced by the generally amateurish and incompetent acting. Occasionally there was a flash of genuine histrionic art, but on the whole the acting was on a plane of mediocrity seldom seen in a first class metropolitan playhouse.

The presentation is under the auspices of Frank Reicher and the Selwyns, the former directing the piece, with most artistic settings designed by Lee Simonson. It was pro-

## JACK LAIT'S REVIEWS

## MAN IN THE MAKING

Lester Tomney ..... Robert Flak  
John Carroll ..... Donald Gallaher  
Stanley Sheridan ..... Raymond Hackett  
Aunt Ellen ..... Maire O'Neill  
John Duffy ..... Arthur Sinclair  
Della ..... Gertrude Murphy  
Hannah ..... Christine Hayden  
Aunt Ellen ..... Maire O'Neill

John Meehan's first production was James W. Elliott's first play. Mr. Meehan was the general stage director for George M. Cohan. Elliott is a young fellow who has taken New York by storm since he returned from the war, in a series of lectures on man-making and business-building; he also runs a school in furtherance of his philosophies. They are sound, American, practical philosophies, and, like everything that is sound and real, they are poetic and romantic. This play is a dramatization of his ideas, ideals and endeavors. That sounds dry and dreary. It is nothing of the sort—it is red-blooded, exciting, gripping and novel.

The history of "The Man in the Making" is originally identified with the producing firm of Gleason & Block. They had faith in the play and they called in the undersigned with a view of collaboration. The undersigned, being a professional critic and accustomed and committed to snap judgments, turned down the proposition without even reading the piece—passed it up on the title. He was dead wrong. To him that is no novelty.

He remembered, however, he had a prejudice against "The Man in the Making," and when he was assigned to review it, did so with the premeditation of a grey evening. He was never knocked a twister.

Not that this drama is perfect. It has many blemishes. It is far too long. Gospel can be expounded only by talk, but this has far too much of it. Elliott should take to heart one of his own masterly platitudes: "It's your record that counts, not your ability to make records." If he is fighting for retention of superfluous or even valuable dialog, he should withdraw his objections at once and

duced at the Garrick theatre Sept. 7. It hasn't a chance for success because it has no popular appeal.

pitch with enthusiasm to the task of chopping and chiseling. An expert on efficiency should realize that Daniel Webster couldn't be eloquent and Socrates couldn't be wise after 11:15, proposition that there is nothing which cannot be better said in less words.

The play teaches that college warps a boy and throws him off; it recommends a college in which a boy can earn his way and work through, holding his self-respect and building his principles. It is very plausible, and in the instances in point is brilliantly carried forth. The story is clutching and at times heart-tugging. Bursts of wise comedy break in with delightful frequency and surprise. There is a central love story, and a boy is at stake all the way, which is always good drama with backbone.

This man Elliott is a natural writer. He swings with both fists and from the hip. He has enough sizable sophistry to make verbal climaxes and enough punch to slam thrills over. He is fluent and breezy and wise with the wheezes of the street, while soft and sentimental over wholesome factors in life such as father-love and mother-love and man-love. He reminds at times of Cohan in his methods.

Meehan's direction is somewhat slow, which is unfortunate in view of the elements of verbosity and the overtime schedule. But, beyond this fault, the staging is brilliant and the story carries on with sweep and power through as intelligent presentation of a script as any author could ask, and through a scintillating cast of amazingly selected artists.

Donald Gallaher plays the boy in many moods and many shades, and his work is excellent. William L. Mack as a deep purple counterfeiter is, as he never fails to be, a star. Paul Everett plays the hard-boiled father with sledge-hammer ferocity and plenty of aplomb. Kathleen Conner pictures the girl with whizz and interest, though her role scarcely permits the softer shadings that an ingenuous finds so helpful as a rule.

An extremely interesting play of the healthiest sort is this. It should stay at the Hudson, even in this depressing season for a considerable period. A fat blue pencil will help it stay.

Lait.

## LILION

(In Yiddish)

Lilion ..... Martin Ratkay  
Julia ..... Frances Adler  
Mina ..... Rebecca Weinstaub  
Dandy ..... J. Dubinsky  
Mrs. Hollander ..... Ida Goldstein  
Her Boy ..... Shapira  
Hugo ..... Mr. Portnoy  
Police Captain ..... Isadore Cashier  
Lionelman ..... A. Weissman  
Captain (in heaven) ..... P. Katzman  
Policeman ..... P. Katzman  
Doctor ..... P. Sherman  
Stefan Cadar ..... P. Sherman  
Dr. Rich ..... P. Sherman

Franz Max's "Lilion" was produced in Yiddish at the Irving Place, Sept. 10, with Martin Ratkay, of the Royal Budapest, in the title role, and Frances Adler (daughter of Jacob P. Adler) in the part being enacted by Eva LaGalliene in the Theatre Guif presentation now running at the Fulton. Max R. Wilner presents the Yiddish version, directed by Ossip Dymow. The stage settings are by Willy Pogany.

Comparison with the English adaptation are necessarily inevitable. The Yiddish presentation, in some respects, compares favorably with its American counterpart, while in others it is woefully lacking. According to gossip around the Irving Place, Mr. Ratkay created the role of Lilion in Hungary. If this be so, Joseph Schildkraut is giving a close imitation of him at the Fulton, and if it isn't the case, Mr. Ratkay cleverly mimics the characterization being offered by Schildkraut. Ratkay lacks the volatile, capricious temperament of young Schildkraut, but in the more serious scenes plays with more feeling. Miss Adler is less stolid and ingenuitous than Miss LaGalliene as Julia. Both of the principal roles have been improved by the drastic excision of lengthy and unnecessary dialog.

The entire company affect the vaudeville manner of addressing their conversation to the audience, facing the front of the house on all possible occasions. Judged by American standards the acting compares favorably with one of our first-rate stock companies, their work being broad and lacking the delicate light and shade of a high-grade company of players in a Broadway production.

It is probably a daring and puerile assertion to make, in the face of its New York success, that "Lilion" is not a good play. The further assertion is here made that had the play been written by a native of this clime

## BLUEBEARD'S SIX WIFE

Albert de Marceau ..... Barry Baxter  
Mlle. George ..... Leonore Harris  
M. Kay ..... Jules Epally  
A Secretary ..... Philip Tange  
The Marquis de Briac ..... Ernest Stallard  
Lucienne ..... Anne Meredith  
John Brandon ..... Edmund Breese  
Monna ..... Ina Claire

Brought to the Ritz Sept. 19 by William Harris with Ina Claire starred, this rendering into English by Charlton Andrews, of a French farce—and a very successful one—by Alfred Savoir provided fair enough fodder for the average theatre goer, but proved dish, pointing to the discriminating. Mr. Charlton's task is always a difficult one, but his English is straightaway, clear and clear. He does not try to weave indelicate innuendoes into his text in an effort to give the inoffensive French effect, but the facts do not end with him. Lester Lornegan and Robert Milton have much to answer for in the way in which the offering was cast and played.

It is the story of the eighth wife of an American billionaire who pensioned off his others. This wife, Monna, loves him and determines to hold him, denying herself to him for this reason and pretending to love another, winning her point in the end. For many reasons, this among them, the play is apt to appeal to women. In any case it is a clean treatment of an age-old problem, the New Haven chief of police to the contrary notwithstanding. Its famous third act in which the two undress is itself robbed of all offense by the audience knowing the purity of the couple's intentions.

Tht cast remains. Barry Baxter clowning to good effect, but a clown was out of place. What was needed was a delicate, weak, sensuous youth of the world and polished. As for Edmund Breese, he thundered melodramatically but did not convince. Leonore Harris was a fail for the star, but did not manage to suggest that she could tempt the husband away. As a detective Jules Epally lacked away a neat personal hit by a queer giggling manner he had. The rest were well enough, but did not count.

Miss Claire herself remains. Every year she grows better. She has gained poise. She thinks all the way and her elocution is perfect. As she grows older doubtless it will gain depth and power. There are few with her fundamental training and great things are to be hoped from her.

Lead.



## OUT OF TOWN REVIEWS

## BLOSSOM TIME

Atlantic City, Sept. 21.

It was late Monday when the audience left the Globe, partly due to the fact that "Blossom Time" is still in the pruning stage—but more to the audience calling again and again for encores, and with such insistence that it was quarter of twelve before the final curtain fell.

As far above the average musical comedy as Schubert's music is superior to the ordinary variety of jazz, "Blossom Time" charms with its haunting, lilting melodies, its quaint costumes and its pathetic story. Wound about the life of Schubert himself, the play—half gay, half sad—introduces the Schubert music and weaves the tender shyness of his character and the pitiful hopelessness of his devotion into a delightful play.

Bertram Peacock gives a remarkable characterization of Franz Schubert, and acts the part of the modest composer with such sincerity it attains a vividness far beyond anything usually attempted in the musical comedy field. At the end of the second act, where he realizes that his inspiration is gone, that the little Miti to whom he has written his beautiful songs of love is not for him, and that his greatest symphony will remain forever incomplete—here Mr. Peacock was greeted with personal recognition that seemed actually a sympathetic outburst of an audience who lived the part with the actor. It will not be surprising to see "with Bertram Peacock" added to the "Blossom Time" posters and programs.

When "Blossom Time" was first produced here in the spring, the humor—of a Gilbert and Sullivan flavor—was furnished by that inimitable comedian, the late Ralph Herz. Since he was just that, it was clever to choose as his successor a man quite unlike him—one, however, who makes as much out of the part of the irascible, tripping old father of the three little sisters, Miti, Fritz and Kiti, as Ralph Herz did. William Danforth who has a reputation, all his own, does excellently in the part.

There is a charming little dance exactly suited to the tempo of the play, by Burrress Deitch, and a wealth of voices that singly and in

chorus give the familiar melodies of Schubert a new meaning and an added beauty. It's like meeting old friends in new clothes—finding a novelty, and then discovering underneath something pleasantly old and charmingly mellow.

Haunting in the best word that describes "Blossom Time"—haunting in the sense that we feel vaguely that we've seen and heard most of it before, that we must have worn poke bonnets and voluminous ruffled skirts and danced ourselves to those old tunes.

"Blossom Time" is called a "musical play"—with justification. It has a real story and real music. Let the music lovers prepare to wallow in contentment—here is something they have been looking for. And the others—those who have not been looking for it—well they'll like it, too. It's that kind of a play.

Scheuer.

## THE DEMI-VIRGIN

Atlantic City, Sept. 21.

It was a very purposeless farce that Avery Hopwood penned when he sought to build on the empty surface of a plot dealing with a wife who left her husband on their wedding night, and gained the gossiped title of "the demi-virgin."

The A. H. Woods play revealed at the Apollo Monday was the most dramatically constructed of any of the Hopwood series, but it was also the most actionless specimen of a school that requires a rough traveling company of acrobats. There was plenty of expectation in the lines, but little realization, in fact, rather flat climaxes to the risibilities of the situations.

This is not a bed-room farce, technically speaking, and wonder of wonders that is not a really truly door-slamming incident therein. It is Mr. Hopwood trying to tell a naughty story in a very nice manner. To this end he is aided by artistic settings to the second and third acts that might be classed as "near Paul Poiret."

For once humor has evaded Mr. Hopwood, but to balance that he has stolen a setting that has proven very timely, the "naughtiness of Hollywood." The story is set in the film city with the first act on a semi-bare stage with several half-dressed chorus girls posing before the cameras. Then comes the tale of the wife who learned on her wedding eve that her husband had a female friend sufficient interested in him to call him on the phone—and thereupon left him. But she is still in love with him and succeeds in trying to compromise him quite legitimately to the upsetting of several other adventures of Cupid. The whole affair smooths out so eas-

ily, even to the annullment of the divorce that has kept husband and wife separated, that the end of the play is quite like the collapse of a house of cards.

Hazel Dawn carries a much more satisfactory place in this adventure than in any since she left the field of song and dance. It is quite the attractive Miss Dawn again. Kenneth Douglas, finding that Mr. Hopwood seldom gets to England, has brought the English to this atmosphere where he persists in misunderstanding American slang. Glenn Auders, a Ace Hegeman and Homer Barton have places that entitle them to conspicuous mention and there is the gathering of chorus girls common to plays of this type.

A great deal of the action takes place with much accent on the hour of 2 a. m., a fact sufficient to impress the audience with the sleepiness of slow action at an hour which has not in reality arrived.

Scheuer.

## ARTISTS' LIFE

Mary Norvall ..... Marjorie Vonnegut  
John Currier ..... Arthur Albers  
Chester Smith ..... Reed Howes  
A Messenger Boy ..... Sidney Shepard  
Madame Norvall (Emma Norvall) .....  
Francine ..... Peggy Wood  
Bernard ..... Robert McGroarty  
Johann Strauss ..... David Andra  
Johann Gerten ..... Paul Gordon  
Madame Polani ..... Judith Lowry  
Polani ..... Grace Kleiche  
Mlle. Frisina ..... George Hare  
Labiche ..... Julia McLean  
Frederico ..... Nell Hamilton  
Clarice ..... Walter Vonnegut  
Elizabeth Patterson

This Shubert show (by arrangement with the Pegasus Corporation) has a fighting chance to score a "Maytime" success if edited and built up sufficiently. Peggy Wood is co-author of the piece with Samuel Merwin, the novelist, and is the featured player. Miss Wood was in the original "Maytime" company and the show's influence seems to be present as far as construction is concerned in that the action is extended over two generations. "Maytime" was enacted through a span of three generations.

What the piece needs chiefly is a song hit of the potential powers of a "Will You Remember" as in "Maytime," or the rest, that hectic second scene of the first act wherein Emma Norvall comes to Paris and meets up with a coterie of bohemians, requires editing to, expunge it of its artificial theatrical atmosphere.

The piece on the first lap of its "break-in" tour showed at the Strand, Far Rockway, L. I., the past weekend on a \$2.20 top scale that elicited undulating enthusiasm at different stages of its progress. Miss Wood worked hard enough and her efforts were no small factor in getting it over even in its present crude condition. That means more work for Stuart Walker who staged the play.

"Artists' Life" deals with the theatre, the concert stage, the aspiring artist (Miss Wood), a romantic composer and a mundane lover. The action transpires in three acts, the first and last scene the same, namely Madame Norvall's home.

In the first scene, Madame Norvall a deaf opera singer, once famous, advises Mary her niece, to forsake the idea of studying for the concert stage. Mary has come into some thousand odd francs which she wishes to expend for the purpose of voice culture and from which idea her aunt attempts to dissuade her, finally producing an autobiographic letter which explains her reasons therefore. As Mary and her lover Chester start reading the curtain falls on Scene 1 and the action is switched to a Paris hotel room and the contents of the autobiographic are enacted. Peggy Wood here has discarded her mature wig and as Emma Norvall is taken through a series of incidents in which she elects to "try her wings" in professional circles only to admit five years later to the lover she once spurned that her wings are broken. The bankrupt managers who first arranged a preliminary concert for Emma prospered for five years as does Johann Strauss (Paul Gordon) who composed the score for Emma's show and made such violent love to her, despite the fact he possessed a wife and had enamored another concert aspirant, but causing Emma to forsake her sincere lover.

When five years later (the scene laid in Mme. Norvall's dressing room) the star's hearing fails her and to save herself the ignominy feigns a faint on the stage, her lover returns only to tell here that he is married and has two children but still loves her. Labiche, another aspirant for the singer's hand, leaves his talisman in the hope that should there be a chance for him ever to hope he would be apprised through her wearing it. Her first love lost Emma for the curtain puts on the talisman.

In the last scene of the last act with the action in the present generation and Mme. Norvall once more gray haired, she resumes her discourse to the youthful Mary as to why she objects to an operatic career. The

finish has a surprise twist that makes for a saccharine curtain although it could also stand some building up.

Miss Wood besides singing a snatch of a waltz song Johann had composed in the midst of the hotel room festivities, renders Mozart's "Voi che Sapete" and "The Last Rose of Summer."

Sam Reed as the general man of work on the piece was another character part that has seldom been excelled in shows in this city. He sticks in the part from start to finish and shares honors equally with Fawcett. Marion Abbott, as Mrs. Prechart, has not as many opportunities as the rest of the company but comes through flying with those given her. Leslie Howard as the artist gave a performance strictly according to letter.

One thing is sure—when Helen Hayes gets through with "The Wren" a ready market can be found for it with any stock company. The parts are easy and as there is but one stage setting, and that simple, for the three acts, it is easily adaptable to this line of theatricals.

Libbey.

## THE CLAW

Boston, Sept. 21.

Jules Doulers ..... Charles Kennedy  
Paul Ives ..... E. J. Ballantine  
Antonette ..... Irene Fenwick  
Marie ..... Marie Bruce  
Achille Cortelon ..... Lionel Barrymore  
Vincent Leclerc ..... Giorgio Majeroni  
Anne Cortelon ..... Doris Rankin  
Nathaniel ..... Joseph Grayson  
Doorman ..... Sam Wolfe  
Guy Germain Leroy ..... Harold Winston  
Police Officer ..... S. B. Tobias  
Gerard ..... A. K. Miller

Abel.

## THE WREN

Boston, Sept. 21.

Cap'n Olds ..... George Fawcett  
Mrs. Prechart ..... Marion Abbott  
Francine ..... John Flood  
Francine ..... Sam Reed  
Ruddy ..... Pauline Armitage  
Seebly ..... Leslie Howard  
Helen Hayes

Booth Tarkington spends the summer season on the Maine coast and then writes "The Wren," produced for the first time on a metropolitan stage at the Hollis Street Monday evening with Helen Hayes, late star of "Hab" (and mentioned as a second Maude Adams) playing the lead. The play is under the direction of George C. Tyler and A. L. Erlanger.

When the performance of "The Wren" is finished one goes away with the idea Tarkington can reproduce in the written word the eccentricities of those barnacles of the Maine coast as well as those that thrive on his native Indiana soil. He didn't miss a single thing in his character parts. The impression is also gained that Miss Hayes is a nice, quiet little body, that the part fits her perfectly and that those who admire her work will like her in this play.

Tarkington's plays are similar in one way. They can always be depended upon to furnish an audience with several chuckles; they will not tax the mentality of any in the audience and they will ripple along to a successful finish without any attempt at a climax or semi-climax. In fact in this latest show Tarkington has the final curtain come down with the star of the show off stage and with his minor character players holding the stage. The curtain was the signal to the audience that the finish had come. It could have just as well have picked up the thread again and rambled on for several more incidents.

Miss Hayes is capable of better work than she is called upon to give in the show. There is never any strain on her; she has just to remain natural, and everything else will come out all right. And she does just that, and does it well and as a result everybody in attendance at the opening had a very pleasant evening.

The story is of a girl who took care of her father, an old sea captain, when he was stricken with a shock, and became the manager of a summer boarding house on the Maine coast. An artist comes to the house to spend the summer and while he can paint has not done anything worth while. In fact he is forced to accept half rates at the house in order to stay on during the summer. The girl falls in love with the artist, but he doesn't appreciate it, being too much immersed in his art.

Another summer boarder, the imaginative wife of a hard-headed business man, appears on the scene and convinces the artist that they are affinities. She spends much time with him and his art suffers as a result. So does the heart of the little matron who sees tough times ahead for the artist and herself. The husband of the fanciful woman appears suddenly, takes in the situation, and in a curt manner shows the artist just where he fits in his wife's general scheme of life and, when he reminds the artist that he is living at the boarding house under a cut-rate arrangement, pricks the painter's bubble of egotism.

The artist has pledged himself to leave with the business man's wife, if she so chooses, but the girl manages things so that this is avoided, much to the artist's relief. The show closes with the artist taking up life again under the direction of the girl.

George Fawcett, who has been

away from the legitimate stage for some time, in his characterization of Cap'n Olds does a fine piece of work. He sticks closely to the part and outside of being a bit hazy about some of his lines, a dereliction that can easily be remedied, gives a wonderful performance.

Sam Reed as the general man of work on the piece was another character part that has seldom been excelled in shows in this city. He sticks in the part from start to finish and shares honors equally with Fawcett. Marion Abbott, as Mrs. Prechart, has not as many opportunities as the rest of the company but comes through flying with those given her. Leslie Howard as the artist gave a performance strictly according to letter.

One thing is sure—when Helen Hayes gets through with "The Wren" a ready market can be found for it with any stock company. The parts are easy and as there is but one stage setting, and that simple, for the three acts, it is easily adaptable to this line of theatricals.

Libbey.

## ITEMS OF LEGIT

"Fifi" one of the foreign pieces, the American rights of which were secured by Ray Goetz, is being produced by the Shuberts jointly with Goetz. Frances White will head the cast, the show being readied to open out of town in about three weeks.

Jack Newmark, formerly advertising solicitor for a trade publication, may enter the producing field. He has secured the rights for a musical version of "Come Seven," a burlesque comedy by Octavious Roy Cohen, produced last season by George Broadhurst.

Bert Callahan, formerly treasurer of the Plymouth, Boston, has been shifted from the Shubert box to the Majestic (Shubert vaudeville) replacing Ernest Grenier, who resigned to become treasurer of the Colonial. William Nixon, assistant treasurer of the Shubert has been promoted to treasurer.

The Mac Marsh stage production "Brittice" which broke in out of town last week under the management of J. D. Williams, has been brought back to New York and will be sent out under the management of Richard Herndon.

The Shuberts have commissioned Harry Wagstaff Gribble to write ten one-act plays for their vaudeville circuit. The plays will be cast from the ranks of artists under Shubert production contracts.

Clifford Brooke sails for London this week to stage the English production of "Welcome Stranger," in which Harry Green is to be starred in the George Sidney role.

William Anthony McGuire is writing "Sunrise," a new play for Jeanne Eaglen, which is to be produced by Sam H. Harris.

A report that Fatty Arbuckle was related to Macklyn Arbuckle has spread to many quarters and the round legitimate player complains of embarrassment, stating there is not the slightest relationship between him and the worried coast film star.

## LEGIT OPPOSISH

In New Orleans Begins with Shuberts Booking St. Charles.

New Orleans, Sept. 21.

Shubert's St. Charles is all set for its getaway Sunday. The first attraction in Gus Hill's Minstrel, it will mark the first legit "opposish" south in many years. At the Tulane will be "The Birth of a Nation" film.

A situation has developed in regard to the legitimate competition. The Shubert house is to offer the "Four Horsemen" shortly. It is a Metro picture. Loew controls Metro. He also has a working agreement here in his lease of the Crescent with A. L. Erlanger. The Crescent is advertising "The Four Horsemen" very heavily on its screen.

## YIDDISH 'WANDERER'

A Yiddish version of Morris Gest's production, "The Wanderer," sponsored by Boris Thomashefsky, opened at the latter's theatre downtown yesterday (Thursday). Rudolph Schildkraut is starred in the Maurice V. Samuels' play. The production itself is on the same lavish scale as shown at the Century theatre, including the sheep, oxen and other live stock.

## INDIANAPOLIS UNION

Indianapolis, Sept. 21.

Practically all theaters were equipped with union orchestras again this week following settlement of the strike which began Sept. 4. The musicians walked when the managers held out for a 20 per cent. wage cut. The settlement, reached last Thursday provides for a reduction of from 7 to 9 per cent., according to union officials.

The new scale, it was announced, is from \$35 to \$45.50 per week. The high mark in the old scale was \$50.

Hinsdell Directing Little, N. O.

New Orleans, Sept. 21.

Oliver Hinsdell is to direct the Little theatre performances this season. Hinsdell has been directing around Chicago the past several years.

The play is as masterful as it is

## SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, Sept. 21.  
Francis X. Bushman and Beverly Bayne in "Poor Rich Man" are the headliners at the Orpheum this week, leading a strong bill. Their popularity proved a box office magnet. They have a good vehicle and demonstrated in fine style their ability on the speaking stage. They were a pronounced success, each making a speech at the finish.

The show contained numerous hits running longer than usual, having nine acts, mostly comedy. Program switches brought the Clifford Wayne Trio from closing to third spot, where the act, with pretty settings featuring Master Karib, a versatile Indian child and a fine little showman, registered a big success. The boy sings and recites, but his dancing and keen acrobatics are the strongest points.

George Watts and Belle Hawley scored heavily sixth. Watts original manner of putting over comedy numbers brought hearty laughs. Miss Hawley offers a ballad and otherwise assists daintily at the piano. Henry and Moore were a big hit in the duet spot, Henry making an exceptionally strong impression. With his all-around cleverness, his false violin playing and genuine ability on the instrument he stopped the act.

Chick York and Rose King next to closing copped the comedy hit of the show and had the house nearly hysterical from laughter, stopping the proceedings completely, their speeches burlesquing the Bushman-Bayne ones. These last were a riot.

"Taxi" is a well-trained Boston bull who goes through his stunts as valet to Ed Allen, who presents the canine in a manner that won huge admiration.

Barbette, programmed to open, closed the show, surprisingly holding the house till the curtain with good wire and aerial trapeze feats. Throughout he impersonated a female, creating surprise when removing his wig. Nanon, Welch and Co., repeating, opened the show with laughs, while Higgs and Wichie also hold over, duplicated last weeks success.

Josephs.

## PANTAGES, FRISCO

San Francisco, Sept. 21.  
Whoever is responsible for the excellent quality of the bills offered here this season deserves much credit. Bigger business is resulting, especially Sundays, when many are turned away. The fifth Sunday show, however, has been eliminated lately, but despite fewer shows the house plays to more people on that day.

Jan Rubini and Mme. Diana familiar as Pantages headliners, again top the bill this week, their success seemingly being more pronounced than ever, as they have established a big following by repeated visits here. The charming French wife of the artistic violinist is injecting more comedy than heretofore for better results. Miss Ella Voelker officiates at the piano. It is a classy act and a worthy headliner for any bill.

The Cromwells, a mixed pair, gave the show a flying start. Their speedy routine on the trapeze and their strog-jaw work won nicely. Jean Gibson displayed big-time ability with jazz and blues numbers, getting a big hit in second spot, an unusual accomplishment for single women here.

Burn and Lorraine, a nifty appearing male team, consisting of dancer and singer, featuring impressions of stars, were next to closing. The Cantor and Jolson and George White and Cohan imitations won them deserved recognition. Stan and Mae Laurel took the comedy hit. They had 'em laughing throughout and Stan's burlesque woman bit got howls.

White, Black and Useless have a clever arrangement for introducing a kicking mule through the medium of a blacksmith shop setting. Much good comedy proceeds the mule ride, which closes the show to big laughs.

Josephs.

## CASINO REVIEW

San Francisco, Sept. 21.  
The return of Lew Dunbar as Mike We Cater to the Profession

**Paradford**  
GUTHRIE SHOP

The House With a Conscience  
111 Powell 285 Washington  
San Francisco Portland, Ore.

A. C. BLUMENTHAL &amp; CO., Inc.

REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

CLANSMAN OFF AS  
NEGROES GATHER"Cabinet of Caligari"  
Safely Replaces Griffith Film

San Francisco, Sept. 21.

At the request of San Francisco police the scheduled opening of D. W. Griffith's "The Clansman" at the Savoy last Sunday was temporarily postponed pending a court decision to be made as to the safety in showing the film.

Over 200 negroes gathered in front of the theatre the afternoon of its scheduled opening to protest against the showing, dispersing only when the police arrived.

Actual bloodshed had been threatened unless the film was cancelled, according to the police. The matter will be decided upon legally before a showing is made at the house. Meanwhile "The Cabinet of Dr. Caligari" is the attraction at the Savoy.

## MARCO BACK

New Company Contemplated and Stork Expected

San Francisco, Sept. 21.

Marco of Franchon and Marco is back in San Francisco after a prolonged absence spent in the east with his "Sunlight Revue" and "Satires of 1920." His sister Fanchon is resting in Los Angeles where she arrived last week prior to her return home. Marco contemplates the organization of a new company, but at present is chiefly concerned in the arrival of a "stork" which is expected at the Marco household momentarily. He has opened negotiations for construction of his new play but to date has not announced names for the cast. It is understood that should he go through with his present plans the show will have its initial San Francisco appearance at the Century.

## FILM'S REHEARSAL

California Theatre Adds Novelty to "Footlights"

San Francisco, Sept. 21.

The California theatre pulled a surprise last week when Jack Partington managing director, produced a prologue entitled "A Dress Rehearsal on Monday Morn" to the feature picture "Footlights." A dress rehearsal it was.

Back stage was utilized for the act which included the following people: Mort Harris, Harry Hume, Ford Rush, Raymond and White (formerly in vaudeville), Iolanthe and eight-year-old Lionel Cole. Comedy was supplied by Harry Hume who besides singing a number sang around peatering Mort Harris, the stage manager in the act, for next to closing spot on the bill.

## 'ANGEL FACE' OPENING

San Francisco, Sept. 21.

When "Angel Face" opens its coast tour at Monterey, Sept. 26, it will do so under the guidance of the Gold-Carr Production Co., a recently organized syndicate with Nat Goldstein and Nat Carr at its head, in association with Geo. W. Lederer of New York. Lederer arrived last week to supervise rehearsals of the "Angel Face" company at the Republic, prior to its opening on the road.

"Angel Face" will have its San Francisco bow at the Columbia Oct. 17 where it is booked for two weeks. Hans Linna is to be musical director.

## OAKLAND CENTURY PLAN

San Francisco, Sept. 21.

Vaudeville is to be shown at the Century in Oakland along with the Will King picture policy. It is expected that the present feature picture used weekly will be discontinued for a comedy and the house in general will have a policy similar to that at the Casino in San Francisco. However, no circuit acts are to appear at the Century. The vaudeville programs will be made up of either local acts of those from neighboring states.

## NEWS OF THE MUSIC MEN

A memorandum has been issued by the U. S. Customs Service, Ottawa, Canada, amending the ruling against the "Marking of Imported Goods with Indication of Country of Origin." The law does not become effective until Dec. 31, instead of Oct. 1 as previously noted. The regulation states that the marking of "Made in U. S. A." will be sufficient indication of the U. S. as the country of origin.

## FRISCO ITEMS

San Francisco, Sept. 21.

Lou Jacobs marked his return to show business last week by signing with Will King as a member of King's writing staff.

Wilbur Mack broke the Orpheum-Spaulling Golf Tournament record at Lincoln Park last week with a score of 76, several points lower than any other contestants who have been competing since the tournament opened four months ago. Sarah Padden played the course with Mack although not an entrant, making a score of 96.

Dudley Ayres, leading man with the Alcazar stock, left for a five-weeks' vacation from the house Sunday.

Lee Parvin is manager of the Wilkes Theatre, Sacramento, which is the home of Tom Wilkes' fifth stock company.

Leo P. Wilson, Pat Bresslin and Frank Duncan, formerly of the Original Newsboy's Quartette of Detroit, arrived here last week from the Far East on the Wilhelmina State. They spent two years touring the Orient as a trip since the armistice was signed, having lost the fourth member in the war.

Jess Mendelson has been transferred from the San Francisco King revue at the Casino to the Oakland revue at the Century. He will assist in staging the specialty numbers, replacing Nell Harding, resigned.

Edna Pelham is with Wilkes' stock at Salt Lake City.

Diero will be the attraction at the California theatre next week in conjunction with the film features.

## \$50,000 ON CENTURY

To Improve House and Recopen Late in October

San Francisco, Sept. 21.

Following the "Queen of Sheba" Fox picture run at the Century this city the house will go dark for about three weeks during which time improvements to the amount of about \$50,000 will be made as originally decided when the present management took over the house Sept. 1. Fay Bainter in "East is West" will reopen the Century. Late in October is when the reconstruction work on the house is expected to end.

During the world's series in baseball the house is to run an electric scoreboard as in past years. Over in Oakland it is believed that the Century there will also run the scoreboard for the ball fans.

## 'SMILIN' THROUGH' STOCK

Draws Big Money at Alcazar and Runs Two Weeks

San Francisco, Sept. 21.

"Smilin' Through" proved the greatest success ever produced by the Alcazar stock company. The play which was given a two week run at the house, this alone an exception to the usual, brought more money to the box office in its first week than any ever shown at the house since its dedication 25 years ago. Gladys George and Dudley Ayres played the leading roles while the Alcazar cast supported by two extra principles aided in the success. This is the second week of record business for the Alcazar, coming since Lionel B. Samuels became its manager a short time ago.

## DIVORCES WISE

San Francisco, Sept. 21.

Mrs. Nellie Wise (Nell Harding) member and producer of specialties with Will King's Oakland chorus was granted, last week, a divorce from Jack Wise, formerly with the Will King company this city. She testified that Wise had "too many affairs with other women." Wise at present is in Pittsburgh.

That label instead should be imprinted on all music excepted in Canada and after Dec. 31 instead of "Printed in U. S. A." as previously advised. The regulation applies to all printed matter, not alone sheet music.

The "mechanical" staffs of the publishing companies in town have an outing planned for Sept. 28, at Glenwood Lodge, Glen Head, L. I. The excursion party is due to meet in front of Moore's on West 46th street and motor the rest of the way. The arrangements committee consists of Theodore B. Morse, Monroe Silvers, George Sheffield, Ben Bornstein, Ed Bloedon, Jack Bliss, Max Kortlander and Billy James.

Carroll White has been switched from Fisher's Boston branch to manage the St. Louis office, which he will open. Abe Fisher succeeds White in Boston. Another Fisher change is Mack White's transfer from Chicago to San Francisco.

Two Seattle disabled ex-service men have started a music publishing enterprise under the trade name of the Holly-Par Publishing Co. Thomas I. Hollingsworth and Herbert I. Parish are the members of the company.

Roy Jerdone, "the youngest songwriter" in the business hailing from Rochester where he attracted local attention through the authorship of several semi-professional musical comedies, has connected with Milla, Inc., as special writer.

Willie Horwitz is back in New York as assistant professional manager for the Broadway. He was formerly stationed in Boston. Jack Diamond is now in Philadelphia for the Broadway, transferred from Baltimore.

A new issue the music publishers are contending with is the many new phonograph and record companies that are now coming into existence on an average of one a day. Keeping track of new royalty accounts is the publisher's chief interest in the matter.

Sammy Collins, veteran of the song plugging game, with Remick until recently, for 15 years, has left the music business flat, and is now teamed with Charlie Adams, formerly of the Avon Comedy Four. They are doing a singing and talking turn.

Anatol Friedland, who did a vaudeville turn since the dissolution of partnership with L. Wolfe Gilbert, will re-embark in the publishing business once more with a song written by himself.

Jack Carroll, after a year's tour on the Orpheum time as a member of Doris Deane and Jack Carroll, has rejoined the professional staff of Berlin.

Louis Breen, professional manager of Belwin, Inc., is touring the middle west around Chicago personally exploiting his songs.

The new music publishing combination formed by Con Conrad, Bud De Sylva and Al Jolson has been incorporated as the Sunshine Music Co. Harms will be the selling agents.

L. Wolfe Gilbert has written the book, lyrics and music of Jack Singer's Big Show and Singer's "Lew Kelly Show," and may publish the score as is done with regular musical comedies.

Dr. Roversi, editor of "Il Progresso" the Italian daily, has written an Italian lyric for Jack Mills' song, "They Needed A Song Bird in Heaven so God Took Caruso Away," by George A. Little, Jack Stanley and E. G. Walter Brown.

Sidney Mitchell has resigned from the staff of Remick & Co. and will write for the Broadway Music Corporation exclusively for a period of two years. Mitchell is guaranteed three "plug" songs a year under his new contract.

Witmark is publishing the music of the new "Happy Cavalier" show with score by Ernest B. Ball and lyrics by George Graff, Jr. and J. Keim Brennan.

Matt Woodward has connected with the Jack Snyder Music Co. on the writing staff. The new Snyder Boston office will be in charge of Ned Nickelson and Steve Paul.

Henry Lange of the Paul Whitman orchestra is now recording music rolls for the Mel-O-Dee Roll Co. Charles Rosoff has joined the Berlin professional staff.

F. J. A. Forster, the Chicago publisher, has rejoined the Music Publishers Protective Association as a (Continued on page 31)

EDWIN H. FLAGG STUDIOS



## COLONIAL

The season opened at the 96th street house with a near capacity attendance Monday night. A few empties in the last rows spoiled a sell-out credit.

A whole of a nine-act bill with comedy predominating sent the early birds away talking. Gallagher and Sheehan, the vaudeville duo, cleaned up their usual and had to sing "Mr. Gallagher" until the boys on the shelf had memorized half of the verses. Bryan Foy, the author of the song, has sure started something with this one, for half of New York is using it for a salutation. The pair had to plead "no more verses" to get away in time to keep the Palace engagement. They were fourth here. Frank Van Hoven followed, closing the first half and duplicating the comedy riot on ahead. Van Hoven never went better and never wise-cracked more glibly. His ad libbing found a home before this wise bunch and clicked every time. The "spiritualist" trick with the prop hand was the funniest bit of illusion in the turn with the "ice-holding" stunt of the three kids a panic of merriment.

The other comedy bangs were Margaret Young, who opened after intermission and whammed over six numbers to a speech and flowers. Miss Young has fallen for the pianist-on-the-stage this season, and it helps her trick lyrics. She is using a repertoire of published numbers with one special, a sequel to her chorus girl song of last season. The new song contains some clever punches and is a pip of a lyric for the chubby comedienne. She was in after her first number before this gathering.

Robert Emmett Keane and Claire Whitney in "The Gossipy Sex" were next. The gallery was a trifle restless during the development of the dialog, but Keane's first entrance gripped them. The sketch is one of the best of comedy gems of its kind, with a surprise finish. Keane as a trouble-making male gossip, who has all the "houndst" hounds lashed to the mast, turns in a clean-cut characterization. It is a distinct departure from his former monologic efforts. Miss Whitney in a role that makes few emotional or dramatic demands, does well and looks bewitching at all times. The third member does not fulfill the advance billing the author has attributed to him in the dialog. He is the exact opposite to the reformed "roue" and "luch" the gossip whippers he was. The act was thoroughly enjoyed here.

Stan Stanley (New Acts) was the next of the comedy entries in the next to closing spot. The "audience" worker never went bigger. A new opening and a new finish helped the turn considerably.

Chief Blue Cloud and Winona made an interesting novelty opener. The redskin is an expert with the spinning lariat, and has given his turn a big time production with a full stage special set and appropriate props. The Princess possesses a cultured soprano voice of considerable range. A slow curtain to a trombone and voice duet closed them strongly.

The Gilbert Sisters, two youngsters who have just vaulted into the two-a-day from the intermediate circuits, were second. The girls have improved quite some, but still need some overhauling. The harmony singing and dancing are big league, but the dialog doesn't fit their personalities and is unfunny. All of the costumes looked O. K., except the last change to low neck dresses. They are youthful enough to capitalize it in the dressing scheme. They did nicely, and will pass in an early spot on the best of the bills.

Ivan Bankoff, third, is showing vaudeville a marvelous little dancer in Beth Cannon, his partner. Bankoff, with his usual showmanship, allows the girl most of the spot, and wisely so. She is an eye-filler and the acme of grace. Her toe work was a revelation to a hoof-hardened gathering. Bankoff's Russian solo and his posing in the Italian doubles were masterly.

Paul and Pauline opened to a general retreat in their aerial oddity, but halted a majority of the walkouts with their first effort.

Con.

## RIVERSIDE

Only eight acts this week but they play perfectly. The show is built for variety. Business was off the usual Riverside standard Monday night, the orchestra floor showing unmistakable signs of "dressing".

Andrew Lewis and Pansy Norton in the duce spot are new in the east (New Acts) as is the Edith Taliaferro production in the next to shut position, headlining the show. It fell to the lot of Joe Cook and fellow conspirators to steal all the honors one possibly can get away with on a vaudeville bill. Sherwin Kelly introduced the vaudeville section starting slow but gathering momentum all the while for a speedy finish when she got down to her bike work. The song and dance thing introducing is not so strong and while there for the granted good purpose of mixing up her stuff, it should either be built up stronger or chopped in half and spare it any risks of palling. Lou and Jean Archer in the tray showed their "Tailor-Mind" revuette that dazzles on the strength of its sartorial

splendor. Miss Archer wears clothes like a regular Winter Garden girl and does her numbers rippingly. Mr. Archer seemed forceless somehow on this particular evening. The house didn't take to him. Lyric lines call for a certain display of his personal ability as a sartorial creator but Archer inserted an overdose of enthusiasm in the interpretations and it spoiled. He retrieved himself towards the close in the "Bewery" number. The spotting too was not just right for the team which usually closes or reopens after intermission.

Joe Cook peddled hokum for some 20 or more minutes to brisk sales and had the house tied up after the first few minutes. His couple boob assistants are artists in their lines and worthy of special mention. Later with the Alexander Brothers and Frelyn turn, immediately following, they assisted similarly although here, it was Cook who assumed the boob foolery.

The Witton Sisters reopened after intermission and after singing, playing and blues-ing for some 17 minutes were unwillingly permitted to depart. The girls are versatile entertainers with intelligent knowledge as to vaudeville salesmanship. The routine is splendidly arranged and plays magically for them.

Edith Taliaferro (New Acts) was followed by Rone and Gaut, the diminutive and elongated entertainers. The physical contrast plants the atmosphere immediately and no further proof of their ability is required than the fact they held 'em in fair proportion, coming on at 11 and closing the show. In an earlier spot they would do woe any audience.

Abel.

## BROADWAY

The final show Monday night had seven of the regular nine acts on the bill. It was good entertainment and appreciated by about three-quarters of a house. The arrangement at the Broadway where there are nine acts booked and all but two work but three shows (four performances a day) makes it impossible to catch two of the turns. Joe Towle and one other act, the billing for which could not be learned from the front of the house, were missed. In addition there was also a feature picture, "Pilgrims of the Night."

The orchestra at the Broadway at this time is a mixed affair, containing men and women. Musically it is also a mixed affair, for practically every act on the bill was compelled to pull the orchestra along instead of the musicians being an aid to them.

The Musical Hunters opened at 8:20, following the feature film. The team is using a novelty drop and the dressing is new for the man and the woman. This act was the first to have difficulty with the orchestra, but they managed to combat it successfully, getting away to a nice applause finish with their work on the brasses. Halsey Mohr and Charlotte Vermont (New Acts), the latter a new partner, fared very well in the second spot.

The first real laugh wallop was present in Roy and Arthur. This team seemingly proves that there still is considerable kick left in the comedy acts that were the bright spots in vaudeville of more than a decade ago. Laugh after laugh in the falling and smashing crockery and the turn will bring a tear of fond remembrance to those who recall the old days on Hammerstein's Kooi. The soft Chink music and chatter off-stage with the lights low with the advent of the straight and the black face comic bring a laugh at the opening and from that point on there wasn't a moment but their work brought giggles and guffaws.

Cunningham and Bennett with their nonsensical honeymoon stuff followed with popular numbers and scored nicely. The act goes along like wild fire up to the point where a number is logically the end of the turn. This is followed by the announcement of the song-writing abilities of the man and then he slips over a couple of his old numbers as well as a new one.

The Four Marks Bros. got a great deal more out of their act in 34 minutes here than they did at the Palace a few weeks ago. The laughs came faster and the entire act seemed to have greater speed. The harp bit by Harpo was missed, and the apology he made at the finish that the instrument was smashed got by with the audience.

Handers and Millis, next to closing, were a real applause hit at the finish, although the boys had a hard time making those in front believe it during the regular running of the act. A couple of times they repeated on tricks to force them over on the audience.

Edith Clasper and her two dancing partners, Nelson Snow and Charles Columbus, held the closing spot, getting a fair return. The act is constructed along lines made familiar by Frances Pritchard and her dancing boys. The general idea is identical, but Miss Clasper is a corking stepper, straight and in toe work, and the boys handle themselves cleverly. Closing the show, they got all that could be desired.

The feature finished the bill.

Fred.

## AMERICAN ROOF

The Roof had its customary quota Monday evening with weather conditions favoring indoor entertainment. The lower floor was comfortably filled, the balcony holding its own with the remainder of the house. The bill with nothing in the way of a feature turn framed up as a consistent vaudeville entertainment.

Brown's Dogs opened. The canine routine employed displayed several tricks worked out to a nicety that furnish a good working basis for an opening turn. Harry Bente'l with xylophone work and dancing held down No. 2 in a capable style. This chap possesses considerable ability as an acrobatic dancer and has advantage eliminated the vocal work. His musical ability with the dances combined make him a satisfactory candidate for an early spot on any of the three-a-day bills.

Martin and Courtney, a man and woman combination, with an old style travesty turn gave the show its first comedy and songs. The male member has a novel delivery getting much out of his numbers with the facial manipulations used for good comedy returns. No. 3 proved a position well suited to this couple. Eddie Cassidy opening with restricted comedy number followed it up with fast talk. This boy shows possibilities as a monologist. He possesses a fast delivery and enunciates well, getting over the points in his chatter in clever style. Cassidy could work up a stronger finish, the present "Mother" idea being rather passe and not up to a standard with the rest of his material.

Fred La Reine and Co. with a hokum electrical turn closed the first half. The La Reine act employs several plants from the audience for the comedy business. At the American they enjoyed the antics of the plants, the hokum of the turn apparently having a certain appeal.

The second half consisted of Lillian Price, Rilla Willard and Co. Smith and Neiman and the Andrieff Trio, all under New Acts. Miss Price started proceedings slowly with the Rilla Willard sketch holding up nicely second after intermission. Smith and Neiman next and Andrieff Trio closing the show.

## FIFTH AVE.

A long and good show the first half at the 5th Avenue. The bill carried class in its varied entertainment.

Enough comedy was there to satisfy anyone and it held right down to next to closing, where Tom Smith, playing another return date scored more strongly than ever with his aut bits, chief among which is rapidly becoming the backward flop fall as also done by Bill Demerest. Smith is doing this more frequently than formerly and it is a howl each time.

Another return was for Jay Veille with his four girls in "Mignonne". The act doesn't play as brightly for some reason as when first shown in the same theatre. There doesn't appear to be any material change. It is possible the act does not stand repeating very well.

A big laugh was Harry Adler, who, with Grace Dunbar, did his mimicry and mugging. Adler makes it just a bit too evident he is in the turn after reaching the stage from the audience but that does not seem to hurt him any. Tuesday night he kept repeating on the stage, "going with (New Acts) Dillingham" under his breath, referring to a speech made by Bob Nelson just ahead. Nelson with much condescension of manner and speech had informed the house he only played a few weeks in vaudeville during the summer after appearing in productions, and was going to join Dillingham show next week. The bunch behind stage might have thought Nelson was kidding it a bit. To the lay people the speech meant nothing and to the wise ones, it was just funny.

Three new acts in a row started the show. They were Tyrell and Mack, a couple of immature hoofers, the next was Florence Brady, as immature as a singer, and then a new playlet of some left, played by Larry Reilly, with Mary Hampton, an actress of repute, featured in the secondary role.

After Smith came Resista, closing the show, still introduced and announced by May Ward Smith, who should secure a substitute for her portion of the act. The girl seems all right and the rest seems all wrong, for Mrs. Smith is not a splendor in any way nor a showwoman.

Shoved into the bill was Frederick Ro'nd (New Acts), through whom the house secured some publicity on an alleged tale told Bill Quaid, the house manager, by Roland. Bill says it's on the level and it may be, but it's one of those good ones either way.

House held less standees than usual in regular season at this theatre.

Sime.

## STATE

Marcus Loe's new State theatre was not absolute capacity Monday evening and one cannot help thinking that perhaps the close proximity of the 44th Street house where the Shuberts were inaugurating their vaudeville at dollar top may have had something to do with it. A comparison of the program at the 44th Street with that at the State, with the State charging 75 cents and the Shubert

vaudeville at dollar top, might tempt the seeker after entertainment to invest that additional quarter.

This reviewer dropped into the 44th Street at 10:30 Monday evening, after sitting through the State show. He failed to detect any similarity in the audiences. Three-a-day audiences are notoriously slow to grasp a subtle point of humor. Clark and Arcaro were on at the Shubert house and the folks in the audience seemed to catch quickly the slightest comedy intent of Bert Clark. Throughout the State show the closest approach to genuine enthusiasm was displayed when Arthur Deagon, next to closing, finished with his travesty Spanish song and dance. Even then it wasn't spontaneous, being apparently cumulative rather than involuntary.

Preceding the overture at the State there was flashed motion pictures of the celebrities who attended the inauguration of the house, ranging from Jack Dempsey to Raymond Hitchcock. For the overture the excellent orchestra rendered a selection made of bits from "Sally."

Gypsy Trio, two men and a woman, with special drop, opened the vaudeville section of the bill with a very snappy dancing act of a high order, which includes "Russians," the woman doing premiere ballet work. They have lots of "life" and "zip" and scored strongly. Armstrong and Tyson, man and woman, a song and dance team, opened with a prolonged ballad, which might be materially chopped or entirely eliminated, inasmuch as the pair are not especially gifted vocalists. Then the man sings a number about the girls he met all over the world, introducing them, in the person of his partner, who make a series of costume changes for female types of various nationalities. The first is an Irish lassie, necessarily attired in green, but with an orange-colored petticoat. Some day, or evening, she will be hissed for this combination of colors, and when she does, if she reads this, she'll know the reason. Her other types are respectively, a Holland girl, a "wop" and "an American beauty from the U. S. A." the latter attire being tight.

Gillen and Mulcahy, two men, Gillen a piano accompanist to Mulcahy's ballad vocalizing, and also rendering via the ivories "My Old Kentucky Home" with variations for an interlude between songs. Mulcahy offers an imitation of John McCormack singing "Your Eyes Have Told Me So" with gestures. For his information it can be stated that the famous Irish tenor never employs a single gesture while singing. Mulcahy wound up with a recitation set to music. What is there about this overweening desire on the part of vaudevillians to recite? Some of them are apparently unable to resist it. In justice to Mr. Mulcahy it should be here recorded that he does it much better than the average.

"A Telephone Tangle," featuring Joe Bennett as "Abe Kabbie," is an excellent comedy idea for a skit. Besides being a novelty it has an underlying heart interest story. Arthur Deagon, with monolog, singing and dancing, is a bit too subtle at times for "small time." His broader comedy was a riot, while other portions of his act seemed to be unintelligible to the spectators. He worked all through the closing act—Wheeler Trio—three gymnasts, kidding it and performing a number of acrobatic stunts that showed him to be far from an amateur in that field. One of the best tricks of the Wheelers is a back somersault from three-high to two high.

The feature picture is Constance Binney in "Room and Board," which resembles in plot Ruth Chatterton's starring vehicle in the legitimate a couple of years ago, called "Come Out of the Kitchen."

Jolo.

## GREELEY SQ.

Loew's Greeley Sq. is getting its share of the business with Tuesday night's attendance all that could be asked for.

The general running plan of the first half bill had three male acts, one after the other, enough to put a dent in any pop vaudeville show. Vee and Tilly opened with acrobatics. One of the members appears in female attire, while from physical appearance one would be led to believe it is a man especially with the strong-man feats attempted. The turn is a good opener and gathered in its share of applause.

Joe and Mattie Ross with knock-about comedy unearthed several laughs. The manner in which Miss Ross is oftentimes stretched out upon the stage isn't becoming and could be eliminated without affecting the strength of the act. This turn has comedy value for the smaller houses in the No. 2 spot. Johnny Dove, the first of the male acts, had Scotch stories and dancing doing exceedingly well. Dove talked and stepped.

La Follette and Company, with a magic turn, scored one of the applause hits of the evening. This chap has several clever ideas which he works out in expert style. The quick change business at the opening creates considerable comedy providing a good leadoff for the magical work.

Weber and Elliott were next to closing. The turn gained speed with Weber's entrance from the audience creating considerable comedy, continued along the right lines when he

takes his place on the stage. The boys present a strong single finish that took the house by storm. They might insert more of the vocal business earlier in the offering. Jack Martin and Company (New Acts), closed the show with a good flash.

## 23rd ST.

Some sort of booking mix-up brought first acts to the 23d Street the first half. Ordinarily the house is running six acts each half, or seven at most this time of year. The last half show, while long on quantity, was not particularly hefty on quality, playing draggily in a long drawn-out fashion that made its two-hour length seem much longer.

Thos. J. Ryan and Co. (New Acts); Ray Perkins, and Lang and Vernon were the pick of the entries, Perkins leading the field in applause returns, with Tom Ryan and Lang and Vernon, both comedy wows, close up. Jussie and Ossie, acrobats and jugglers opened, pleasing the early birds. Mills and Smith, double robe turn, were second. The spot was a bit early for talking, but they made the grade all right securing the sought for laughs and getting away with the handicap creditably. The singing finish sent them off nicely.

Oscar Nienstro and Co. (New Acts) third, with the rym act, "Mag Hagerty's Reception," following. Ray Perkins, a youthful songwriter and pianologist, uncovered a dandy routine of pop numbers, mostly of the character type, some his own compositions and others not, a fact mentioned, which discloses that Mr. Perkins is a square shooter and willing to give credit where it belongs. He handles wop, yiddish, Swedish and Irish dialects very well, all without exaggeration giving each number a likeable touch of characterization. Shining likewise as a pianist, Mr. Perkins needs nothing more than his entertaining talents to put him over in an early spot in the big show. He has the goods and knows how to deliver them.

Mason and Cole (New Acts) sixth, and Lang and Vernon next to closing. Lang and Vernon are recently out of burlesque. They are a man and woman combination, with the man handling the comedy and making it stand up. The material in use has evidently been put together with an eye to pleasing the small time clientele. It fills its mission perfectly. Harry Lang, however, is above his present turn, especially the first part of the talk which incidentally knocked 'em silly at the 23d Street. Miss Vernon makes an excellent straight. The pair have real possibilities as a comedy team and should develop rapidly into a standard act with playing and the right material.

Eleanor Pierce and Co. (New Acts) closed. The 23d Street took a brace in business Tuesday night, reaching near capacity in the orchestra around nine o'clock.

Bell.

## NEW ACTS

Frank Farnum and June Astor in a new act by Cliff Hess.

Eddie Raye is to feature a musical "Harmony Hounds," tab with a company of 25.

Saxi Holsworth, Gypsy Bekl and David Schooler in "Music Hath Charms," with Loretta Nally, Ellen Boyle, Ina Fankoff and Miss Van.

George Mayo (Allman and Mayo) in a nine-person turn called "The Bridal Sweet."

Jack Marvin in a sketch of four scenes, with Dorothy Beardsley, Estelle Richmond, Edward P. Wade, Augustus Neville in support.

Elmer Thompson and Loretta King in "How They Met."

Willie Willard in comedy sketch with four people.

Smith and Uelman, two men.

Andrieff Trio, dancing two men and a woman.

Ada Jaffee is taking out the former James B. Carson act, "To Be or Not to Be." Mrs. Jaffee formerly played the mother part in the skit and will now assume the stellar role.

Sylvia Little in a new song cycle. Miss Little has just returned from a foreign tour.

Dick "Tuba" Norton in a "Farmalog."

Joe Fields and Al Barton have joined the "Kings of Minstrelsy."

Joe Niemeyer featured in a five-piece vaudeville turn by William B. Friedlander and L. Lawrence Weber. Igor's Ballet Russe (6 people), Mabel Berra, with 4 people, playlet with music.

George Neville in comedy sketch with four people.

Arthur Donaldson and Co. in skit, "The Swag," comedy dramatic sketch with three people including J. B. Cook and Dan McCarthy.

Six Stellas, European girl act.

Darby Brown and Charlie Barrow, Darby Brown and Charlie Barrow, "The Love Book."

Grace Bishop in "Tep," by Harry Holman.

Enos Frazier in a new act with music by Al Fox.

Neck Basil (Basil and Allen) and Frank Frabito (Burns and Frabito).

Paul Bennett (Winter Garden Four) and Emelle Culver, two act.

Frank Leah and Margie Catlin, two act.

Harry Tighe, with three girls.

Burt Green, the screen cartoonist, first time in vaudeville.

**ARTHUR WEST.**  
**Monolog.**  
**14 Mins.; One.**  
**Fifth Ave.**

Before the war Arthur West, then working under the name of Pat Stamborg, was a girl act comic. He is now making good the promise shown then to blossom out as a single. After being mustered out of the service, West teamed with an over-seas entertainer, later having his own two-act out. He came east during the summer with "Sunkist," the Fanchon and Marco revue, in which he attracted attention.

The single used by him in the revue has been retained for the present vaudeville act. That includes "what the critics said," West presuming to read from a daily the extended comment offered himself. The "shushing" to the audience is a part of the bit, nicely worked up.

A comedy Indian lyric bisected the chatter section. During the kidding then resumed, West proceeded to "tear" some paper, a stunt good for a laugh. At the finale, while he took bows, the olio drop went up and down. It is probably his own stunt, and as he works in "one" the idea is funny in itself.

He also employed the drops in "one" for his opening. First the olio went up, disclosing the picture sheet. After that was raised the second street drop finally showed West posed on a box, with Burke and Durkin, who were on just ahead, aiding in the "picture." It was a laughing start.

West is a comic with ideas. He dresses neatly, only employing a highly colored skating cap as an eccentric touch. His figure is jovial and his manner fits his theme. West should work into a standard single.

*Bel.*
**MASON and COLE.**
**"Toys of Destiny."**  
**20 Mins.; One, Two and Full Stage.**  
**(Special).**  
**23rd St.**

Gene Mason and Fay Cole are assisted by Lorraine Buchanan in "Toys of Destiny." Miss Buchanan appears in "one" at the opening, clothed in white and spotlighted in front of a black drop, speaks an introductory bit of verse about destiny. Drop rises showing pretty garden set in "two," practical fence and garden gate, roses, etc. Mr. Mason and Miss Cole on as boy and girl sweethearts in quarrel scene, followed by kissing bit, the latter holding some first rate comedy.

To "one" again where Miss Buchanan appears, reads a line or two, says the couple get married and lived happily ever after, but not to each other and act goes to full stage with gypsy setting, part of camp wagon (life-size) being part of the stage picture. Mason and Cole in gypsy garb do double stepping bit here with tambourines that fits in nicely with atmosphere. Miss Buchanan back for another bit of verse in "one," and then to full stage, with Miss Cole in Parisian looking hoopskirt and Mr. Mason as Frenchman. Mason does French dialect number, getting it over. Miss Cole back in red tights and black high hat, and the couple go into a double dance featured with kicking and ballet steps.

The act is a first rate flash for the pop houses, the scenic accessories adding strength to the material.

*Bel.*
**PERGER and BLOOM.**
**Songs and Talk.**  
**14 Mins.; One.**  
**58th St.**

To an Oriental overture, the curtain rises on two kneeling figures in Chinese attire who on rising disclose blackface get-up. That's laugh No. 1 and sets the team right from the start. A published chink number was done in the re-entraining, the straight being underdressed in street clothes and the comedian in a makeshift soldier uniform. The talk revolves chiefly about that military cut which the comedian wears was donated to him by George Washington in person "the first time." The straight feeds him "What first time" and the comedian wise cracks, "The first time I was born" following which the talk harps on several noted personages in history's annals, the comedian stating John Adams made chewing gum with the straight aggressively informing him that Adams drove an express wagon. This ludicrous garbling of historical data made for considerable broad comedy that can't help pleasing any pop house audience.

The team mixes the chatter up with a couple published numbers in acceptable fashion. They are set for the better thrice daily.

*Abel.*
**DUCLION**  
**Ladder Balancing.**  
**18 Mins.; One.**  
**Shubert-Crescent, Brooklyn.**

Shubert vaudeville brings Duclion back to this side. The Englishman was here several years ago. He is doing the same act, plus a symmetrically formed young woman, added talk and six minutes more than he did before.

As a ladder balancer, Duclion has not been approached since he left, though Frank Shields does some of the same work, handling a "ariet" meanwhile. But Duclion goes farther in his ladder balancing, holding the ladders (he uses a short and tall one) within the very small space of a stand or pedestal, running up and down and crossing over the tall one at its peak, after which he drops a long skirt from his waist to the bottom of the ladder, tucks on a large bustle and dons a flare hat, posing for a moment when he discards everything, to descend to quite some applause at the Shubert Crescent Monday night. He also again plays a mandolin while aloft.

The young woman is no small part of this picture, though she in actuality is a very minute portion of the turn itself. Her principal work is to hand Duclion props and remove them. Otherwise her strength is in looks and dress, particularly dress, a close-fitting pair of tights, revealed to the hips with everything apparently in them that stage tights should have for perfection in outline.

Duclion's talk has been extended to include a kind of monolog between the ladder work, with Duclion standing on the stage. He is careless for American consumption in two or three remarks but they were his best laugh-getters in Brooklyn.

A sure fire in his line when here before, Duclion remains just that, for in his line he is adept and aids the turn through the comedy passages.

*Sime.*
**MR. and MRS. DAVE CLARK.**  
**"Home Rule" (Comedy).**  
**14 Mins.; Full Stage (Parlor).**

Two people sketch that with a little fixing will do for the intermediate bills. At present it is jerky in spots with a surprise finish that arrives abruptly and overreaches the author's intent.

Wife is scheming to cure husband of his perennial grouch. He arrives home in his usual mood and upbraid her continually. She contrasts his treatment with pre-marriage promises, etc. The crossfire and get backs bring applause from the house, as each gain in advantage.

He dominates her all through with the worm turning suddenly and accusing him of crooked business practices. He admits shipping goods uninsured. He has been holding out on the insurance companies and charging shippers.

A newsboy crying extra informs him that his ship has sunk, ruining him. His wife promises to save him if he will sign something or other that gives her control of the business or the affairs of the home. He signs, and she tells him the newsboy was a "plant" for the curtain line.

The finish isn't properly developed with several inconsistencies but this can be remedied. Both people are enable with the man overplaying the "grouch" a bit at times. The turn is brightly written with the verbal message at arms good for continuous laughs that will be duplicated before any pop house gathering.

*Con.*
**HORI and NAGAMI.**
**Risley Act.**  
**8 Mins.; Full Stage.**

This turn carries the usual elaborate special set that is the trademark of the Japanese acts. On the roof of the house set proved an ideal substitute.

Two males comprise the turn. They dress in lavish Oriental attire. A spot light is trained on a bicycle which is held upright. The front wheel revolves all through the turn. Risley work with a large Japanese fan is followed by rope and bowl swinging, a pretty effect being obtained by using colored electric bulbs in the bowls, on a darkened stage.

After some ball juggling the flash and feature trick is used to close. The top mounter ascends a pole upon which the bicycle is mounted upside down. Balanced in the belt of the understander he rides the wheel from the inverted position, following with a difficult hand-stand on the pedals with more riding from the same position.

It was good for solid applause and made a thrilling finish to a speedy, novel, closer.

*Con.*
**EDDIE BUZZELL and CO. (4).**  
**"A Man of Affairs" (Skit).**  
**30 Mins.; Four Scenes. (Special Settings).**  
**Coliseum.**

The act presenting Eddie Buzzell as a star in a production is said to have been written by D. Buzzell. It is the certain class for vaudeville. The lines are full of laughs with Buzzell in a rural boob character of the Billy B. Van and Frank North (Howard and North) style. Opposite Buzzell are two girls. One is the sweet ingenue, his sweetheart in the country. The other is a fly show girl whom Buzzell met in a New York cabaret.

There are four scenes, each a little skit in itself. The first is Buzzell leaving the home village and the ingenue at the railroad station, to "go to New York and make a name." The successive scenes have one girl each working with Buzzell, first the fly one, then an elderly maiden lady whom he is going to marry, with the trio of women meeting in the final scene. The ingenue meanwhile has established herself in New York as the manufacturer of the "Bluebird" cookie and the final scene is the office of her factory.

In a previous scene Buzzell revolted at his marriage-for-money idea and walked out on the old maid. The sight of his country sweetheart around offering her cookies for sale brought about the vulsion. Before leaving the home town he had "staked" the girl to \$100 to start the cookie-making and when he met her for the last scene, in the factory, she declared him an equal partner.

The scheme of this playlet, sketch, skit or whatever it could be termed, without chorus girls, is new to vaudeville playing. It has certain lines and business that can't fail, which is why it becomes a self-player, especially for Mr. Buzzell. Buzzell was formerly of Buzzell and Parker. It is questionable if he gets everything out of the role though probably quite new to it. It is also in doubt if his rube boob characterization should be carried continuously as he does, in speech and dress. There becomes no variation to Buzzell as the locales and the dialog change. The support may aid in creating the impression, for the fly show girl, a red head, name unknown, gives a dandy performance. In the cabaret bit Buzzell has a piece of business with a table cover, built for the "cover charge," that was an outright scream.

The ingenue is satisfying and the old maid passes, though the latter could also be stronger. Another male character is minor.

Running 30 minutes with the four scenes, from "one" to "two" and "four" or "five," there may be no large opportunity for condensation, as the speed is fairly maintained at present, but there could be some cutting along the running and it should be done.

Mr. Buzzell can go along with this actor proof act on the big time. He has a laughing turn that while not a riot is amusement, just pitched right for the average vaudeville audiences. The final setting is attractive.

*Sime.*
**JOE BANNISTER and CO.**  
**"The Fortune Teller" (Comedy).**  
**16 Mins.; Full Stage (Special).**  
**American Roof.**

Joe Bannister is a comedy "Rube" old man, who has worked in several two-man talking combinations. Here he builds an inconsequential sketch around the character. The type is well done and is genuinely funny in itself but its setting here is out of order. The situation of which it forms the center is too broad and artificial to furnish a background.

The truism has been discussed many times in these columns that to be really telling a comedy character and its surroundings must have some color or truth. In the case under discussion Bannister's "Rube" is true as to dialect and appearance, but the vehicle is a mechanical, theatrical affair of crude knockabout and horseplay. The rube comes to a fortune teller, asks absurd questions and indulges in acrobatic falls. There is no story interest. The fortune teller and her crook assistant trim the old boy, but he turns the tables on them by reciting a pathetic story about the farm that will be sold over his head if his money is not returned. They restore his roll and he departs with the catch line, "Hell, I sold that farm two years ago."

The sketch is all wrong. If an interesting story thread could be developed it might serve, but as it stands it is only noise and knockabout. Not worth the trouble.

*Rush.*
**EDWARD MILLER and CO. (1).**  
**Songs.**  
**15 Mins.; One.**  
**Coliseum.**

There is some indefinite finish to Edward Miller when he is singing alone that makes him an attractive figure to any audience. The first impression as he enters is excellent. This is heightened when Mr. Miller is in song, for his splendid voice is flexible. Mr. Miller's diction could hardly be improved upon, and on top of this unusual combination, he understands vaudeville delivery, probably making him the most unique straight singer in the varieties. Mr. Miller was formerly of the Avon Comedy Four. Before that he appeared alone for a while.

The Coliseum audience attested to all the facts by applause, more voluminous after each number, with the crescendo of applause coming to the artist upon his final number, "Mandalay." Mr. Miller opened with "Song of Songs," following with "I Love You," then announcing he would sing the "Mamma's Baby Boy" number from the Jessel act, written by his pianist, Louis Silvers. Mr. Silvers, immediately after this song, did a very pleasing medley as an instrumental on the piano.

Edward Miller as a single singer, keeping away from pop songs and ballads, with his vaudeville knowledge and ability to deliver, can go along alone and be depended upon for class in a choice spot in any house.

*Sime.*
**CLINTON and CAPPELLE**  
**Piano Act.**  
**15 Mins.; One.**

The act doesn't really get started until Mr. Clinton has consumed six or seven minutes with a nonsensical opening that, toward the final lan began to pall. Then the prop person saved him to introduce Miss Cappelletti as his new partner. She is a vaudeville aspirant and labels herself "the little won." She capitalizes her Italian lineage, and sniffs vocal Latin propaganda. An Italian number preceded various impressions of Farrar, Caruso (simply announced as "my countryman") and Trentini. Another Italian song brought them back for "Heart of Dear Old Italy" a pop song with a Sicilian setting, finishing with a banjo effect.

This number should be brought down for the getaway offering, eliminating the previous operatic selection, and doing an English number for the routine encore. There's a little too much of the "wopera" in the offering, so much so in fact that Clinton's rah-rah "I'm among the Nations of the World" effusion is availed and buried by his partner's selections. There's no denying Miss Cappelletti is a lusty throated young woman whose vocalizing listens easy, but the fact remains the frame-up can stand radical editing, including the elimination of that obese opening about the old-fashioned party which means nothing.

As shown here in the deuce spot that's about the speed of the turn for family houses.

*Abel.*
**PERCY OAKES and PAMELA DELOUR and CO. (2).**  
**"Ye Art Shop" (Song and Dance Revue).**  
**18 Mins.; Four (Special Settings).**

Oakes and Delour have framed a neat vehicle, capably assisted by Harry Abrams and Elsie Weber. Cliff Hess is program-credited with the special lyrics and music and is fully deserving thereof for he has made a good job of it.

Two tall grandfather's clocks are the theme-de-dance of this revue. The proprietors of the art shop in which the act is laid have finally sold these relics and on exiting, they soliloquize what stories the venerable timepieces could disclose if empowered with speech.

Whereupon the clock-faces light up and the two faces disclosed start to lyricize on the former owners they once knew. Commencing with an ante-bellum period (appropriately illustrated with a period song and dance by the featured dancers on an elevated platform in "four"), the story proceeds to the 1852 hoop-skirt period, through a gypsy setting and down to the present jazz, the lyrics intelligently maintaining the thread with plausible reasons for the clocks' varied itinerary in such diversified locales.

The stars terpsichorally enact each period with costuming, Mr. Oakes winning an individual salvo on his gypsy number while the dizzy whirl-finish brought them out in "one" for extra bends. The support is adequate and satisfying, particularly Mr. Abrams. The combination spells a sure-fire big time act.

*Abel.*
**BELLE STOREY.**  
**Songs.**  
**14 Mins.; One.**  
**44th St.**

Miss Storey was introduced in vaudeville about nine years ago, under the wing of the late Fred Ward. She was a gangly girl with a trained but immature soprano voice. Vaudeville grudgingly gave her a No. 2 spot. She disappeared and turned up at the Hippodrome in time. There she remained for six successive seasons and became a notable, a personage, acknowledged a vocalist of charm, power and distinction. Now she returns to her old field a headliner. And she delivered a class and quality act.

The program said that John Barrington presented her and that she was "America's foremost coloratura soprano." Surely she is vaudeville's foremost coloratura soprano, no matter who presents her. Bearing an amazing resemblance to Grace La Rue in features, figure and manner, she far excels her in voice whereas she does not quite match her in that distingue demeanor which Miss La Rue so singly has made her own.

However, abandoning comparisons, Miss Storey requires no similarities to start her or to carry her. Arrayed in a fanciful bodice of white silk brocaded with gold and silver above a cerise velvet panniene skirt laced with silver, she exuded distinction at once. Her acknowledgment of the reception was gracious and graceful and of the prima donna order rather than of the vaudeville headliner. Her bearing throughout was of the concert more than of vaudeville, but it was entirely acceptable vaudeville, withal.

Miss Storey ran strongly to coloratura. Almost every number went into trills. She took four or five exits, departing to a salvo each time. At the close she had the performance tied up, and did not burst forth with any undue haste to release it. She could easily have done two or even three more selections.

A Spanish folk song with rapid lyrics was her high spot with the audience, and she rendered it captivatingly. She employed no popular or semi-popular songs, except "Love's Old Sweet Song" as an interlude in her introductory section.

Miss Storey, on pure vocal finesse, superior stage presence, exquisitely cultured technique, aristocratic, artistic charm and punctiliously poised poising, is a legitimate headliner, anywhere.

*Init.*
**J. C. MACK and CO. (5).**  
**"Mother Goose" (Musical Comedy).**  
**Full Stage (Special Set).**

J. C. Mack has long been identified with the "Mother Goose" character, but it is doubtful if he ever has had so beneficial a setting as the present new act that is backgrounded at the opening with the Mother Hubbard show. To the foreground all the way is Simple Simon and the girls are surrounding Simon at different times, once in bare legs.

But it isn't the background or the settings or the girls—it's Mr. Mack's delicious characterization, that carries a dialect which is a cross between a brogue, negro and "Dutch" accent. And again the way Mack does it, the talk and the business, the laughable little things that are there to make a turn of this description, which is just a skit.

It's enjoyable to watch, it's amusing to listen to, and while a bit of criticism could be passed upon the numbers other than the finishing school room scene, the balance is so decidedly in favor of entertainment that perhaps it would be a pity to change any part.

The big time can send this Mack turn right over its circuits and be assured that once their audiences see J. C. Mack as "Mother Goose" in this act, they will want to see him again. He has no counterpart on this side of the water and he more than compares with the best of the scene artists of England.

*Sime.*
**MAY KURTY and PARTNER.**  
**Aerial.**  
**11 Mins.; Three.**

Flying rings and trapeze apparatus camouflaged as a trellised pleasure swing on which the couple open. Following Miss Kurty ascends to the perch to act as the anchor for some of her partner's bends and twists, supporting his weight as well as the other suspended props. She wears becoming riding habit and he is in summery sport attire.

The act is framed neatly on conventional and familiar lines and should do well opening better three-day shows.

*Abel.*



# LEW FIELDS and CO.

"Snapshots of 1921" (Revue).  
45 Mins.; Full Stage (7 Scenes).  
(Special Props).  
Shubert-Crescent, Brooklyn.

This miniature "Snapshots" was staged by Murray J. Queen. It stars Lew Fields, who was the star of the production, and the condensation features Lulu McConnell, of McConnell and Simpson (Grant) who also appear in their own act besides on the Shubert-Crescent bill this week.

The "Snapshots" turn is a sight act and its finish particularly so, the iridescent heavy back drop with the staircase before it, with the girls up and down the stairs, while the company is on for the finale. It makes a brilliant picture, as it did in the original show that played on Broadway during the summer.

Its comedy is meagre and about the only laughs were begotten from the low comedy of the barber shop scene that Mr. Fields interpolated into this act, taking it from the show given by him some years ago at the Broadway theatre. Then the late Vernon Barber was the victim of the soapy barbershop plaster. Fields is still the barber. It's messy and not nice for nice people, but it's funny in its sloppy way.

That, however, was but a bit. The finish was another bit. Other parts did not do as well. The two triangle bits, as contrasted between the elegance of the English and the low-brow cowboy style of the Americans did not seem to belong, taking up quite a little time, though the cowboy end of it amused. It may have been that these bits following the long "Sally" number made the place hard, as encore after encore, without sufficient request was given for the "Sally" song, as if that number had to stall for a heavy set behind, that didn't so happen.

The revue runs in numbers and bits, with 12 chorus girls, always handsomely gowned, but just the ordinary chorus girl type as far as that goes. The members dragged the act. Ruth Thomas leads most of the numbers, none exhilarating. Mr. Fields did whatever he had to do with his finish, whether it was straight or other comedy, while Miss McConnell seemed to be altogether lost in the revue role, probably because of the distinct bit she had previously made in the McConnell and Simpson comedy sketch. Nothing in the revue gave her anything approaching the opportunities her own turn did. Mr. Simpson was inconspicuous. Herbert Fields (Lew's healthy looking son) did a bit in "one," also a dance with Miss Thomas, Anna Green and Harry Garland were among the other principals listed.

In 35 minutes "Snapshots" would be a better act. The contrasting triangles don't contrast before a \$1 top vaudeville audience. The English could go out and the cowboy would be as much enjoyed.

But as it is "Snapshots" will be satisfying to the average audience, for its Fields and its might, while the name of Lew Fields at the flag-mast undeniably makes it a vaudeville draw.

It's difficult to figure out the weekly cost of this Shubert vaudeville production but the chances are that the act runs to \$3,500, with McConnell and Simpson, while in it on their former Fields contract, probably drawing extra compensation for their additional turn.

# ROGER GRAY and Co. (2).

Talk and Songs.  
15 Mins.; One.  
58th St.

Roger Gray has an entirely new frame-up since last seen and it is a vast improvement on the former while. Two women assist, one Eulalie Young who does comedy to Gray's straight. The other girl simply crosses and recrosses the stage several times for laughs, when Gray, as the traffic cop, stops all vehicular progress to escort the charmer safely to the other side. When Miss Young in hybrid rube attire enters, she is unceremoniously side-tracked but after they get pretty chummy, the couple decide to hitch up for life.

Gray sings a couple topical songs and for a finish has a ditty with Miss Young about meeting some funny people on the street while on duty, going into a DeWolf Hopper and May Vokes impression followed by a Harry Lauder-Raymond Hitchcock bit of talk, Miss Young doing the Scotchman.

The turn is built for comedy and ought to do capably on the small big time.

# EDITH TALIAFERRO and Co (5)

"Under the Same Old Moon" (Romantic).  
17 Mins.; Three (Two special settings; Four (Special cabin interior) Riverside.

The Main in the Moon William Macaulay  
Episode 1—Holland  
Minna.....Edith Taliaferro  
Li Fu Yung.....Robert Bentley  
Peter.....Lawrence Williams  
Episode 2—China  
Lilly Bud.....Edith Taliaferro  
Jimmy.....Robert Bentley  
Li Fu Yung.....Lawrence Williams  
Episode 3—in the Northwest  
The Girl.....Edith Taliaferro  
The Man.....Robert Bentley  
The Sheriff.....Lawrence Williams  
The Sergeant.....William Macaulay  
The Officer.....Lloyd Wertman

Miss Taliaferro is being starred in this Joe Hart production "Under the Same Old Moon," a love tale of three continents written and staged by Kenneth Webb with incidental music by Roy Webb. A capable company of four in support.

Opening in "two," the man in the moon (William Macaulay) through a special scrim drop discourses in rhyme as to the effects of the lunar constellation on the earthly sphere below in that it is identical throughout the universe. The ensuing action begins in Holland where Minna spurns the simple love of Heinie who assures his lady love that she is his only little cheese. Minna on the other hand is mercenary enamored of the wealthy old Peter who however in turn has a crush on Minna's sister so that for the curtain Minna is forced to recall her Heinie, stating "Your little cheese is lonesome." In the course of this number, before a striking exterior in which the blue skies and the windmills predominate, Miss Taliaferro does a clever little song number and an accompanying wood shoe clog.

Back to the Man in the Moon introducing Scene II now laid in China (a beautiful orange blossom tree effect) where Lilly Bud, bowing down to duty, sends away her American boy, Jimmy, on the advice of the slave merchant, Li Fu Yung. Jimmy gone, rather than submit to the public auction block again, Lilly Bud kisses the fatal silver lotus flower. Sweet, sad curtain!

And then Scene III, laid in the northwest with the girl aiding a pseudo-convict to escape from the local sheriff and the Northwest Mounted Policeman from across the Canadian border. The cabin is built on the border line of both countries and about this fact revolves a rather stagey plot that is theatrically compelling and effective for all its lack of realism. It is here that the convict traps his pursuers, shows them up as smugglers and himself as a U. S. Secret Service operative assisted by the girl. And back of it all is the binding tie of the "same old moon."

Sumptuously mounted, masterfully presented and splendidly cast, this is a first water feature act for any big theatre. The support is a high-grade worthy aggregation of players and suffice it for Miss Taliaferro that she is fully deserving of the stellar honors accorded her.

# BURKE and DURKIN.

Songs and Piano.  
19 Mins.; One.  
Fifth Ave.

James Burke, formerly teamed with "Red" Harris and Eleanor Durkin (Durkin Sisters), rate as first rate entertainers, and as a team they should roll into big time on high.

Miss Durkin is classy for a big girl. At the opening she accompanied Burke, whose style in putting over a Dixie number won a big gross hand. After Miss Durkin pianologed in the spot, using a catchy current melody, Burke, using the orchestra, crashed through again. He handled a pop blues lyric that has often been offered. But the way he oiled it along he made it the bear number it is and the audience banged its hands with a will.

The couple duetted with their idea of a proposal of marriage as it might be in 1940. For it the girl takes the offensive and pops the question. He acquiesces, but wants to ask a few questions of his own, to which she agrees providing he doesn't ask her weight. The number seemed to fit in and probably is exclusive.

That appeared true of the encore number, handled by Burke in his clever way. It's a comedy East Side song with extra choruses, all going for a howl.

Up to that time the act was timed at 15 minutes. The couple's smash score was earned, on fourth, and they look capable of taking care of a spot in regular company.

# ARNOLD DALY, WILLIAM NORRIS and CO. (1).

"The Van Dyck" (Comedy Playlet).  
22 Mins.; Full Stage.  
Orpheum, Brooklyn.

Mr. Daly originally appeared in this playlet when he presented a series of one-act plays at the old Berkeley Lyceum something about 15 years ago, the turn being taken from the French by Cosmo Gordon Lennox. Later the act was journeyed over to the Orpheum Circuit, and possibly was seen in one or two Manhattan theatres. In bringing the act back Mr. Daly may have a two-fold purpose, filling in the time until he opens his own season at the Greenwich Village theatre and at the same time preparing it for use there as a possible curtain raiser to his first offering.

In one sense "The Van Dyck" recalls his work in "The Tavern" last season, because of the character of a "nut" assumed or otherwise so far as both plays are concerned. In the Lennox act, Mr. Daly is the head of a band of crooks. He, as a polished man of the world, invades the quarters of the wealthy Archibald Peters, whom he flatters and coddles, securing the secrets of the art treasures supposed to be therein. Possessed of the information, the visitor begins a rambling tale of murder so frightening Peters that when a pseudo physician and two phoney asylum guards enter it is a small trick to induce Peters to leave the room "for fear another fit is coming on." Thereupon the band get to work and move out the room's entire possessions, leaving only the Van Dyck painting, which the owner fondly believes is genuine, but which the band know is only a worthless copy. Left in the possession of the painting Peters is consoled.

The presence of William Norris in the role of Peters does much for "The Van Dyck" and Mr. Norris is billed equally with Mr. Daly. The playlet itself is all Daly so far as the lines go, and though sometimes prone to indistinct enunciation, his performance, considering the hurried act called for, is always excellent. Mr. Norris gives an admirable picture of a man terrorized with fear and yet the comedy relief when the presumed madman takes liberties with the precise Peters is too supplied by Norris.

The turn has billing for five persons, but the two guards are apparently stage hand aids and the speed with which the library is cleared shows that. The third character in the act is the doctor, a bit played by Walter F. Scott. "The Van Dyck" is billed for a limited number of weeks and counts as a name attraction.

# ANDRIEFF TRIO.

Dances.  
16 Mins.; Full Stage (Special Set).  
American Roof.

A Russian dancing turn, comprised of two men and a young woman. The opening brings forth a skating dance and several novelty steps followed by a hard show dance by the two men.

One of the best bits is offered by the young woman in a solo dance. She appears in a long gown with a bonnet mask being inserted in the back of the latter. She dances with the mask facing the audience the effect being that she is doing a regular dance while in reality she is facing the back of the stage. The idea is novel and well executed. The manner in which the girl manipulates her arms to give the impression that she is facing the audience is exceptionally clever. A tamborine dance by all three with Russian steps included brings the turn to a close.

A dancing trio that can top off any bill. The setting, which was not used on the Roof due to the inability of the house to move it, is of an attractive black and gold design setting the trio off in a colorful manner.

# LILLIAN PRICE.

Songs.  
12 Mins.; One.  
American Roof.

Lillian Price was recently in a two-act and prior to that had appeared in vaudeville with her brother, George. She is now attempting a single, consisting of published songs. The girl is very young, has but a faint idea of how to deliver a number and has yet to develop a voice.

There is a possibility she may develop as a character singer but the present turn is so inferior to the average run of single women, even on the small time that it appears useless for her to attempt to go further with it.

The most advisable thing for Miss Price to secure is more experience.

# FREDERICK ROLAND

Songs.  
10 Mins.; One.  
5th Ave.

This is Frederick Roland's first week on the professional stage, according to his story, as repeated. He was the \$20 prize winner at the Opportunity Contest at the 5th Ave., at its finish last Friday night. Roland sang "Old Pal," with Bill Quaid immediately engaging him for the first half this week, putting him on top of the bill, in the No. 7 position and making nine acts to the show.

A piano player from a music publishing establishment taught Roland a few current popular songs and acted as his accompanist on the stage, also singing choruses with him. The pianist requested his name not be mentioned.

Roland says he is 10 years of age and started to walk here from San Francisco last February, arriving last week and entering his name in the theatre's contest. He has sung some in clubs, he says, but not much. Roland started on the hike for his health.

Somewhat blond and of pleasing appearance, Roland, in the same outfit he did his hike in, khaki outer dressing over a sweater, handles himself easily upon the stage and though a strange single, got over with the audience. His voice is a peculiar one, seemingly of a wide range from counter tenor to a light baritone and very musical. It appears almost a certainty this young man under tutelage would make himself a name on any stage, for his uncommon voice might be cultivated to a high degree.

Jay Veile, just ahead of him on the bill, made an announcement stating some of the facts, with Roland singing off stage before entering. The same procedure in other houses would be of aid, as it gets the boy on right and he then makes good for himself. As far as vaudeville is concerned, it will be a matter of how Roland is handled if he is to remain in it.

Sime.

# ANDREW LEWIS and PANSY NORTON

"Tearing from Cost to Cost" (Comedy).  
16 Mins.; Three (Special Set).  
Riverside.

This team has proved its mettle with their Jack Lait vehicle in the west. Their act is new locally. The sketch is a satire on hotel conditions. Miss Norton personating an addicted hotel guest and Mr. Lewis in chronological order personating a clerk at the Ketcham Hotel, Pasadena, Calif. (season, spring); the manager at the Cheatem Hotel, Bar Harbor, Me. (season, summer); the owner of the Trimmem Hotel, French Lick, Ind. (season, autumn) and just a mere guest-victim at the Skinnem Hotel, Palm Beach, Fla. (season, winter). This rise and fall of Mr. Lewis is spicily punctuated with pithy and punchy epigrammatic wit of a style new to the common garden variety of vaudeville two acts.

In between each scene, a humorous slide is projected on the sectional curtain setting forth the entymology and history of each "gyp joint" hotel and location. The setting is divided in two parts, alternating four different times for as many scenes, backed up by appropriate interiors and exteriors for each location. On the strength of its lines, the team scored, due in no small measure to a marked ability as line "readers." Lewis reels off a couple of those epigrams with a smooth glissade that is admirable.

It would not be a bad idea to confine the idea strictly to the "sketch" thing and eliminate the prohibition song between the second and third scene. It missed altogether Monday night. And that goes for the closing dance number too. It was very average and not on a par with the boofing grade in demand nowadays. In the deuce spot here, this classy couple scored a neat hit.

Abel.

# DRISCOLL, LONG and HUGHES

Songs and Piano.  
12 Mins.; One.  
Metropolitan, Brooklyn.

Three young fellows, two confining themselves to singing and the third playing accompaniments on the baby grand, as well as vocalizing. The routine runs to pop numbers, with ballads and jazz nicely mingled for contrast. All three have voices above the general run, the dark-haired chap (lyric tenor) standing out through his voice of sweet quality and range. The trio harmonize all but one of the six numbers, their voices blending tunelessly. A comedy number would add a note of variety to the rep. Good small timers, with strong possibilities for development.

Bell.

# FRANCES WHITE.

Songs.  
9 Mins.; One.  
44th St.

Miss White was pressed into service here at the last moment, tardily announced, and evidently, unprepared for a vaudeville return. The juvenile simplicity which has marked her rise seemed almost too unpretentious here. She came on in her gingham rompers with a huge bow in her hair and went into her first song without any fuss.

The little star is fetching, of course. But for prominent vaudeville she would require more fat in her material, and perhaps a drop, a curtain, or something to go with her exalted position as a headliner. As it was she worked before the house shut-in. She sang "Do-Re-Mi," "Some People Make Me Sick" and "I Wish I Was a Queen." She then ventured a tiny speech and did a chorus of "Mississippi," departing as she had come, to a delicate burst of light manual approbation.

In the do-re-mi number she did a bit of coloratura barlesquing that was delicious. But here and everywhere she passed her comedy over with a lackadaisical disregard for results, and went along apparently content to please rather than to impress.

Miss White surely has a vaudeville act in her bizarre little system. But what she showed here, outside of the value of her name and the attractiveness of her tiny person and luminous personality is not a vaudeville act to be seriously discussed.

Lail.

# CHARLES KEATING (1).

Songs and Talk.  
15 Mins.; One and Four (Special).  
58th Street.

A tragical sweet atmosphere pervades Charles Keating's turn and it is this saccharine sadness that scores so big for him that, if applause is any criterion, should elevate him into big time company. In "one" before a drop purporting to represent the interior of a room (which does not look it very much) Keating in bathrobe soliloquizes what a failure he has been as a writer while his girl friend from next door brings him the news Frank Larson is such a big hit on Broadway in "Huckleberry Finn."

Larson is a former schoolmate of the writer's and a letter arrives from him to the effect this is the 10th anniversary of their graduation from school and that he is reminding him of their pledge to write to each other on this day and tell of each other's success.

Thus reminiscing Keating is taken back to childhood days and through the scrim drip in "one" is disclosed a woodland exterior full-stage to which Keating switches in barefoot "Huckleberry Finn" get-up. Keating does three published songs, each so immensely appropriate to the action that they could not be any better if specially written for him.

In the "three" spot Mr. Keating brightens down the house for seven curtains and should do ditto in an early spot on big time bills.

Abel.

# EUGENE EMMETT and CO.

Songs.  
12 Mins.; One.  
Metropolitan, Brooklyn.

Eugene Emmett is an upstanding chap with a personality that gets over, an engaging smile and a good tenor voice, embracing a range that holds plenty of strength in the middle and lower registers, in addition to a lyric quality in the upper register that is lyric all the way and not falsetto. A woman pianist plays his accompaniments, also filling in herself with a ballad.

Mr. Emmett does two numbers without leaving the stage, then two more, following the accompanist's solo. He wears brown knickerbockers and tailed coat, after the fashion of Irish tenors in plays of the 1798 period. A change to modern street or evening dress for the third and fourth numbers should furnish the lack of contrast now lacking in the act's costuming.

Two of the four songs done by Mr. Emmett were Irish in character, the other two pop ballads of current vintage. It might be advisable to have the accompanist do a piano selection instead of the song now used.

Emmett's present turn should keep him busy in the pop houses. His voice and personality would be an asset to a Broadway musical show.

Bell.

New Acts continued on page 23

# FOREIGN REVIEWS

## CHAUVE SOURIS

London, Sept. 7.

The Company of the Theatre de la Chauve-Souris (the Bat Theatre, Moscow) are likely to follow their success in Paris by packing the tiny Theatre de la Chauve-Souris house for the period of their stay in London. Ignorance of the Russian language does not matter to the audience. All that is required is a love and appreciation for the beautiful, the artistic, and the grotesque. Every item of the long program is a masterpiece in miniature.

Nikita Balloff, "Founder and Director of the Theatre de la Chauve-Souris and Stage Autocrat" is the finest thing among many fine things, for it is he who, coming before the "rings" to announce each item, ruthlessly murders the Anglo-Saxon languages while a delighted audience gorges joyously at the slaughter. However, he promises that before the season is over he will "speak the words more better than your very great poet, Sha-hes-peare." Balloff is an immense attraction with a huge face in which are set two surprised wide open eyes and a general air of innocence but we are apt to wonder how much of his ignorance of the English language is assumed and how much is clever showmanship. But, whichever it is, there is no doubt that London has taken him to her heart.

Among the best things in the very varied program is "The Parade of Wooden Soldiers." This is delightful and full of humor—just a file of wooden soldiers right out of a box, commanded by a toy officer with a toy sword, and headed by a wooden drummer. Their drill is a perfect example of mechanical movement and the cleverness of the act well merited the insistent encore for the whole thing. "The Sudden Death of a Horse, or the Greatness of the Russian Soul" is a tense drama played in about three minutes. A young wife copes with her lover, is pursued by her irate elderly husband, the horse is whipped up to greater speed but at last falls dead; then the husband catches her. He would reward the coachman but that worthy refuses the money (Balloff had previously told us that the coachman knew the exact value of the Russian rouble these days), saying that he is only too pleased at having helped in the cause of virtue. "The Black Hussars" is a magnificent vocal number with Valtchik as the soloist; this also had to be repeated in its entirety. "Kalinka" is a dance number with a story told in song, grotesque to a degree it also had to be repeated. "A Night at Yard" shows night life in a famous Moscow restaurant in 1840. Instrumental music is interspersed with good, well-balanced glee singing. Considering the date, however, it was rather surprising to see one of the ladies come down to the footlight and give a little dance which was as near the "shimmy" as could be. "La Grande Opera Italiana" is an excellent burlesque of Italian opera by living marionettes. The performance closes with the "Chorus of the Zaitoff Brothers" in which the waltz-treps of Moscow make merry in a low tavern. The singing in this number was remarkably fine. Many other items are devoted to song and dance and the high level of artistic perfection is maintained in whatever the company do. The staging is simple but is also often extremely beautiful. "One thing alone jarred." Once or twice a member of the company crossed in front of the curtain made up as Charlie Chaplin—the imitation was bad and London has had quite enough of the film comedian in every day papers for days past. "Chauve-Souris" is one of those novel shows which are almost indescribable, they want to be seen to be believed and appreciated, and only by seeing this one can any real idea of its value as an entertainment be obtained.

Gore.

## RING UP

London, Sept. 3.

Imitation may be the sincerest form of flattery but it is not always the best policy. Had E. Lewis Waller and his confreres been less sincere in their flattery and keener in their search for novelty and originality "Ring Up" would have had a far greater chance of success. From the very opening number the influence of "The Co-Optimists" is apparent and as item after item in this entertainment, falsely announced as a revue, appeared this influence became ever more perceptible. In the opening chorus the company sing of what good advertisements that are for themselves, a compliment to the Co-Optimist boast that they are the greatest things on earth. This is followed by a skit, "Playgoers," which is somewhat devoid of humor and would be scarcely worth noticing if it were not for the admirable study of a peppery old general by Spencer Trevor, and some clever "drunken swell" work by Eric Blore. "The Sleeping Beauty" might be much better but even as it is it is one of the best things in the show.

In this Eric Blore carries on with his drunken swell study and dreams that he has found a beautiful enchanted princess in his bed. She

wakes and thinks he's a knight errant and a little cross-talk of the usual kind on such occasions leads to an embrace which awakens him and he finds himself on his door-step with a frowsy headed denizen of the dark

Board of Waste" is an excellent, if unoriginal number—w's had these lyrical gibes at governmental departments in review for years and years. In this Eric Blore, assisted by the chorus but not greatly assisted, scores heavily. Cicely Courtneidge puts "On the Road to L. S. D." over well but her imitations of various people walking to work are somewhat overdone and certainly not worthy of this clever artist. Phyllis Dare contributes an excellent dance number assisted by the male members of the company. "I want to Take You About With Me."

Marie Blanche and Ivy St. Helier do well in music Hits and Pieces but have to use one of Laddie Cliffs negro melodies (from the "Co-Opt.") and Marie Blanche hands out a bouquet to Phyllis Monkman by copying her methods of sprawling about on the piano top while staging a number—otherwise this is an exceptionally good first-class vaudeville item. "Revolution" is a tense little French drama of the usual wicked nobleman, the pure peasant girl, and the vengeful mistress type, which falls to pieces when the hero misses his cue and we discover it is only a dress rehearsal.

The hero is discovered in and argues from the front of the house as Dave Burnaby does in the "Co-Optimists" when he loses his now famous shilling. The Co-opt. "gag," however, has the advantage of being funny. "Nut Brown Hair" is a burlesque on the one-time popular vaudeville scene, "with effects." It finishes with a grand "spectacular" effect which although a thousand times more elaborate than Laddie Cliffs' stunt does not reach the humor of "Camden Town" by the breadth of Greater London. "I'd Just Like to Mention" is a capital number well rendered by Phyllis Dare and Jack Hulbert—the gentleman having an opportunity to show his talent as a whistler. The Trick Brothers, one of the best things of the evening, introduces Jack Hulbert and Cicely Courtneidge as a "double turn" of the immaculate "Johnny" order in song, dance and patter. At the end of this item Hulbert does a clever staircase dance. "Dare We Meet Again" is well rendered by Phyllis Dare, and Marie Blanche scores in a ballad sung by the bedside of a sleeping child. "The Infernal Triangles" show us the problem play A—how it is played at the St. James theatre—a weak burlesque this—and B, the real thing in suburban. The suburban half is excellent comedy brilliantly handled by Eric Blore and Marie Blanche. The finale to the whole performance seems somewhat undecided and principally consists of the company following each other about the stage after the fashion of children playing at "trailing" after each member has sung the chorus of his or her favorite number. The production is very much more elaborate than that of the "Co-Optimists" who worry neither about dresses or scenery. In "Ring Up" some of the dresses are very elaborate and beautiful while there are some excellent sets and much attention has been paid to properties and furniture. The company, still on the same level, attempt to infuse the spirit of intimacy and loving comradeship into their work by calling each other by their Christian names but it rings anything but true, and the bonhomie of the late tenants of the Royalty, who are now packing the Palace, is also, utterly missing. The smiles are the stereotyped ones of the stage, the asides give the impression of being in "the book," of having been carefully produced.

"Ring Up" is by Eric Blore, Austin Melford, and Hugh Allen and a mathematical survey of the program gives the proportion of authorship as follows:—Eric Blore, 8 numbers; Austin Melford, 3; Hugh Allen, 1.

Jack Hulbert and Harold Simpson, who are not graded among the show's architects, also have one to their credit. The production is the work of Harry Gratman.

The music by Ivy St. Helier is tuneful. At odd moments the stage is dressed by a handful of chorus ladies built on a very shapely design. Their shapeliness seems to be the excuse for their presence.

Most of the work is on the shoulders of Eric Blore who is the mainstay of the show. Seldom has such a collection of well-known and popular names been seen on any program with such results. Of course, "Ring Up" may be a burlesque of the "Co-Optimists," but as it is the producers had better borrow the company from the Palace and learn how it is done. Even then we cannot conscientiously predict any great success for "Ring Up" and unless the show greatly alters the "ring down" will soon be heard.

Gore.

## CHRISTOPHER SLY

London, Aug. 30.

This adaptation by H. R. Cotterill

of an Italian play by Gaavacchini Forzani was originally seen at the Prince's, Manchester, on August 23, its London production taking place the following week when a packed house at the Nero unanimously endorsed the enthusiastic verdict of Cottonopolis. The play grips throughout. Starting with a boisterous practical joke it leads up through varying and well-defined emotions to grim tragedy. All the ingredients of historical romance are there—swinging nations, taverns, roystering bravos, arrogant noblemen, and fair but frail ladies. All these blended skilfully make a play which is far above the average, and one which gives the lie direct to the wiseheads who querulously declare that historical romance is as dead as Queen Anne. A party of strolling players are having a wild time in a tavern when they are joined by Dolly, the Earl's mistress, who has grown tired of her false position and the artificialities with which she is surrounded. The Earl follows with the intention of teaching her that disobedience to his orders is dangerous but she cajoles him into remaining and joining in the general rowdiness.

To the party comes Christopher Sly, a Grifone-like wastrel, poet, ballad monger, dreamer, and drunkard. He is persuaded to recite, also to play the buffoon by assuming the part of a chained bear. He goes exceedingly well with his audience and emboldened by his success makes a bet that he will quaff a flagon of strong wine in a few seconds. He wins his bet but falls over in a state of drunken insensibility. The Earl has taken a fancy to his strange entertainment and orders him to be taken to the castle and put to bed to sleep his potations off. Then he has a bright idea, the plot of a great practical joke. Quickly the stage is set, the sycophantic courtiers learn their parts, and when Sly wakes he finds himself fawned on and is given to understand that he is a great lord. Sly at first thinks it is one of his wonderful dreams but the courtiers persuade him that it is reality. That he has been mad for many years, moreover he has a beautiful and loving wife who even then is praying for his recovery. Eventually the unfortunate man begins to believe and Dolly is brought forward as his wife. A pathetic love scene follows but when they are about to embrace the Earl steps in—after all, Dolly is his property and the pace is getting too rapid. Sly is soon brutally disillusioned but Dolly shows her disgust at the trick—for she has at last experienced a love which has purity for its foundation. Sly is stripped of his fine raiment, his rage is hurled back to him, and he is thrust into a cellar where he can drink all he wants, while a purse of gold is scornfully given him as recompense and payment for the fun he has given the court.

In a long soliloquy—a soliloquy which is much too long and which drags at times—he recalls his happy dreams and his all too brief spell of happiness with the woman to whom he has given all that is best in his being. At last in desperation he opens an artery with a piece of broken glass. But before he bleeds to death she comes to him to beseech his forgiveness and it is with his head upon her breast that he breathes his last. "Christopher Sly" is practically a one-part play and that part Lang's. His performance is exceptionally fine and a never over-acted character study. During the action of the play he touches on every string known to human emotion and his handling of the soliloquy in the last act is a triumph of eloquence. Florence Saunders scored a big success as the courtesan Dolly, rising to great heights of pathos in the final scene when the wanton in her is strangled by the true woman. The twenty-seven other parts in the cast were each and every one played by an exceptionally strong company, every member of which worked hard for success. "Christopher Sly" was received with great enthusiasm and should fill the theatre for many months to come.

Gore.

## LA PRISONNIERE

Paris, Sept. 10.

A four-act cinema scenario by Daniel Kichie, adopted from the book of J. H. Rosny, courageously mounted during August at the Odeon. Though difficult to adequately turn a novel into a stage play the author has done as well as could be expected.

A painter, Jean, travelling in Italy with his friend, Cormier, falls in love with Desolina, wife of Giovanni, the brigand. The venturesome Jean persuades the woman to flee with him, in spite of the excellent advice of his companion who philosophically contends it is foolish to seek trouble by fishing in other people's waters. But Jean, having saved a smuggler from arrest, is assisted by that otherwise honest individual, and all would run smoothly if a jealous girl had not warned the husband. The eloping couple are discovered and there is a wrestling match; to save the young man the briganda wife promises to remain with the jealous Giovanni, and she is therefore a prisoner, as we understand from the title.

Ultimately her husband is killed and she is free to rejoin her young lover, though fearing the vendetta of her family until a revengeful husband is drowned, thus leaving them in peace. Thereupon Jean, having secured his

## 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.

Paris, Sept. 2.

Editor Variety:

Reading Variety of Aug. 5, 1921, that the "British Federation Bars Rigoletto's," alleging that we are "alien enemies," we feel that in justice to ourselves and to our brother and sister performers to state our case.

We were born in Berlin, Germany, our father being Russian. We have never had German papers of any description, nor have we ever been citizens of Germany, or the German Empire, and we are prepared and willing immediately upon our return to America to lay before Variety all and every proof of these statements, also that we have never applied in any other country than the United States of America for citizenship.

We made our first application for papers in the U. S. (Baltimore, Maryland) in October, 1904, and our witness at the time is at present a very prominent lawyer in New York. Owing to our traveling the American provinces and in Europe, we could not follow up our second and final application for papers at the specified period, and in Baltimore, so we made a further application in September, 1914, and since this time we have been citizens of the United States of America.

We consider the action of the British V. A. F. very drastic because not only are we American citizens, but we have never been German. A better proof of this is the fact that in pre-war days no Russian subject could become a German citizen.

We have consins in Germany who were born there, and who have never left Berlin (their father being Russian), and at the outbreak of war were considered and treated as alien enemies, and who were compelled to register as such, and this twice daily (I have the proof in my possession).

We are due to land in New York Oct. 7. The managers and ourselves were threatened by the people in charge at the V. A. F. that should we open in England they would give instructions to all unions and to all soldiers' and sailors' institutions to boycott any hall in which we should perform.

This treatment has been meted out to two Americans who have never been Germans and who married two English girls (Sisters Swanson), and we sincerely hope that no other American performers will ever have to suffer in the same manner, because in America we have a very fair way of treating people of all nations.

Rigoletto Bros.

New York, Sept. 9.

Editor Variety: If a slang phrase becomes popular off the stage, and is suddenly taken off the streets and put on the stage, and routine in a monologue, shouldn't the actor who had brains enough to commercialize this phrase, be given the priority claim on same, and be protected against pilferers?

Why didn't the rest of them think of it before they heard it used on the stage? Well, I suppose they never thought of it. That's just it, they never thought. They let the other fellow do the thinking, and it is such an easy matter to "take" those thoughts, but it burns a fellow up to think that they get away with it. First one does it, then the next fellow does it, and so on, till the expression becomes so common, the priority claimant decides to release it to the rest of the profession, the honest boys, who did not help themselves to it.

I refer to the line "Beautiful but dumb." I have used it for years in my talk about the girls. Neal R. O'Hara, the humorist of the New York World and Boston Post, whom I'll stake my professional career is original and honest, wrote this line in a routine for me, and with his permission I now release this line to the profession.

desire begins to realize he is mixed with an unworthy class; he gives the cold shoulder to his smuggler friend and would do likewise to Desolina, but she is so distressed at the idea of separation that his heart melts again and he decides to take her to Paris. Other episodes might be added, but here the story ends.

The acting is not quite up to the mark. It is quite a sensational show for the Odeon.

Kendrew.

A coroner's jury in Kansas City this week decided that Hade "Tiger" Gauding, who died last week following a six round bout, died from over exertion, and not from

This will interest Mel Klee, et al. Since he lifted this line, there have been dozens of others and I can't be bothered tracing them all. Mr. O'Hara's brain is not limited to one line and I am pretty sure that the use of one line won't hurt either Mr. O'Hara or myself. I buy my material and it seems a shame there are so many intentional pilferers of other men's bread and butter.

Billy Gleason.

New York, Sept. 3.

Editor Variety:

Have always deemed any controversial retorts to your criticisms foolish and unnecessary, but the criticism in your paper of Lane and Freeman impels me to write.

In reviewing Lane and Freeman, Variety said, "The opening brings forth the familiar bit of the splitting of the act," etc.

The act reviewed has been continuously playing for three years, and it is not surprising the bit is familiar. Reviewed as a new act, it has been played for the past three years by Lane and Plant, Lane and Smith, and is now being played by Lane and Freeman.

Andy Rice.

New York, Sept. 18.

Editor Variety:

In his review of the State, New York, first half last week, Jack Lait writes the first few minutes of our act are composed of Briscoe and Raugh's and the Barrs' material. We have used the lines and business of this part of the act for many seasons and have worked on the same bill with Briscoe and Raugh several times. The Barrs we have never seen.

Should these acts read or hear of Mr. Lait's statement and are sufficiently interested, we will willingly submit to them a complete description of the material in question with proof as to the length of time we have used it and think we can satisfy them that Mr. Lait is mistaken.

Mail addressed to 412 Loew Annex Bldg. will reach us.

Fiske and Fallon.

New York, Sept. 10.

Editor Variety:

In Variety today I note in your reference to Mr. Munroe's production of "The Fan," the implication that those members of the cast who are not associated with the Actors' Fidelity League have left the Equity Association to join the cast of this production.

Speaking for myself only, this is not quite exact. I have not been a member of Equity since the spring of 1919, at which time I withdrew from that organization for the simple reason—a mere exercise of personal privilege—that I preferred not to be a member of any kind of club of association, social, religious, political, commercial or professional.

This is wholly a matter of personal preference, without animus or prejudice of any sort.

Harold Heaton.

Editor Variety:

In Variety's review of B. A. Rolfe's act I notice a particular reference made to the dancer appearing in it doing an "exact flawless imitation" of my specialty dance "unannounced" thanks to your critic's considerate cynical humor, and would like very much to know the said lady's name, and, if possible, could you in some way make public my appeal to the injustice being done through your personal columns?

I have never seen the young lady appear in this revue, but feel sure that since she has been so consistently flawless in my number she should at least be considerate enough to give credit to one who has made a study since childhood upon the grace, choreography and pantomimic art of this one particular number.

Pearl Regay.

any injury received in the ring. The verdict cleared Joseph Woolf, who was Gauding's opponent. E. A. Enright, county attorney, stated after the verdict had been returned that he would investigate further and it is possible that prosecutions will be brought against those who promoted the affair and permitted the fighter to enter the ring in poor physical condition.

The officials of the American Legion Athletic Club, who conducted the bout have been notified to appear before the county attorney and give their stories.



**THOS. J. RYAN and CO. (2).**  
**"Mag Haggerty's Reception" (Comedy).**  
 18 Mins.; Full Stage.  
 23rd St.

Thos. J. Ryan recently returned to vaudeville after a two-years' absence, choosing for his come-back "Mag Haggerty's Reception," one of the favorites of the former days.

Richfield repertoire of Irish character sketches. Mr. Ryan is still the same realistic "Tad" as of old, the beauty of his characterization being that it is so free from anything suggesting caricature. There have been many Irish comedians in vaudeville, and many more who conned themselves into believing they were Irish comedians, but Mr. Ryan has survived them all and is still going strong at somewhere around 65. Just to show he is as nimble as in the days when he used to play Hyde & Behman's and Pastor's, in the '90's, Ryan executed a real Irish jig that would do credit to any of the best hoofers in vaudeville today. And it was a real jig, not a camouflaged buck and wing, with all of the steps—and then some.

"Mag Haggerty's Reception" has been modernized somewhat, with mentions of "put and take," "automobiles," "hooch," and similar lingo, but the good old solid comedy values are still there as large as life. There's the poker game, which Ryan plays with "Jawn, the footman," which stands as a classic of its kind, not to mention the "wrestling match" Ryan and the servant indulge in, as his "high-toned daughter Maggie" has him rehearse meeting the aristocracy. Maggie is played by an unprogrammed young woman who reads lines competently and generally lends first aid in getting the comedy situations across. She's a corking straight and a peach of a looker.

Mr. Ryan has also modernized his makeup, the grogan whiskers being among the missing. The old sketch stands up splendidly. It was one of the hits of the show at the 23rd St. the first half.

*Bel.*

#### FOUR POPULARITY GIRLS

**Songs.**  
 12 Mins.; Two (Special Drop).  
 Columbia (Sept. 18).

The Four Popularity Girls compose a female singing quartet. They are a little less on the whole than looked for in a turn of this kind. Not many girls' singing fours around, as it is seldom an act of that composition gives enough strength to last.

These girls obtain a favorable start through a special drop of a music sheet, and their dressing. After protruding their heads through note holes in the drop and singing the first number, they come out in front of it, each gowned differently and attractively. That's the end of the act as far as the act itself is concerned. It's straight singing from that point on, all ensembles, excepting a solo blues with all on in the chorus, about as badly done as a blues could be.

The young women seem to have nothing to boast the percentage in their favor, but through being four girls with their dresses and the drop, may make the small time if not asking too much. Useless for anything else.

*Sime.*

#### TYRELL and MACK.

**Dances and Song.**  
 9 Mins.; Three.  
 5th Ave.

Two boys who dance, first having an introductory song. They seem like brand new comers to the variety stage, with the only recommendation for the turn in Russian stepping one of the youths is doing. That dance would be of more value to him in another formation. The present combination cannot forge ahead. They opened the 5th Ave. show the first half, taking "three," probably given that much of the stage through being the first turn. They could appear in "one."

If the Russian dancer will stop looking at the audience and smiling at the gallery each time he does a new step, to him, it will aid his work. The singing means nothing.

*Sime.*

#### GREEN and BURNETT.

**Songs, Talk and Dancing.**  
 18 Mins.; One. (Special Drop).  
 Columbia (Sept. 18).

Two colored men, both doing semi-straight comedy in talk, with one having a buck dance, later doing a "crap game" song, the best thing in the turn.

There is a little slapstick matter and the couple little progress. Now they are either for burlesque or small time.

*Sime.*

**ELEANOR PIERCE and CO. (2).**  
**Songs and Dances.**  
 16 Mins.; One and Full Stage. (Special).  
 23rd St.

Eleanor Pierce is assisted by two tall slender dancing chaps, one of whom flashes a fair singing voice. The two men start the act in "one."

line of verse that has some relation to taking a roll out of a dice box on a table. One wants the other to throw and vice-versa. It's not clear what the dice-throwing discussion is about.

The drop rises and Miss Pierce is discovered concealed behind the table. Vocal number by Miss Pierce, followed by double dance by Miss Pierce and one of the men. Dance by the other chap, featured with cartwheels and high kicking. Change of costume brings Miss Pierce back for single dance that contains some good kicking and ballet steps and finishing with a split. One of men sings a number about a girl of his dreams and Miss Pierce is shown in an aperture about 10 feet from stage. Lighting effects with this.

Egyptian dance by Miss Pierce next, very well done, and one of the best numbers in the act. The two men burlesque the Oriental dance, following. Song with dancing finish by trio for finale.

An improvement on Miss Pierce's former offerings, this one will serve its purpose as a small time flash.

*Bel.*

**JACK MARTIN and Co. (2)**  
**Songs and Dances.**  
 12 Mins.; Full Stage (Special Act).  
 Gracely Sq.

Jack Martin is a monopodic dancer, assisted by two girls, a blond pianist and a brunet singer, both also dancing.

The opening consists of an Irish number used by the brunet with the other girl accompanying on the piano. It gives the turn a good start leading up to the first dance by Martin and the pianist of the whirlwind variety and well executed.

Popular numbers are used by both girls individually, with a cakewalk by all three topping off the turn. An attractive setting is used with the act in its general makeup smacking with class.

A good flash offering that can top any small time bill and good for an early spot in some of the bigger houses.

**OSCAR NICASTRO and Co. (2).**  
**Cello, Piano and Songs.**  
 14 Mins.; One (Special).  
 23d St.

Oscar Nicastro, cellist, is assisted by an Indian woman vocalist and pianist. The pianist appears first announcing by way of a prolog that the Indian Princess "Incas" will sing. "Incas" steps forth from the folds of a special drop and sings a ballad, the white woman playing accompaniment on baby grand and Mr. Nicastro an obligato on cello.

"Incas" from appearances is a full-blooded Indian. She appears in native costume, and discloses a pleasing soprano, of good range and strength, singing her songs in perfect English. Two more numbers by the Princess, but without the cellist and a cello solo by Mr. Nicastro, the latter displaying a first hand knowledge of the instrument as regards technique. Pleasing small time turn, with whatever novelty might attain as value from the presence of the Indian songstress.

*Bel.*

#### "SINGER BY PROXY" (4).

**Songs and Talk.**  
 15 Mins.; One.  
 23rd St.

A male quartet masquerading under a trick title prompted by a novel twist in the makeup. Two men open with cross-fire talk. After a few minutes they announce it is necessary for an act to have some singing, but admit their inability to vocalize.

Singers are requested from the audience. Two male plants go upon the stage, disclosing pleasing tenor and bass voices. A screen is placed on the stage and the singers behind it with the two other men faking the singing in front.

The proxy idea in the title is worked out in this manner. Later all four join in the singing. The two plants have the voices with little gained when the four are singing.

A turn that should do for the pop houses but little more than that can be expected for it.

**LARRY REILLY and Co. (4).**  
**"The End of the Road" (Comedy Drama).**  
 17 Mins.; Full Stage (Special Set).  
 5th Ave.

"The End of the Road" by Walter Montague, is a new type of Irish playlet for Larry Reilly. Mr. Reilly heretofore has gone in for the rollicking singing Irish comedy, of the Irish boy returning to his Irish home.

Now Mr. Reilly is in the character of a priest, to whom comes the run-soaked pest of the village, asking the father to drive out of town an old woman. The pest gave as the reason she would bring trouble down upon the townspeople, as 20 years before in the same village she had killed a King's officer with a price set upon her head. The Crown has hunted her ever since. An Irish society cared for the woman during those years maintaining and hiding her.

To the priest's parish house comes the woman, an elderly dignified widow, played by Mary Hampton, not so many years ago a lead in Belasco companies. She seeks advice and counsel; tired of hiding and running from the police. The priest counsels she give herself up to the authorities, regardless, but the widow demurs, saying she killed the man who shot her son while he was in her arms, and that she did that after having seen her husband shot before her eyes. She had sought the graveyard of the town and found her husband's grave but could not locate her son. It was a faint gleam that perhaps her son had not died, for the Clan-Nagael had rushed her away on the instant of the shooting.

The priest insists that for penitence and peace she must give herself up—he commands it, when the pest reappears. Finding his remonstrance useless and the father adamant, the pest confesses he killed the officer, shooting at the same time from behind a bush as the woman did; he then exchanged guns and allowed the widow to bear the burden. That was why he wanted her out of the town, and the pest also informed the priest the woman before him was his mother.

At the opening, the playlet was enlightened by two girls who came to the priest to complain of the treatment by their drunken father, and also to inform the priest their father had funny ideas; he said he didn't believe the story of Jonah and the whale, to which the priest answered how could he disbelieve it unless he had been on the spot to see it had not happened. The early portion runs breezily all the way.

Miss Hampton, who is featured, as might have been suspected, gave a masterly mother in the miniature reading of a tabloid, making it impressive every second, in looks and in lines. Mr. Reilly accordingly was called upon to keep step, in acting, and he finely did that in the reverend cloth he wore. The other three principals balanced.

"The End of the Road" has appeal and sentiment, not alone to the Irish. It is human. It has emotion and it stirs the emotions. There's a place for it in vaudeville.

*Sime.*

**MURRAY and IRWIN.**  
**Songs, Dances and Whistling.**  
 12 Mins.; One.  
 American Roof (Sept. 18).

Two young men wearing Eton jackets in the English schoolboy style. Open with a ballad which runs into whistling. One of them changes to ragged jacket, turned-up coat collar and cloth cap to do dope fiend in Chinatown song. Song and character (with usual wild "dope" talk about Rockefeller and millions) mean nothing.

Second boy returns in Eton togs to do bird imitations to the air of "Firefly" from the old "Nordland" score. Interesting performance. Both join in the final warbling and for a finish do a nondescript dance, part Russian steps and part buck and wing. Opened on the Roof. Worth No. 2 or better on the small time.

*Rush.*

#### SMITH and NEIMAN.

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

Two men in evening dress, one doing a light souse with his partner the straight. The turn is started with cross-fire talk, followed by a production number by the comedian. In this he displays a pleasing voice that proves one of the best assets.

More chatter, a ballad by the straight and a double "dunes" number with an old-time melody idea round out the routine.

This combination should develop into a good next to closing act for the three-act bills. In this position of the Roof they secured adequate returns.

**RILLA WILLARD and Co. (3).**  
**"The Decision" (Comedy).**  
 13 Mins.; Full Stage.  
 American Roof.

Rilla Willard is a name new to vaudeville, the young woman bearing it undoubtedly being from the legit or stock. For vaudeville she has selected a four-people sketch which contains a direct appeal to the average neighborhood audience.

The scene is laid in the living room of a home. The mother (Miss Willard), is doing the spring house cleaning. Husband enters, complains because dinner is not ready. Son arrives and complains because the house is not in condition for a party he had planned for the evening. Daughter continues the abuse upon returning from a matinee. The mother decides to strike and walks out, leaving the family to get dinner and tidy up the house. She returns shortly in an attractive frock and informs them that she will accept the position of cook which she knows is open. A month's salary is demanded in advance and delivered. With the position secured she makes known the duties for each of the members of the family. This settled they ask her to get supper which brings forth the retort that Wednesday is her day off and she walks out bringing it to a good comedy finish.

Miss Willard is a clever reader, her work standing out above her supporting players. The remainder of the cast is sufficiently strong to hold the act up in the better three-act houses. The Roof audience took to this sketch which is worthy of a full season's work.

#### STAN STANLEY and Co. (3).

**"Audience Comedy Act."**  
 16 Mins.; One.  
 Colonial.

Stan Stanley, assisted by Billy Dodge and Betty Maurice, have a new opening and finish for their standard "audience" turn which Stanley has developed from his former trampoline acrobatic act.

Dodge appears in "one" and informs the house in a speech he is a federal officer, that his men will pass down the aisles and search suspects for liquor.

Stanley rises from his "planted" seat and starts to exit, tucking a paper bundle under his coat. A stout man follows him back to his seat and takes possession of the bottle. The crossfire between Stanley from the audience and Dodge on the stage follows the former lines, until Miss Maurice in a fetching short-skirted costume injects herself into the proceedings for the "dollar a kiss" bit.

The new finish is Miss Maurice starting a "suffrage speech" and Stanley making another exit, when she asks all those unfavorable to women voting to rise. He halts long enough to crossfire with her, cueing her for the feed-to the tag line, a comedy one.

Mr. Stanley has improved the turn with the opening but the new finish seems nothing. The act finishes itself anyway, for the audience anticipates the finale when the other members leave the stage.

In the next to closing spot following a strong comedy bit, the Stanley act took down one of the laughing hits of the show.

*Con.*

#### PIANTADOSI and ABBOTT.

**Songs and Piano.**  
 18 Mins.; One.  
 23rd St.

Al Piantadosi, the composer, formerly did an act with Bert Walton. His present partner is Abbott (Abbott and White). A straight singing and piano turn with comedy talk injected.

Abbott handles the number with Piantadosi remaining at the piano.

The singer displays considerable magnetism with appearance and personality largely in his favor. The routine is mainly Piantadosi numbers with several of the old ones revived for one of the best moments.

The ballad which carries a large portion of the Lord's Prayer in its lyric, used for an encore, is out of place in vaudeville. It has a certain appeal but not on the stage.

A good two-man team that can fit in the better bills.

#### FLORENCE BRADY.

**Songs.**  
 9 Mins.; One.  
 5th Ave.

A young girl without experience attempting to sing pop songs and ballads. An untrained voice with bare knowledge of delivery, doing a little with pop stuff though, may fit Miss Brady for the small time, or burlesque. If after a while she is there it will come out.

*Sime.*

**BOB NELSON.**  
**Songs.**  
 19 Mins.; One.  
 5th Ave.

A dimple or two and a smile, with much personality, would make Bob Nelson a favorite in any house of this class. That, together with his selection of pop songs. He has a catchy singing voice that he doesn't try to manipulate. He mentioned a song of his own, singing it, also claiming a "mammy" number he sung was the best "mammy" song ever written. That may be his own opinion.

Mr. Nelson has a habit of saying "success" during the act and kidded back some people down front who laughed heartily, asking them to come again. In making a speech at the finish, Mr. Nelson informed the audience he only comes into vaudeville for three or four weeks during the summer, having been with productions and at the Winter Garden; that this is his last week and next week he goes with Mr. Dillingham's "Good Morning, Dearie." However, Mr. Nelson added, he liked "this little theatre of yours" and hoped that he might visit it again.

Two or three acts following Nelson commented on Nelson's speech by saying either that they didn't know where they were going next week or something else. Harry Adler (Adler and Dunbar) travestied the speech by stating to the audience he had played the 5th Ave. before, expected to play it again and was under contract to neither Mr. Dillingham nor Mr. Shubert, remarking he mentioned that for the managers' benefit as he didn't expect to go with them. The audience of course didn't get the inside stuff of the follow ups.

*Sime.*

#### CLIFFORD and O'CONNOR

**Talk, Songs, Dance, Piano.**  
 15 Mins.; One.  
 Harlem O. H.

Two clever people who have appearance, voices and entertaining ability above the average, but are handicapped with the present frame-up.

The girl, a pretty, shapely blonde, has two ravishing black changes of wardrobe. In addition she possesses a voice of unusual calibre and is a clever pianist. O'Connor is a clean cut juvenile light comedian who can sing and dance tip top. In these specialties they register solidly but the dialog and crossfire between the specialties should be pared down or replaced. The girl will develop into an excellent straight with work. At present she is too intense, straining for contrast and overplaying. The girl does a piano and whistling solo and carries a cork popping obligato to O'Connor's vocal efforts in the closing song double.

The turn holds enough entertainment now for the big time bills and should develop into a standard two-day feature. An eccentric dance by O'Connor with Miss Clifford accompanying on the piano was an added high light.

*Con.*

#### REILLY, ROY and BURKE.

**Songs and Dances.**  
 16 Mins.; One.  
 Columbia (Sept. 18).

Two young boys and a girl. Enter boy and girl who start to sing, when young man rushes on stage with revolver in hand, shouting he was a member of their old act and they must do it. Two start to sing "Shade of Apple Tree" when young man steps in, stops them and they appear to be commencing with their regular turn. One of the boys does a dame in dress and a "Frenchy" song dance but it means nothing for comedy.

The revolver-holding boy handles himself like a novice, the girl but little better, while the other boy acts as though he may have had some experience in a singing way, but the total is very light and the three-act as now formed and playing is for the smaller time.

*Sime.*

#### HALSEY MOHR and CHARLOTTE VERMONT.

**Songs and Piano.**  
 14 Mins.; One.  
 Broadway.

Charlotte Vermont is the latest partner Halsey Mohr has annexed. She is a good-looking blonde girl with a corking soprano voice which she utilizes most in classical and semi-classical numbers.

Mr. Mohr takes care of the piano-playing and a couple of topical numbers. His "Tough To Be a Fat Man" is a riot at this particular time, due more or less to fat man notoriety in the daily press.

The turn is a pleasing little effort, placed about right in the deuce spot on the better bills.

*Fred.*

## PALACE

Ten acts at the Palace this week, with a show that ran for three and a quarter hours, pleased generally, but could have been much more entertaining had it held less talk and more dancing. There were three comedy skits wholly devoted to dialog among the 10 acts, Solly Ward and Co. with "Babies" running 20 minutes Monday night, Franklyn Ardell in "King Solomon, Jr." consuming 32 minutes, and "A Dress Rehearsal" going for 17. The first two skits were third and closing the first half, and the "Dress Rehearsal" second after intermission.

Another feature of the show that made for sameness was the presence of three single women, quite a lot of feminine singles for one show. These included Patricia, Daphne Pollard, held over for the second week, and Yvette Rugel. All three landed, Patricia taking the honors of the trio as well as those of the show. Patricia was fourth, Miss Pollard opened the intermission, and Miss Rugel was third after intermission. Patricia did six songs and unrehearsed her familiar violin specialty, everything she did bringing substantial appreciation. At the finish the applause was insistent enough for a speech, and Patricia didn't jockey, either.

Gallagher and Shean, next to closing, were doubling from the Colonial. The "Mr. Gallagher and Mr. Shean" song started them off with a roar and sent them off the same way. As the team were about to go into their finale, someone in the orchestra that sounded like a "plant" loudly called for more of the Mr. Gallagher and Mr. Shean verses. In reply to a query from Gallagher, Shean said he had one more verse. Then the team went ahead and did five more. It's a great topical that "Mr." double, one of those things that only happens once in 20 years. And how they do it, making it an act in itself.

Miss Pollard's number with the cockney copper, the Cleopatra travesty and her opening "Nancy" song, stamp her as a character comedienne of the first water. There has been little of this type of entertainment over here for some years past, and Miss Pollard's characterizations make a welcome addition to American vaudeville. She was one of the hits of the show.

Miss Rugel's card received applause and she was accorded another reception on her entrance, with flowers at the finish. Depending on her voice alone, Miss Rugel includes no kind of applause numbers or anything that appeals to any particular nationality. Her repertoire runs from opera to rag. Nothing could be more embracing than that. The current Palace engagement was in the nature of an American reappearance for Miss Rugel, who was abroad all summer. The trip overseas finds her a bit plumper in appearance, but with a marked improvement in her vocal methods. Any time the Met is looking for a find for opera, they couldn't do better than look over this corking little American prima. She has everything.

Franklyn Ardell and company of six girls closed the first half with a comedy hurrah. "King Solomon's Wives" represents the modern idea of travesty perfectly. The note of fantasy is nicely maintained throughout, and the laughs are timed to a nicety. Ardell, one of the few light comedians who can handle dialog or situation that approaches the line without making it offensive simply, revels in the comedy "fat" apportioned to him in the skit. Ruth Warren, now playing the chorus girl wife, is immense. She never overdoes the part for a minute. The cast is an excellent one and the production handsomely staged.

Solly Ward and Marion Murray went over very well No. 3 in "Babies." The opening is a bit burlesque, but the company handles it expertly. Adolphus and Co. opened with singing, dancing and violin playing. Each of the specialties scored as well as could be expected with the house in process of filling up. Jack Hanley was second with a comedy juggling turn. Hanley was a bit out of form Monday night, making several misses in the early portion. The manipulation of the sticks, however, sent him over.

"A Dress Rehearsal," a George Choo production, runs to the old burlesque drama thing. It had to follow the other two talking skits, and while securing laughs got little at the finish. With the other two acts out, it might have been different.

Davis and Pelle closed with an athletic routine that stands with the best. The Palace was capacity Monday night, with a larger bunch of standees than in several weeks.

Bell.

The two George Choo companies of "The Dress Rehearsal" are playing this week. The original is at the Palace and Hamilton, New York (doubling), while the second company, organized for the Orpheum Circuit, is at Bayoune and New Brunswick, N. J. (split week).

Nat Sobel gave a show last night (Thursday) at Ward's Island, New York, for the inmates, with Joe Raymond in the audience.

## 44th ST.

The star entry of Shubert vaudeville—the first of the Broadway stable—got away to a brisk start on a fast track. Two turnaway houses marked Monday's opening. The prices were scaled up to 50 cents for the matinee and \$1 at night. This proved the surprise item. Frances White was added as an eleventh hour superheadline. Otherwise the bill ran as announced, with Clark and Arcaro the favorites.

At the night show there seemed an aroma reminiscent of the almost forgotten Hammerstein's. Perhaps it was only the wise crowd out to see a sensational Rialto experiment go up against fate. Anyway, the staid and hushed deportment about the boxes and the rear standees, which has come through late years to typify New York and other metropolitan big-time, was supplanted by a bustling, chatting, animated overflow of railbirds and clockers who spoke in the diction of the sophisticated and in the patois of the profane.

Arthur Klein, Jennie Jacobs, Max Hart, E. L. Bloom, and others, whose presence was familiar about the judges' stand and in the whispering nooks of the vaudeville high spots were there, smiling, commenting, fanning. It did not quite seem like a new vaudeville world; it was more like an anachronism of several years, and one wondered where these and other notables of the game had been secluded.

Monday evening Olga Petrova was introduced after the No. 2 act had finished, and the headlines of several seasons made a frank speech of encouragement and welcome to the vaudeville invader, saying she desired to greet opposition in her favorite branch of the theatre, and that she felt able in predicting for the powerful Shuberts a limitless success in what she declared an intrepid undertaking and what she held up as almost an altruistic enterprise.

Otherwise the first night show was remarkably eventless. It went at its vaudeville business largely as though it were used to it. The show ran long, ringing down at about 11:30, which is not extraordinary in this sector. The addition of Miss White lengthened it only nine minutes.

The plan of operation is orthodox. Five acts before intermission, a news reel (Universal), and six acts in the second half, the sixth being the extra one for the opening week. The orchestra of 14, led by Frederick Daab, proved of uniformly admirable merit. There was no confusion in running the house or the stage. Everything moved like clockwork. With the technical and professional fluency.

Belle Storey (New Acts) was originally selected to top the bill and show. Reappearing after many years, during which she ascended from obscurity to fame, she held up stoutly and was riotously acclaimed. Bert Clark and Flavia Arcaro, just back from the other side, slid over the comedy smash, Clark working somewhat more wickedly than he had ventured under other vaudeville auspices of late. Barr Twins opened the second half and went well except that they were slow in their many changes, leaving Buddie Cooper at the piano to hold the house too often too long.

Frances White (New Acts) worked briefly and nonchalantly, though she made an enthusiastic bit of a speech on behalf of the cause. She was not on the announcement board, working with Clark and Arcaro carded, and this led to a delay in working up her audience and killed her upstairs reception. Regal and Moore walloped in a wow with their smooth lokum, their marvelous genuineness and burlesque tumbling and balancing, and went to a riot with their feet to hands and feet to feet somersaults to finish.

Donald Sisters opened, not seen by this reviewer. Harper and Blanks, in Chinese songs and dances, took strong applause on their last finale. Jack Conway and Co., a low comedy stow tad skit that redolored the burlesque style of fullstage bits, got started slowly and found laughs only after Conway began to flop about as a limp drunk.

George Price departed but little from his old turn, doing almost all imitations, ending with several smart and punchy parodies on popular recitations. He hit as hard as he usually has. Nonette, looking charming, keyed up and ringing in her every showmanly trick in exploiting her voice, her violin and her physical lins, together with a charming girl at the piano (Lucille Jarrott) who helped much, closed the first section high-bang. Olympia Desvall and her highbrow dogs and horses shut the show with a flash and some thrills, holding in the house.

The bill was not sensational as a whole. It was durable vaudeville, however, registering like a mid-season offering of an established two-a-day institution.

Lait.

The Mercer car owned by Eddie Livingston, the agent, burned last week in White Plains, N. Y. It was covered by insurance.

The N. V. A. Clown Nights are to be resumed at the clubhouse Oct. 4, continuing regularly thereafter Tuesday nights.

## ORPHEUM, BROOKLYN

For the first time the Keith Orpheum, Brooklyn, is opposed by big time vaudeville, which started at the Shubert-Crescent, around the corner. Monday. It was claimed the Keith house held its usual patronage quota at the matinee, Monday night business was somewhat less than the day before. But it was noticed only the rear of the house which holds the cheapest seats (75 cents at night) held the empty spots. The first two-thirds of the orchestra floor looked capacity and that takes in the first 12 rows which are priced at \$1.50 for week day nights. Both theatres are even on the matinee scale, with 50 cents top.

The show figured about the Orpheum standard with no changes or additions in the way of strengthening. The bill held the customary nine acts, with the performance strength in the presence of sure fire laugh getters. A switch which sent the headlining Arnold Daly and William Norris playlet (New Acts) "The Van Dyke," from seventh up to closing intermission gave the show a more even comedy balance in the two sections.

Jim MacWilliams delivered the evening's smash on fourth. He got to his audience early and kept up his laugh producing consistently. MacWilliams was only one of four acts in the early part calling for a piano, which fact he called attention to. Although the instrument looked a fixture in the show up to then it faded to a detail so far as repetition goes. They literally howled at the tall entertainer's bits.

The other machine gun laugh act was Roger Imhoff, Marcelle Coreane and Co., with "The Pest House." The part of the deaf porter is played by Jerry H. Hersell, who is quite satisfactory. The house seemed to get ready to laugh after the "noted" "Tad" character was on for a few minutes. There may be a few new lines, one about not being used to sleeping on the floor unless visiting relations and another, "I'm too tired to stand up and afraid to sit down." One little bit has been taken from "Surgeon Louder." It is the hand slapping from the ear, but not as funny as in the former Imhoff act.

Venita Gould was given the next to closing spot following the Imhoff session which was moved into the Arnold Daly position after the matinee. Miss Gould returns to vaudeville with her act holding a number of new impersonations. She was an easy hit.

Miller and Mack opened intermission, the hoofing comics with their fast pace sending that part of the performance off to fine pace. Ray Raymond and the Melody Changers, which has three girl pianists who also have song numbers and a sister team in support, provided a rather extended No. 3. On appearance, Raymond looked better in a light summer suit than in his production appearance, in fact shaped up as a class juvenile. Raymond's best bits in the act were the prohibition number and a Mary bit which was nearly monologistic.

Pearson, Newport and Pearson landed, on second, with the eccentric dancing of the men starting something. Herbert and Dare, hand to hand workers, opened neatly, using khaki shirts and running pants, probably aimed to give them the appearance of athletes. Erford's Oddities closed, the bell ringing in the air the best portion of the routine. *Ibce.*

The Shuberts are trying to secure the Sheridan Square theatre, lately opened in Greenwich Village, to add to their vaudeville chain. Negotiations were on between them and Max Spiegel this week. The initial offer that was made by the Shuberts for the property was turned down by Spiegel and his associates.

Meyer North has started suit against Helen Vincent and Rose LeRoy, two chorus girls who jumped a vaudeville act to join a Shubert production. A. L. Berman has brought the suit. One of the girls is a member of the Chorus Equity and the organization has informed her the claim of the manager is a valid one and to pay it, further that they would not defend her when the action came to court in the event she did not abide by the Equity ruling.

The Ringling Brothers-Barnum and Bailey Circus closes for the season Oct. 18 at Richmond, Va. The show goes into winter quarters at Bridgeport as usual following the final date.

The Strand, Norwich, Conn., has been added to the Keith family department route sheets, playing four acts on a split-week basis, booked by Carlin & Hutchinson.

Martin Wagner and James R. Cowan will be back with the Lauder show and Willard D. Coxy in advance.

Samuel Schwartzberg, theatrical attorney, has removed his offices to the Times Bldg.

## SHUBERT-CRESCENT

Shubert vaudeville got its Brooklyn start Monday at the Shubert-Crescent, a house lately used by the Shuberts as a try-out production theatre after it had gone through many vicissitudes under other managements. It is located in the Fulton-Flatbush section, supposed to be Brooklyn's best, and is situated at the corner of Broadway and Orpheum, Loew's Metropolitan and Keeney's.

The Shubert people said they had a capacity house the opening matinee; others say they had a fair house. The Orpheum people claimed the average matinee crowd Monday, a statement not disputed. At night the Shubert-Crescent held a full orchestra, excepting the back three rows, which were sparsely filled; the balcony lacked somewhat of capacity, and the gallery (at 25 cents) held but three or four rows of patrons. The lower floor is scaled at \$1 top.

The lobby Monday night was a busy scene with a line to the box office, while a funny band was playing outside that seemed to presage full attendance all over. All the Brooklynites must decide upon the same moment to go to the theatre.

The opening Shubert-Crescent bill looked big on paper, with Lew Fields in the "Snap Shots" condensation (New Acts) the feature, but it failed to play that way. There were dents in the first and second part, with Duca-lion (New Acts), No. 4, giving the first section a very badly needed boost, while McConnell and Simpson in "At Home," their old vaudeville playlet, were the other real big hit of the program.

In the second part Fred Allen did the most in applause, but he didn't do overly well there, for he didn't fit, following Vinie Daly, who opened the last half and didn't fit at all. In fact, the Lew Fields act running 45 minutes or so might have been the entire second half with better results.

The program ran seven acts, besides the revue, and could have gotten away with five. The performance opened at 8:20 and ended at 11:15, giving an intermission, and the entire International News reel just after it.

The bump came with the first three acts, although the Belge Duo, a lift turn with two men and "dumb," did nicely enough in the opening spot. Armstrong and James, two men, blackface comedian and straight, with talk, let down the show in the No. 2 position and an act of a different style would have been better suited. Yvette, third, with a saxophone player and a pianist, meant but little, having little to mean anything, until they reached their encore, called a "A Backyard Romance," by far the best thing the dancing violinists indulged in. It sounds English. But Yvette should be credited with a discount for the spot.

The Shubert-Crescent audience, following the sight and entertainment of the Fields number, stronger on sight than entertainment as it was, and with the show ahead of it that contained plenty of laughs, at any rate, with the majority held by the McConnell-Simpson combination, must have voted the show was all right for \$1, which it was, but it was nothing more than that.

A mixed audience was there, looking more like a cut-rate crowd in a side street theatre off Broadway. But they seemed to know vaudeville. No "paper" was in evidence though such a large number came up to the gate with tickets in hand that it seemed improbable such a large advance sale could have been had for a first vaudeville performance in a new house. None of the held in the hand tickets, however, was punched.

Frank Girard is the Shubert-Crescent manager. He formerly managed the Orpheum, Brooklyn, and also later Keith's 81st Street. Borough President Edward Riegelman made a speech of greeting. Frank Fogarty may have been expected, but did not appear. Mr. Riegelman wished the Shuberts and Girard much success, apparently being more intent on wishing it to Girard than the Shuberts.

Time.

Bijou Fernandez, the former dramatic agent, returned from the Coast Monday in the capacity of special casting director for Goldwyn. Miss Fernandez intended to return to the stage upon her return east but secured the picture assignment prior to leaving California.

Charles P. Smith, formerly connected with the front of the house staff of the Palace, New York, has transferred to the Shuberts. He was at the 44th Street at the opening and will be at the Winter Garden from next week.

The Hippodrome, Pottsville, Pa., will discontinue vaudeville Sept. 30 for one month. Picture road shows will be played during October. The house will revert to vaudeville the first week in November.

Alan Makepeace, formerly at the Orpheum, Brooklyn, is now assistant manager at Keith's 81st St. Eddie Lewis still remains its manager.

## MARYLAND, BALTIMORE

Baltimore, Sept. 21.

Fred C. Schanberger, of the Maryland (playing Keith bills) chose to play it safe. Opposing the new Shubert enterprise at the Academy he booked in a clean cut specialty show costing probably considerably in excess of \$5,000 and a fine, show-stopping combination of opera, comedy, class, flash and novelty. The whole bill is made up of modern standard turns.

This is the sort of entertainment that has built up a loyal and profitable patronage of Maryland supporters and the house held to the established type of its offerings, although spreading itself on quality and keeping the quantity of nine acts at the old level. The house was practically a sell out downstairs Monday. Looked and acted like regulars.

The show is especially strong in comedy. It was good judgment that put the fat laughing number of Charles Withers and Co., "For Pity's Sake," on No. 3. Baltimore audiences are early comers and the crowd is seated and at attention for the overture. Withers and his co-workers were a solid shriek from start to finish. They smoothed the way for the others on a fast moving bill, notable for its entertainment average. Jed Dooley later was as effective in his milder way and in the second half Eddie Foy and the Seven Little Foy's did for that portion what "For Pity's Sake" did for the early division.

Three Lordons, combination casting and return act, are in the variety flavor. They have modified the comedy in accordance with the best modern practice and their straight feats are smoothly handled and spectacular. The soft pedal is on the knockabout, the only stuff of this kind being semi-trotting falls and turns on the trempolin. The loop-the-loop finish around the cradle makes an impressive finish and is an applause getter.

The original booking placed the Murray Girls No. 2, but one of the sisters suffered from a cold and they cancelled. Charles Forsyth Adams, "American baritone," came in as pinch hitter. Capital singer of the straight sort, with a touch of the unusual in a triple voice number for the finish. Scored substantially.

Short on comedy, women and "light" features so far, but the Withers act supplied the comedy essential at this point and filled in the next 25 minutes to the exclusion of any complaint. A first class example of typical vaudeville fun of the best kind and a tower of strength in any show.

Jed Dooley was as useful a number in a different comedy key. The Dooley act gets its effects from clever, intimate kidding with a neat and piquant flip to it. His "Co." is a tall, shapely girl and the aside stuff with her is witty and chucklesome. A highly diverting quarter of an hour.

Doris Humphrey's Dancers closed the first half. Coming after two laughing acts, its artistic frameup made for interesting variety. The five slim dancing girls in their classic draperies make a series of sightly pictures. The "Soaring" number is particularly graceful.

Rae Elinor Ball and Brother opened the second half, a tuneful straight musical interlude, with Miss Ball playing the violin and Brother the cello from the seat of the orchestra leader, turned to face the audience. The whistling music catches bit and their solos and duets are enjoyable.

Eddie and the Foy Family were the bill's applause wallow. They appeal to the regular fans who like their entertainers on a personal basis. It was conspicuously easy going for the comedian and his youngsters and they made good in the headline position a mile.

Ed Healy and Allan Cross held next-to-closing. Two personable young men singers, peddling ballads and jazz in a fine straight-away manner without any side issues. The house liked their singing and their methods.

Corradinis Animals made an average closer. The act has some bright material such as a rough riding monkey on a pony, but the routine needs knitting. There are intervals between tricks and some of them take too long. There were a lot of departures during the last turn which closed just at 5 o'clock.

Rush.

Vincent Lawrence, author of "The Ghost Between," has organized a new producing company to present his recently completed dramatic play, a title for which has not been selected.

W. W. Passpart, the European agent, will visit the states early in October. He has written to friends here notifying them of his visit.

S. Z. Poli sailed on the Aquitania last week. He will join his wife and daughter who are visiting in Italy. Poli will be gone about a month.

Tulsa Leason has returned to the agency field in New York. She is using her professional name, Tulsa Lee.



## ACADEMY, BALTIMORE

Baltimore, Sept. 21. The Academy opened Monday to two well filled houses. At night it was a sellout downstairs and the vacancies upstairs were few. In the city it was the view that the "bargain prices" had made the draw. The preliminary advertising campaign had stressed "sensible prices," meaning \$1 all over downstairs and \$1.50 Saturday night.

Monday night attendance at the Academy had the edge on the Maryland by a narrow margin. The Schenberger establishment was well filled but there were scattered empty seats in the last half dozen rows, while the Shuberts' Academy was capacity on the lower floor.

Baltimore is a market town. There are half a dozen public markets where everybody from millionaires in their cars to middleclass housewives on foot go for the household necessities. It is a town of shoppers for the lowest price and this circumstance doubtless had much to do with the big crowd at the Academy. The house is fixed in the residents' mind as a \$2 establishment and the offering of seats at half that price undoubtedly was a consideration.

There is another element in the psychology of the city. While everybody hunts bargains both in merchandise and entertainment, they have certain clearly drawn social caste distinctions and the Mary and is accepted as a resort of the fashionables and would-be fashionables, a social distinction that probably will work to the benefit of the Schenberger house as the rivalry continues. It is a question of the business factor called "good will." The Maryland has a certain prestige among the wealthier people and that will weigh with all classes.

Comparison of the two shows is scarcely possible. The Maryland has a vaudeville bill of the first order. The offering at the Academy could scarcely be called vaudeville at all while one set the standard by the old fashioned variety show of a generation ago—a prelude of specialties and then an after piece. No one can quarrel with the merit of the Academy show as an entertainment, but it is not modern vaudeville.

There are five acts—all of them "small time" items, most of which have played the Loew house (Hippodrome) in Baltimore—and then a condensed version of Jean Bedini's "Peek-a-Boo" arrangement, entitled "Chuckles of 1921" runs until about 11:20. As entertainment it is first class, but as noted above, it is not vaudeville. The Auditorium next door to the Academy is housing Pat Rooney in "Love Birds" this week and the Academy show, as to type, is more opposition to the Auditorium than it is to the Maryland around the corner. That is to say the show approaches more nearly the flavor of "Love Birds" at the Auditorium than it does the specialty show at the Maryland. The Shuberts also book the Auditorium and that fact will figure in the style of entertainment supplied to the Academy. If they continue to book in tabloid musical comedies it will probably pull away from the Auditorium. The Auditorium and the Maryland both belong to the Kernan Estate and are operated by the same interests, headed by Fred C. Schenberger.

The Academy bill opens with the Six Musical Spillers, colored jazz peddlers and part of the Bedini show. They made a fast start for the evening and have their appeal to the colored gallery. They make a bright number of small time calibre. Another item, a man and woman singing and dancing pair, were interpolated, but their identity did not figure in the announcement cards which were out of order anyway.

Griff, former talking juggler, now billed as "The Bubble King" and working with soap bubbles and a comedy mannikin done up as a doll, was one of the two or three acts not included in the Bedini show. He made a capital comedy interlude, making way for the White Way Trio, part of the "Chuckles" company. Mr. and Mrs. Melburne, comedy sketch "On the Sleeping Porch" closed intermission. The whole card to this point ran less than an hour and had small time flavor.

The second half started with a short film news reel and went into the "Chuckles act," somewhat switched about as to number and bits, but getting practically the whole show over with the same people as at the Columbia, including the chorus of 18 girls.

In the list are the County fair, with the lion bit; the fight club; "In Room 202," a laughing wallop and the finale in the big flash of "The Syncope Wedding."

With a 15-minute intermission the show ran from 8:30 to 11:20 with nearly all the laughs and entertainment in the hour and a half "Chuckles" offering. The audience was more than friendly and accepted the show in gala spirit.

Rush.

## MARRIAGES

Although their secret was kept as such for nearly a year, the news leaked out last week in San Francisco that Dolly Pressler, of Pressler and Earle, and Tom Kelly, of Kelly and Violette, were wedded some months ago at Long Beach, Calif. Kelly is east at present.

## KEITH'S, BOSTON

Boston, Sept. 21.

If the Keith people are making any effort to combat the entrance of the Shuberts into the vaudeville field it wasn't noticeable at the show at the local house Monday afternoon. As a matter of fact there are a couple of low spots on the bill that cause striking high spot.

Frital Scheff, the headliner of the eight act bill, did not go over big at all Monday matinee. She was on for 15 minutes and sang six songs, three of a semi-popular type, and wound up with an encore for which she sang, "Kiss Me Again." Without any great demand she took a second encore and sang the same selection, excusing herself to the audience by saying she had been ill for a couple of weeks and was just recovering. Some of the audience walked out on her, something very unusual with a headline act at this house. It is not to be wondered at that she was something of a flop, for up to a comparatively few weeks ago Miss Scheff was in the cast of "The O'Brien Girl," which ran all summer at the Tremont. She looks rather peaked and was careful to choose her songs so as to eliminate any great strain on her voice.

Those familiar with vaudeville and in a position to know something about it will wonder for all time how Mrs. E. Hathaway Turnbull was ever placed in a No. 4 position on a big time bill. She is billed as the "international humanitarian." Her act is simply a lecture about dumb animals, the part they played in the war, with a showing of pictures, taken abroad during the war period. The pictures are out of focus, or were Monday afternoon, her lecture is mediocre and the house treated it with coldness. What she showed and said has been shown and said thousands of times in magazines.

The Ford Sisters in No. 3 position were a real hit. They worked harder than anybody else on the bill, used full stage with a special set after their entrance in "one" and had their own "jazz" orchestra. During their costume changes the orchestra kept the interest. The windup was speedy and it got more than any that preceded or followed. It is easily the headline act of the bill, as far as merit goes.

Toney and Norman who followed Frital got over very well. The only criticism is that they may lack sufficient material to keep them from stalling occasionally. Toney's eccentric dancing is about nine-tenths of the act, although the repartee between the pair, what there is of it, is well worth listening to.

Segal and Irwin open the show with a conventional strong man act. For the greater part of it they are content with performing the customary feats of strength but close strong when one of them swings the other across his back and under him several times in a lightning finish.

Sharkey, Roth and Witt, with one at the piano, another doing a bit with a violin and all three singing well, followed. They have five songs and one of the trio does a little "nut" comedy stuff. They got away well but couldn't get over higher up on a good bill.

Bert Baker and his company are using the same one-act farce "Prevarication," that has been seen here before. It is good but much too long and as it is repetition to a great extent becomes exceedingly boring.

Billy Glason in his home town was no riot by any means. His songs are not so good and the best part of his act is the talk, written for him by Neal O'Hara, a humorous writer connected with one of Boston's newspapers, whose stuff is syndicated. Emmy Adelphi is credited on the programme with the songs.

Else and Paulsen, assisted by Henriette Wilson, close the show in an "ice" skating act. This is a lively act from the start and while it played to a slim house, because the show was late, it held the attention of those that remained. Libbey.

## ENGAGEMENTS

Louise Prussing, "Nec People."  
Franklyn Batie, "Bombo."  
Pauline Prussing, "Nice People."  
Marie Pettis, for "Main Street."  
Frank Lalor, for "Thi Phi."

Dora Ruby, dancer, Jolson show.

Franklin Batie, for Jolson show.  
Norval Keedwell, for "Main Street."

## BIRTHS

Mr. and Mrs. Fred Ahlert, son. The father is a songwriter and arranger connected with Waterson, Berlin & Snyder.

Mr. and Mrs. Eddie Cantor, at their home in the Bronx, New York, Sept. 16, daughter (their fourth child).

Son, Aug. 25, to Mr. and Mrs. Mitchell Greene. Mr. Greene is a vaudeville artist. The mother was formerly Blanche Meinsen.

## MAJESTIC, BOSTON

Boston, Sept. 21.

Weakness in the pit combined with a show that ran over 45 minutes too long nearly put a crimp in what would otherwise have been an excellent opening Monday for Shubert vaudeville in Boston. The trouble in the pit seemed to be mainly with the leader, as the 12 musicians were mostly oldtimers, and spent most of their time watching the director, who spent most of his time with his eyes on the score apparently studying cues rather than tempo, with the result he ran the two dancing acts ragged.

Miss Nana gave all her music cues and much of her tempo while dancing by finger snapping, and later in the bill Horlick, Pavlova's partner formerly, saved one number for the Sarampa Sisters by angrily beating time with one foot.

The lateness of the show at matinee and evening was extremely serious, as it resulted in a heavy walk-out on the "Florodora" tab with its 35 people. The show had to be built at the morning rehearsal. At the last minute Gracie and Eddie Parks were added for no apparent reason except to increase the number of acts.

It was a bill without a single "big name" as a drawing card. The size of the "Florodora" tab, with its huge cast and unwieldy set, was supposed to serve in lieu of a featured individual.

The bill was split by an intermission, something Boston has not seen in big time vaudeville for many years. It is doubtful whether Boston will take kindly to this type of show running for a few weeks, but the opening bill lent itself admirably to an intermission.

The house sold out early and filled up late, nearly half the capacity floor missing Togo, the Jap equilibrist and juggler, who opened in an act that should have been given a better chance, featuring as it does his slide from the balcony, the one real novelty on a bill that needed more variety.

Miss Nana and Alexis struck the first orchestra snag, the situation looking hopeless at several instances in their dancing numbers until Nana finally adopted the expedient of finger snapping to lift the director's head from his score. This took the edge off what would have otherwise been a very snappy number, although it is doubtful if this act, and Horlick with the Sarampa Sisters later on the bill, will be permanently kept on the same bill, owing to the sameness of their dancing.

The Parks could well have been omitted from the bill because of its length, but with the act at the theatre it had to be put in, and although working only nine minutes, it took much from the effectiveness of "Florodora" at the other end of the clock and added little to the variety.

Clayton and Lennie in their English top and straight act in "one" brought the first big applause of the bill, and they even succeeded in putting across "The Green Grass Grew All Around." A team that can put this over inoffensively deserves something better, even though they want to retain it, and a new number will probably be ordered before the bill travels very far over the Shubert route.

Emily Ann Wellman and Richard Gordon in "The Actor's Wife," a ten-flash novelty drama of the type that drives the house electrician to moonshine and breaks the back of a normal vaudeville crew of grips and clearers, was the real top of the bill as it held well through its fast moving scenes, all played in black, until the last scene, and was given the most cordial closing reception any playlet in vaudeville has received in Boston in many a month.

Intermission came at this point, followed by a showing of the news serial.

Marie Stoddard started the second half big, catching the house with her comedy stuff. Every one of her impersonations of types of stage people went over well and she held her audience throughout.

Horlick and the Sarampa Sisters in a straight Russian dancing number, admirably done, were in the next position. Even though much of their work was similar to that done by Miss Nana in the first half it was done so well that the house liked it. It was impossible for the act to do itself justice, backing against the trouble in the orchestra, but Horlick and his two partners took their trials and tribulations much more patiently and good naturedly than the temperamental Nana, who made no attempt to conceal her wrath. Horlick's big stunt is an under and back handkerchief jump and this got the biggest individual hand of the show. The Sarampa Sisters are good looking, have personality and are good at individual dancing and as a team.

George M. Rosener in "The Anthology of an Old Actor," is his old act which has played here before unchanged. It is running smoother than ever and if the show closed with this act and the "Florodora" tab had been left out the show would have been a very well balanced one and no loss from a walkout would have been suffered. The audience would have been satisfied and would have come again.

But instead the "Florodora" act, a

## EUCLID AVE., CLEVELAND

Cleveland, Sept. 21.

Misgivings, expectancy and curiosity were all materialized at the Opera House when Shubert vaudeville opened Monday. There have been those whose thoughts regarding the

show at the 12 musicians were mostly oldtimers, and spent most of their time watching the director, who spent most of his time with his eyes on the score apparently studying cues rather than tempo, with the result he ran the two dancing acts ragged. If the initial performance be taken as an index of what Shubert vaudeville means, then as far as Cleveland is concerned there is room for the newcomers.

There was a spirit of newness observable Monday; redecorations, some remodeling, floral offerings, new drops, everything spick and span, coupled with suspense regarding the new policy gave a strange feeling to the surroundings. This, however, soon wore off, and was replaced with complacency and comfort.

From the moment the orchestra struck up "The Star Spangled Banner" to the closing turn, there was a snap and speed to the bill that speaks for real progress. Not a second was lost motion, and to those responsible for this vim much credit is due.

Standing out ahead of all others, Jimmie Hussey and his "Century Revue" easily earned premier honors. This act was put over in splendid shape. Hussey was in prime form, and was one continuous laugh. Jimmie had excellent support from a host of willing and capable workers, and the tab ran with a smoothness that was creditable considering the newness of the turn and the expected drawbacks of an initial performance.

Joe Jackson, the funny tramp cyclist, was given a royal reception; he deserved it. Zeigler Sisters put on a classy dancing act, in which several beautiful costumes are displayed. Rath Brothers exhibited an ease and grace to their gymnastic specialty that brought high favor. Rome and Cullen in their comedy and eccentric dancing, pleased. Buddy Doyle in blackface warbled several songs and gave imitations. Dave Vine and Luella Temple gave a nonsensical skit, and as an opener Jolly Johnny Jones pulled off some good wire-walking stunts.

A news weekly and Bud Fisher comedy were thrown on the screen; the Max Faetkenhauer orchestra was a feature, and the innovation of an intermission worked successfully.

Roy.

## ILL AND INJURED

Anna Stoddard (Pepper and Stoddard) is at the Deaconess Hospital, Buffalo, N. Y., recovering from an operation.

Mme. Olga Petrova, three broken ribs, in a collision between her motor car and a trolley at 59th street Plaza, Sept. 8th. She is recovering.

General Pisano is suffering from a swollen vein, confining him to his home and is under treatment by Dr. Jesse Heiman of 378 West End avenue, New York. Other professionals Dr. Heiman has treated recently have been Henry Bannister, for appendicitis, who recovered and has joined a Dillingham show; Mary Kelly (Swift and Kelly) curing Miss Kelly through an operation, of quinsy and sore throat, and Miss Sader of pneumonia.

Dr. Harry Ferns was struck by a sightseeing bus Wednesday night, Sept. 14, as he was crossing 45th street between Broadway and 7th avenue. Ferns was carried into his own offices where Dr. Rosenstein attended him. He has started a suit for personal damages.

## IN AND OUT

Dale and Burch could not open at Keith's, Washington, Monday, through illness.

The Brooks Theatrical Costumers has engaged Miss B. K. Heller to take charge of their women's department. Miss Heller was formerly with Schneider-Anderson.

A road company is being organized for a tour in "Just Suppose," the former Patricia Collinge starring vehicle. A route through Canada is being laid out.

R. C. Jones has been transferred as manager of the Miles, Cleveland, to the Orpheum, Detroit.

Magee and Anita have returned from Europe.

condensed version of the Century theatre revival was put on at 10:30 and ran for 45 minutes. It took a terrible flop and hardly got a hand. In the first five minutes at least 300 persons must have walked out on this act. It has no outstanding virtue and is too big and too long for a vaudeville act.

Libbey.

## KEITH'S, CLEVELAND

Cleveland, Sept. 21.

In celebration of its 38th anniversary Keith's bill this week is an aggregation of headliners and near headliners. Rae Samuels, Elizabeth Brice, and Allan Rogers are all top-notchers; still there are sandwiched between these several offerings that are marked high grade.

The most pretentious number is a message in four beautiful settings entitled "Love Letters," offering the star an excellent opportunity to display her versatility. She is ably supported by Gattison Jones, whose nimble dancing helped considerably.

Rae Samuels had a rousing reception after two years' absence; her work is better than ever, and as she was in brilliant form, it was a hard struggle to separate herself from her admirers at this house. Henry Burns and Steve Freda are the best "wop" turn seen here in a long time. Their balloon item is a scream, while the musical numbers are worth while. Jack McAllan and May Carson combine trick roller skating with some comedy under the caption "Whoa! Sarah!" McAllan's shate dancing did big and his gawky humor savored of the land of the heather. The offering of Allan Rogers and Leonard Allan was par excellence. The settings for their numbers were tasty and effective, and their vocalization of solos and duets charmed to a high degree.

Harry Delf was some time in getting to his audience, but once secured he held them tight. Delf is an artist to his finger tips.

Willie Solar gave several eccentric songs and can dance too, while the Manako Trio opened the bill with some Japanese tricks which did not go unappreciated.

Roy.

## JUDGMENTS

The following is a list of judgments filed in the County Clerk's office. First name is that of judgment debtor with name of creditor and amount following:

Preston Gibson; Iver-Johnson Sporting Goods Co.; \$450.05.  
Lew Leslie; F. E. Goldsmith; \$113.12.

Chas. Diefenthaler and Crescent Talking Machine Co.; State Dis. Co.; \$2,743.85.

Morris Green and Hyman Levy; N. Y. Fur Auction Sales Corp.; \$2,247.77.  
Pierre Tartow; Marcel-Massot Corp.; \$36.05.

Jos. M. Berk; L. R. Hanover; \$50.70.

Ziegfeld Cinema Corp.; Albert & Sons, Inc.; \$754.45.

Abel Cary Thomas; 440 West End Ave., Inc.; \$354.00.

Frank Fay; K. Kendall; \$620.70.  
Same; E. S. Foreman; \$300.14.

Thomas J. Geraghty; Max Marx, Inc.; \$208.80.

John D. Williams, W. E. Hogan; \$409.41.

Talking Motion Pictures, Inc.; People, Inc.; \$25.

Hungarian Operatic & Theat. Ass'n, Inc.; City of N. Y.; \$340.18.

Horstion D. Wakefield and Walter H. Nevins; N. Y. Edison Co.; \$12.03.

Reonet Zion et al.; G. C. Autler; \$54.002.

Model Music Co., Inc.; Imported Mose Sales Corp.; \$97.00.

Milton Theatre Corp.; N. Y. Edison Co.; \$108.80.

Reelcraft Pictures Corp.; B. Berk et al.; \$2,310.03.

Irving Miller; Independent Poster Agency, Inc.; \$188.02.

## Attachment

United Theatre Equip. Corp.; Nicholas Power Co.; \$31,131.13.

## Bankruptcy Petitions

Mutual Amusement Co., Inc.; 143rd street and Harlem River. Lewis H. Saper, receiver.

Film Art Labs, Inc., of 69 West 90th street; liabilities, \$22,543 assets, \$3,133.

## Satisfied Judgments

Reelcraft Pictures Corp.; B. Berk et al.; \$2,310.03; Sept. 9, 1921.

The following judgments have been filed in the Supreme Court. First name is that of debtor with creditor and amount following:

William L. Gibson; Max Marx, Inc.; \$361.20.

Carlisle Blackwell; Finchley, Inc.; \$175.08.

American Cinema Corp.; H. Naftal; \$232.64.

Same; Ritchey Litho. Corp.; \$9.204.16.

Irwin Rosen; Bachrach, Froelich & Bachrach; \$264.93.

Arthur Lyons; S. A. Morris; \$73.52.

Warner Oland; Lewis Pub. Co.; \$119.70.

Anglo Photo Studios Inc.; City of N. Y.; \$29.65.

Adrian Johnson Photoplay System, Inc.; W. E. Rudge; \$515.20.

C. B. Price Co., Inc.; Ritchey Litho. Corp.; \$2,791.46.

Edward V. Lawlor; Clemens the Tailor, Inc.; \$86.09.

Eagle Feature Film Co., Inc.; City of N. Y.; \$191.67.

General Film Publicity & Sale Co.; Same; \$29.65.

George Le Mare (Broadway Brevities); Inc. Co. of North America; \$255.34.

Emma Swift Hammerstein; A. Hammerstein; costs, \$13.70.

Oscar Hammerstein Inc.; A. Hammerstein; costs, \$13.70.





**E. REMMENDINGER, Inc.**  
JEWELRY  
DIAMONDS REMOUNTING  
REMODELING  
121 John St. New York City

**ORPHEUM CIRCUIT**

**CHICAGO**  
A & P Steadman  
Oscar Greene  
Nat Nazario Co  
Cliff Nazario Co  
Willard Clark Co  
Kellam & O'Dare  
H. J. Steadman  
Frieda Frigand  
Tom Patricia  
Rogers & Allen  
Nash & O'Donnell  
Chas Howard Co  
Winton Bros  
Blagrove & Spier  
Ben Beyer  
State Lake  
"On Fifth Ave"  
Vaughn Comfort C  
Melville & Rule  
"Fall of Eve"  
Furman & Nash  
Bert Melrose  
Barry & Whittledge  
DENVER  
Hippodrome  
Dressed & Gardner  
Flanagan & Mor-  
rison  
Frawley & Louise  
David Dapirnet  
Carson & Willard

**NEW ORLEANS**  
Orpheum  
Mary Holland Co  
Davy Harris Co  
Muller & Stanley  
L. P. Murdock  
Ramo  
OAKLAND, CAL.  
Dickinson & Dea-  
son  
Wilbur Mack Co  
Watts & Hawley  
Henry & Moore  
York & King  
Clifford Wayne Co  
Tatle  
Kittyette  
Riggs & Wittche  
OMAHA  
Orpheum  
Norton & Nichols  
Lyons & Tosco  
Jack Ingels  
Kitty Doner Co  
Samsted & Marlon  
Kramer & Boyle  
Nihil  
PORTLAND, ORE  
Orpheum  
Carlye Blackwell C

If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

Lamya 4  
DES MOINES  
Orpheum  
Sultan  
Stone & Hayes  
Mary Haynes  
Santos & Hayes M  
Booth & Nina  
Hugh Johnson  
PULTELL  
Orpheum  
Nichol Bros  
Folia Girls  
Anderson & Graves  
Clifford & Johnson  
Corlaine Tilton Rev  
Bob Hall  
Anderson & Yvel  
EDMONTON, CAN  
Pantages  
(26-28)  
(Same bill plays  
Calgary 29-31)  
Van  
Margaret Ford  
Swift & Kelly  
Dooley & Storey  
Pearl Regay Co  
Jack Rose  
Gastler's Toy Shop  
KANSAS CITY  
Orpheum  
Cavano Duo  
Hugh Johnson  
Wanser & Palmer  
Thos A Wise Co  
Bronson & Baldwin  
Sidney Grant  
Vadie & Gyl  
Lady Teen Mel  
LINCOLN, NEB  
Orpheum  
Ona Munson Co  
Jean Adair Co  
Joe Barrios  
Butler & Parker  
Gordon & Rica  
Mantell Co  
Kilner & Reaney  
LOS ANGELES  
Orpheum  
Marion Morgan Co  
Nanon Welsh Co  
Harry Castell Co  
Crammins & Gore  
Sarah Padden Co  
Mehlinger & Meyer  
Frank Patton  
Edith Clifford  
MEMPHIS  
Orpheum  
Krantz & White  
The Hoselias  
Moody & Duncan  
Freak Eggert & F  
Rose Ellis & Rose  
MILWAUKEE  
Majestic  
Blomson Seely Co  
Laura Pierpont Co

McKay & Ardine  
Bennett Sla  
Ned Ail  
Quixey 4  
Juggling Nelsons  
Carlton & Ballew  
ST. LOUIS  
Orpheum  
Clark & Bergman  
Beth Berl Co  
Morris & Campbell  
Frank De Voe Co  
Dooley & Sales  
Clayton White Co  
Wilfred Du Bois  
Rialto  
"Sunmerlime"  
Geo A Moore  
Fern & Maree  
Swan & Swan  
Bally Hoo 3  
ST. PAUL  
Orpheum  
Geo Yochan  
Chas Harrison  
Matthews & Ayres  
Dickinson & Dea'n  
Ed Janis Rev  
Williams & Wolfus  
The Rios  
SALT LAKE  
Orpheum  
Wm H Crane Co  
Seaman Danno & S  
Ford & Cunningham  
Frank Walker  
Clairmont Bros  
Velma Thelma  
Bekel Dancers  
SAN FRANCISCO  
Orpheum  
(Sunday opening)  
Sammy Lee Co  
Wm Halligan Co  
The Sharrocks  
Gastler's Becks's  
Greene & W  
Millard & Marlin  
Bushman & Bayne  
Grant & Wallace  
SEATTLE  
Orpheum  
The Casino  
Allen Stanley  
Adler & Rose  
Bowers Wall's Co  
Hughes Musical 2  
Wallace Galvin  
Wood & Wyde  
SIOUX CITY, S D  
Orpheum  
Frank Brown  
Brown & O'Donnell  
Guy Edwards Rev  
Joe Bennett

**YORK and KING**  
Present "THE OLD FAMILY TINTYPE"  
This Week (Sept. 18) Orpheum, San  
Francisco  
Personal Direction LEE STEWART

**VANCOUVER, B C**  
Orpheum  
Helen Keller  
G & M Le Fevre  
Mel Klee  
The Grills  
Margoria Barrac's  
Bob La Salle  
HARRY ROGERS  
Winnipeg  
Orpheum  
Schlicht's Mann's  
Adams & Griffith  
Indoor Sports  
Grace Nelson  
Moran & Mack  
Dance Fantasies  
Moll Bros  
NEW YORK  
Winter Garden  
Nora Bayes  
Hal Ford & Gits  
Rice  
Avon Comedy 4  
Tedo  
De Calion  
Moran & Wiser  
Kajiyam & Blanks  
Olympia Deavall C  
44th St  
"Low Fields Co  
Vie Daily  
McConnell & Simp-  
son  
Yvette  
Ryan & Lee  
Fred Allen  
Will Oakland  
Armstrong &  
James  
Belke Duo

**BROOKLYN**  
Shubert-Orchestra  
Horlick & Sampa  
Sl  
O Rosener  
Marie Stoddard  
G & E Parks  
Emily Ann Well-  
man Co  
Nana  
Sensational Togo  
Clayton & Lennie  
Academy, Balti-  
more  
Monroe Fischer Co  
"Edgar A. Ely  
Billy McDermott  
Thea  
Al Sexton & Sia  
Nip & Fletcher  
Sailor Rolly  
J & K DeMaco  
Majestic, Boston  
Nonette

**MAY and HILL**  
Direction: JACK LEWIS-KEITH  
HORWITZ-KRAUS-LOEW.

Belle Story  
George Price  
Clark & Arcaro  
Regal & Moore  
Jack Conway Co  
Donald Sla  
Olympia Deavall  
Apollo, Chicago  
"Donald Brian Co  
Oiga Mishka  
Bert Hanlon  
Vardon & Perry  
Holt & Rosedale  
Wilson & Larson  
Aeco Bros  
Brendel & Burt  
(One to fill)  
L. P. Murdock  
Ramo  
OAKLAND, CAL.  
Dickinson & Dea-  
son  
Wilbur Mack Co  
Watts & Hawley  
Henry & Moore  
York & King  
Clifford Wayne Co  
Tatle  
Kittyette  
Riggs & Wittche  
OMAHA  
Orpheum  
Norton & Nichols  
Lyons & Tosco  
Jack Ingels  
Kitty Doner Co  
Samsted & Marlon  
Kramer & Boyle  
Nihil  
PORTLAND, ORE  
Orpheum  
Carlye Blackwell C

**LOEW**  
NEW YORK CITY  
State  
Ildy & Tio  
Gladys Kelton  
Brennan & Wynne  
Mallon & Case  
Kallaluh's Co  
Smith & Neman  
Dance Creations  
Kitty Doner Co  
Burrell Bros  
Harry Bentel  
(C & T Harvey  
Grace Cameron Co  
Euzinn Around  
Thos P Dunn  
American  
Wright & Gaynor  
J & M Ross  
Jimmy Dunn  
Gaylord & Langton  
Meyrow 818  
Mack & Maybelle  
Dobbs & Watkins  
Delton & Delton  
Gladys Kelon  
Lillian Ryan Co  
Morris & Towne  
Dance Original  
Gene & Minette  
Foster & Ray  
Foley Q O'Neill  
Lockhardt & Lad  
Victoria  
Brown's Dogs  
Fields & Fink  
LaFollette Co  
Seaman Danno & S  
Ford & Cunningham  
Frank Walker  
Clairmont Bros  
Velma Thelma  
Bekel Dancers  
Lincoln Sq  
Lockhardt & Lad  
Harry Bentel  
Foley & Kelly  
Weber & Elliott  
2d half  
Cosier & Beasley  
Johnny Dove  
Princess Moy Co  
Hall & W  
Greely Sq  
West & Van Sien  
Lillian Ryan Co  
Wm Morris Co  
Hall & W  
Prevost & Goelet  
2d half  
Alvin & Kenny  
Melroy Sla  
Al Lester Co  
Dobbs & Watkins  
Fred Laine Co  
Delaney 818  
D & B Wilson  
H & L Stevens  
Joseph Totten Co  
Guy Bartlett J  
Tallman Revue  
2d half  
Delton & Delton  
Gaynell & Mack  
Wm Morris Co  
Rule & O'Brien  
Nora June Co  
National  
Ergel & Herman  
Al Carpe  
Martin & Courtney  
Rule & O'Brien  
Fred La Reine Co  
2d half  
H & L Stevens  
Brennan & Wynne  
LaFollette Co  
Arthur Deaton  
D & B Wilson  
Orpheum  
Rice & Elmer  
Challie & Lambert  
Polinez & Moy Co  
Monte & Lyons  
2d half  
Brown's Dogs  
Driscoll Long & H  
Rilla Willard Co  
Lambert & Fish  
Lambert  
Alvin & Kenny  
Gene & Minette  
Rilla Willard Co  
Arthur Deaton  
Graser & Lator  
2d half  
West & Van Sien  
J & M Ross  
Martin & Courtney  
Fields & Fink  
Prevost & Goelet  
2d half  
Ramos Sla  
Taylor & Francis  
Jack Martin 3  
(Two to fill)  
Martindale & Winchill  
Milo & Blum  
Collins & Dunbar  
Goforth & Brock-  
way  
Frank Bush  
"Girl In Basket"  
DAYTON  
Dayton  
The Haynoffs  
Jean & Shayne  
George Heather  
Pierre 3  
2d half  
Monte & Parti  
Delight & Marmon  
Gordon & Jolice

Jimmy Humsey Co  
Malto, Newark,  
N J  
Krenka Bros  
Harris & Wein  
Francis Renault  
"Girls"  
Libby & Sparrow  
Hernard & Townes  
Walter Brower  
Selma Braats  
Chestnut St, Phila-  
delphia  
"Marie Dressler Co  
Hetty King  
Luna Hoffman  
Klein Bros  
"In Argentina"  
Althoff Sla  
Los Argentines  
Lipinski's Dogs  
Shubert, Pittsburgh  
"Chuckles of 1921"  
Mel-Burnes  
White Way 3  
McCormick & Re-  
gay  
Pernale & Shelly  
Musical Spillers  
Ford & Truly  
Shubert-Belasco,  
Washington  
Everest's Monks  
"Harris & Santly  
Novelle Bros  
Harry Hines  
Leona LaMar  
Mast & Kraft  
Revue  
"Chas Richman Co  
Orth & Cody  
Tallman Rev  
Fulton  
Snell & Vernon  
Cumby & Brown  
Al Lester Co  
Driscoll Long & H  
2d half  
Al Carpe  
Joseph Totten Co  
McCormick &  
Winchill  
Grazer & Lawlor  
Palace  
George & Lily  
Garden  
Rucker & Winfred  
Bett's Sals  
(One to fill)  
Winchill  
Ramos Sla  
Adrian  
"Dance Creations  
(One to fill)  
Martindale & Winchill  
Young  
Debutante Rev  
Riley Feeley & R  
Wheeler 3  
(One to fill)  
Musical Jewellys  
Florence Ferry  
Taylor & Francis  
G & L Garden  
The McGardens  
Fox & Edwards  
Kallaluh's Co  
HOLSTON  
McMahon & Ade-  
laid  
Arthur Lloyd  
Murray & Lane  
Berry & Nickerson  
Aerial Mack  
Glenn & Richards  
Ross & Flynn  
Boothby & Ever-  
deen  
Kennedy & Martin  
Royal Harmony 5  
KANSAS CITY  
Grand  
Bird & Itanson  
DuTiel & Covey  
Gulliani 3  
Bayer & Fields  
2d half  
Gordon & Jolice  
Janet Adler Co  
OAKLAND  
State  
Hil Raymond  
G & K King  
Jimmy Rosen Co  
Granville & Fields  
"Mixtures"  
2d half  
V & M Crawford  
Curt Galloway  
Jean De Conde Co  
Moore & Shy  
LA TEMPLE CO  
OKLAHOMA CITY  
Liberty  
Sincclair & Grey  
Wheeler & Mack  
Lella Shaw Co  
Robinson McCabe 3  
Dancing Surprises  
2d half  
Geo Gifford  
Hilton Sla  
Rooft Garden 3  
Lubin & Lewis  
3 Baiters  
OTTAWA, CAN  
Majestic  
Willie Hall & Bro  
Karl Kerey  
Maxon & Morris

**BOB NELSON**  
A REAL BIG HIT, on No. 4 at  
Proctor's 5th Avenue (Sept. 19-21)  
Coliseum, New (Sept. 22-25)

F  
McConnell & Aus-  
tin  
2d half  
Montambo & Nap  
Wardell & LaCoste  
Kibel & Kane  
Jack Goldie  
HOBOKEN, N J  
Loew  
Kishi Bros  
Billy Barlow  
Dance Original  
McCormick &  
Winchill  
Tuner Bros  
Martha Russell Co  
Lew Cooper  
Wanda Seals  
(One to fill)  
HOLYOKE  
Loew  
Little Yoshi Co  
Gaynell & Mack  
Lambert & Fish  
Thos P Dunne  
Collins Dancers  
2d half  
Janet Adler Co  
OAKLAND  
State  
Hil Raymond  
G & K King  
Jimmy Rosen Co  
Granville & Fields  
"Mixtures"  
2d half  
V & M Crawford  
Curt Galloway  
Jean De Conde Co  
Moore & Shy  
LA TEMPLE CO  
OKLAHOMA CITY  
Liberty  
Sincclair & Grey  
Wheeler & Mack  
Lella Shaw Co  
Robinson McCabe 3  
Dancing Surprises  
2d half  
Geo Gifford  
Hilton Sla  
Rooft Garden 3  
Lubin & Lewis  
3 Baiters  
OTTAWA, CAN  
Majestic  
Willie Hall & Bro  
Karl Kerey  
Maxon & Morris

**Ask NAT PHILLIPS**  
Who is the BEST LAWYER in Chicago

Jack Martin 3  
(One to fill)  
ATLANTA  
Grand  
Kennedy & Nelson  
Cortez & Ryan  
Rawles & Von  
Kaufman  
Lane & Freeman  
Alexander Sparks Co  
2d half  
Margo 2  
Dugal & Leary  
Daphney Darwin Co  
Mills & Smith  
(One to fill)  
BALTIMORE  
Hippodrome  
Cortez & Ryan  
Rawles & Von  
Kaufman  
Lane & Freeman  
Alexander Sparks Co  
2d half  
Margo 2  
Dugal & Leary  
Daphney Darwin Co  
Mills & Smith  
(One to fill)  
BALTIMORE  
Hippodrome  
Cortez & Ryan  
Rawles & Von  
Kaufman  
Lane & Freeman  
Alexander Sparks Co  
2d half  
Margo 2  
Dugal & Leary  
Daphney Darwin Co  
Mills & Smith  
(One to fill)

**EDYTHE MAYE**

Featured in "Two Little Pals" as Juliet  
Week of (Sept. 26) Shea's, Toronto

Hart & Evans  
Jack Lyle  
Hammell's Misses  
Morrissey & Young  
Grace Lyster & Iro  
LONDON, CAN  
Loew  
The Fennards  
Johnson Bros & J  
May & Hill  
3 Kenna Sla  
Fred Lindsay & Co  
LG BEACH, CAL  
State  
Stutz Bros  
Leed & Lucy  
Geo Randall Co  
Frank Rogers  
Madame Verobelle  
2d half  
Appier & Appier  
Rita Shirely  
Burke & Burke  
Frank Shepard  
Royal 3  
LOS ANGELES  
Hippodrome  
Appier & Appier  
Rita Shirely  
Burke & Burke  
Frank Shepard  
Royal 3  
2d half  
Stryker  
Galloway & Far-  
laid  
Frances & Day  
Burton & Dyer  
"Fortune Queen"  
MEMPHIS  
Loew  
Ernestella  
Tallman & O'Brien  
Lucky & Harris  
Janet Adler Co

**BOB CARRIE**  
**AUSTIN and ALLEN**  
"BROADWAY TO THE ORIENT"

Geo Randall Co  
Frank Rogers  
Madame Verobelle  
CO  
SAN FRANCISCO  
Hippodrome  
Lamb & Goodrich  
Bert Adler  
Lyle & Emerson  
Worth Wayten 4  
Lillian Ziegler Co  
2d half  
Donald & Donalds  
Hill & Rose  
Phillips & Mly  
Jack Symonds  
Ed Gringas Co  
2d half  
Wigwag  
Roder & Dean  
Tom Dooley  
"The Crisis"  
Duell & Woody  
Lone Star 4  
2d half  
Bert Adler  
Lyle & Emerson  
Worth Wayten 4  
Lillian Ziegler Co  
NAN JOSE  
Hippodrome  
V & M Crawford  
Curt Galloway  
Jean De Conde Co  
Moore & Shy  
LA TEMPLE CO  
2d half  
Roder & Dean  
Tom Dooley  
"The Crisis"  
Duell & Woody  
Lone Star 4  
SPRINGFIELD,  
MASS  
Broadway  
Norman & Jeanette  
Patrice & Helt  
Bond & Barry Co  
Eddie Cassidy  
4 Jacks & Queen  
2d half  
Jean & Valjean  
Lillian Boardman  
Put & Take  
Jimmy Lyons  
WESTERN VAUDEVILLE  
ALTON, ILL  
Hippodrome  
Billy Broad  
Lorraine Sla  
2d half  
saxon & Farrell  
BARTI, WLF, OK  
Odessa  
Nifty 3  
Zenatier & Smith  
2d half  
Kale & Indetta  
Harry Hayward Co  
BELLVILLE, ILL  
Washington  
Holly  
R Royals Animals  
2d half  
B Harrison Co  
BLOOMINGTON  
ILL  
Majestic  
Willie Hall & Bro  
Karl Kerey  
Maxon & Morris

**BOB NELSON**  
A REAL BIG HIT, on No. 4 at  
Proctor's 5th Avenue (Sept. 19-21)  
Coliseum, New (Sept. 22-25)

3 Kenna Sla  
Wm Diet  
Fred Lindsay Co  
2d half  
The Fennards  
Johnson Bros & J  
May & Hill  
ALTON, ILL  
Hippodrome  
Billy Broad  
Lorraine Sla  
2d half  
saxon & Farrell  
BARTI, WLF, OK  
Odessa  
Nifty 3  
Zenatier & Smith  
2d half  
Kale & Indetta  
Harry Hayward Co  
BELLVILLE, ILL  
Washington  
Holly  
R Royals Animals  
2d half  
B Harrison Co  
BLOOMINGTON  
ILL  
Majestic  
Willie Hall & Bro  
Karl Kerey  
Maxon & Morris

William & How'd  
Oots & Duffy  
Henry Catalano Co  
Ed Morton  
"Cotton Pickers"  
Van & Vernon  
Ed Morton  
4 Camerons  
(Two to fill)  
2d half  
Garnett & Hill  
Howard & Clark  
Jo E Browning  
Jack Hedley 3  
(Two to fill)  
DECATUR, ILL  
Redmond & Wells  
Bernard & Ragan  
George Morton  
"Flashers"  
(One to fill)  
2d half  
Flake & Lloyd  
Lorraine Sla  
Shirley & Fitzal's  
5 Avalons  
(Two to fill)  
DUBUQUE, IA  
Majestic  
Speaker Lewis  
Hollins Sla  
Chas Gill Co  
Marston & Manley  
Maud Siles Co  
E ST LOUIS, ILL  
Erbers  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms"  
CENTRALIA, ILL  
Grand  
Almond & Hazel  
Peters & West  
2d half  
William & Culver  
Princess Kalamia C  
Keno Keyes & M  
Harry Cooper  
2d half  
Harry Barry Co  
Jens & Doll  
Walmaley & Keat-  
ing  
R Royals Animals  
ELGIN, ILL  
McGrath & Deeds  
Watika & Under-  
study  
(One to fill)  
2d half  
Nippon 2  
Great Howard  
"Blossoms

# AUSTRALIA

By ERIC H. GORRICK

Sydney, Aug. 3.

**HER MAJESTY'S**—"Oh, Lady, Lady," presented by Williamson-Tait July 30, went over like a hot potato. Dot Brunton scored the success of her career as "Painting Fanny," the lowly girl pickpocket. Edith Drayton as Mollie scored with "Little Ships." Al Frith was legitimate hit of the show. Nugent, Hooker and Roberts hung up the show with eccentric Apache dance. Williamson-Tait have given five mountings. Harry Burcher produced. The show should have long run.

**PALACE**—"The Jeffersons," English comedy, opened July 30. Very simple in construction but amusing. It is a play of characterization. Christopher Jefferson, owner of a cotton mill, and father of a handsome daughter, is outwitted in business by a neighboring mill owner, and involved in a strike by his operatives. He is on the verge of ruin when Silas T. Mallinson (every American is named Silas in English plays), an American inventor with mechanical device for automatically increasing output, comes to the rescue. The device is installed, Jefferson's rival is knocked out of business and then to the dismay of his father, Rosie insists on marrying the son of her father's rival. Action drags a great deal. Bert Bailey played admirably. Sylvia McNash and Adele Inman were fair. Len Hurdick good. Whether play will be a hit is doubtful. Bailey and Grant produced.

**CRITERION**—"The Little Whopper," opened after two weeks at Her Majesty's. The piece is a failure and will close this week. Blanche Browne returned to the stage after an absence of seven years as Kitty Wentworth. Miss Browne is unqualified for the part. Chester Clute as Jack Harding did his best with a part that had no comedy in it. Claude Fleming was at his worst as George Emmott. Gracie Lavers added girlish charm to the role of Janet MacGregor. Georgia Harvey overacted the character of Miss Granville. Moon and Morris in an eccentric dance were the hit. The music is far below the standard set by Mr. Frith. Williamson-Tait did not give the piece a very good mounting, the scenery not up to the standard set by this firm. Wilmer Bentley produced.

**ROYAL**—Williamson-Tait officially opened the new Theatre Royal last month. "Adam and Eva" was the premiere. The theatre stands on the site of the old Royal. It is the foremost theatre in Australia. Seating capacity is: Stalls, 617; 4 boxes, 24; dress circle, 20; balcony, 390; total, 1,270. "Adam and Eva" has packed the theatre since opening. It is a clever comedy. William J. Kelly as James King made the first act stand out by his work. Mr. Kelly had quite an ovation at the close of the act. Maude Hannaford in well placed as Eva. Frank Harvey ran away with the honors in act two and three as Adam Smith. George Blunt, Ken Brampton, Rodgers Barry, Cyril MacKay, Charlie Hardwicke, Beryl Bryant, Mrs. Robert Brough also in cast. George Parker produced.

**TIVOLI**—Harry G. Musgrave presented Willie Bard July 23. Mr. Bard has been a tremendous success, pulling turnover business twice daily. Mr. Bard did "I Want to Sing in Opera," "On Sentry Go," and "The Night Watchman." Eclair Bros. opened and went well. June Adell scored with monolog. Hector St. Clair made hit with talk and violin playing. Folly Girls did two dances. Nina Gordon went big with impersonations. Taylor and McQueen got over with songs and talk. "A Sleepless Night" (film) closed.

**FULLER'S**—Ward and Sherman revue company in 4th week. Purely burlesque and very poor. George Ward is a good Dutch comedian and does his best with poor material. Charles Sherman, straight, is fair. Mabel Morgan sings well. Curly Sherwood has no voice but works hard. Les Warton in Irish character looks Ward with laughs. The rest of the company fail. The Cookies, balancers, opened intermission and got over. Jennie Hartley did five numbers and stopped the show. Padgen and Stanley in songs and talk went well. Syd Black did three dances to success. Francis Dainty and Co. closed.

**LYCEUM**—"For the Soul of Rafael," "The Thirteenth Chair," "HAYMARKET," "The Call of Youth," "The Home Stretch," G. O. H.—Stock Co.

**APOLLO**—"That Sort."

## MELBOURNE

**HER MAJESTY'S**—"Lilac Domino," "KINGS," "Nightie Night," "ROYAL," "Mr. Pin Passes By," "TIVOLI," Annette Kellerman Co.; **TOWN HALL**, "With the Prince of Wales" (film); **PRINCESS**, Stock Co.; **ELGIN**, Walter George Co.; **TILTON** and West, Maggie Buckley, Sunas, Emerald and Dmyre, Grunden and Bright; **MAJESTIC**, "Lying Lips," "The Dream Cheater"; **HOYT'S**, "Outside the Law."

## ADELAIDE

**ROYAL**, "Maid of Mountains"; **PRINCESS**, Stock Co.; **KING'S**, Sam Swan, Vardell Bros., Ferry, Loader and Lapey, Miller and Tait; **Edwards and Parkes**, Vaude and Verne, Lillas Birt, Mabel and Malphe. Palmerton; **MAJESTIC**, "Lessons in Love," "The Chicken in the Case"; **WEST'S**, "Straight From Paris," "Smouldering Embers."

## NEW ZEALAND

### Auckland

**HIS MAJESTY'S**, "Welcome Stranger"; **TOWN HALL**, Jarba Heifetz; "With the Prince of Wales" (film); **OPERA HOUSE**, Mimi Co., Huxham's Serenaders.

### Christchurch

**ROYAL**, Gilbert and Sullivan Opera Co.; **CHORAL HALL**, The Choralists; **OPERA HOUSE**, Phillip Newbury, Pinto, Jack and Mary Graham, Wades, Beatrice McKenzie, Newman and Wynne, Miller and Storey, "Smart Set" Co.

### Dunedin

**HIS MAJESTY'S**, Ernest Drake Co., "GRAND," "A Message From Mars" (film); **OPERA HOUSE**, Carlton and Roslyn, Gardner and Revere, Brail and Hemsley, Courtney and Mr. C., Nellie Kelle, Donald Stuart, John Larkins, Cecilia, Louis London, Don Wallace; **QUEEN'S**, "Itobbery Under Arms" (film).

### Wellington

Henry Davidson, former secretary to Hugh D. McIntosh, seeks to recover 2,850 pounds from Tivoli Theatres, Ltd., as commission on shares sold by him to C. J. de Garis. Counsel for plaintiff in explaining the case to the jury, said McIntosh, who was the governing director of Tivoli Theatres, Ltd., was in reality the company, insofar as his powers were concerned.

Plaintiff in his evidence said that last year McIntosh handed him the script of a play entitled "F. F. F." written by de Garis. The play was later submitted to Robert Courtneidge, producer, of London, who was in this country at that time. Mr. Courtneidge declared the play "impossible." McIntosh then told him to return the play to the author as unsuitable for production. Davidson said some time later he saw de Garis in Melbourne, and he (de Garis) agreed to guarantee to play "F. F. F." to the extent of 2,000 pounds. De Garis gave witness a cheque, which he later gave to McIntosh. McIntosh promised to allow witness six per cent commission on all money put up by de Garis. Davidson said that at the end of June McIntosh told him that as a result of the breakdown of his financial arrangements with Bowring & Co., of London, he would have to get 10,000 pounds by August. He asked McIntosh whether he would care to have de Garis associated with him in the firm. McIntosh said: "Fred Marks is resigning from the board, and if you can get de Garis to take up his holding of 5,000 shares at 1 pound per share—I'll give him a seat on the board. I'll give you five per cent on the 5,000 pounds." McIntosh said he did not want to amalgamate with Williamson-Tait because the proposal was not attractive enough, but if he did not get 10,000 pounds by August he would have to submit to the terms of Williamson-Tait. Davidson said he saw de Garis in Melbourne in July, and he agreed to take up the 5,000 shares. McIntosh in reply said he gave Davidson instructions to submit the play "F. F. F." to Robert Courtneidge. It was correct Courtneidge had pronounced the play "impossible." He did not at any time offer Davidson commission relative to "F. F. F." or say that he must get 10,000 pounds by August. If he had amalgamated with Williamson-Tait he could have had 2,500 pounds a year for life. Cross-examined, McIntosh denied he had ever committed adultery with the leading lady of one of his companies or gone for a trip to America with her. He admitted he had given her presents of diamonds to the value of hundreds of pounds. His wife knew that he had given her these presents.

After further evidence the jury brought in a verdict for the defendant.

G. O. H.—"Chu Chin Chow"; **OPERA HOUSE**, Walter Johnson Co., Randolph King, Maggie Foster, Laura Guerite, Three Girtle Girls; **QUEEN'S**, "The Bait," "Please Get Married."

Joe Coyne opened his in Melbourne with "Nightie Night."

Williamson-Tait may revive "Very Good Eddie," Chester Clute will play "Eddie."

Howard Vernon died last week. He was with J. C. Williamson, Ltd., for many years.

"Scandal" opens in Melbourne

## BILLS NEXT WEEK

(Continued from Page 27)

Low Hoffman  
Gloria Joy Co  
Davis & McCoy  
Hanky Panky  
SAN DIEGO  
Fantasies  
Scamp & Scamp  
J & M Grey  
Carl Emmy's Pets  
Dancing Doves  
Santucci  
Innocent Ballet  
LAI BEACH, CAL  
Fantasies  
Dorothy Morris Co  
Fantasies  
Sylvia  
Canary Opera  
Gus Elmore Co  
Dixie Four  
Good Night London  
SALT LAKE  
Fantasies  
Bagger & Sheldon  
Murdock & Kendy  
Richard Francis  
Jarvis Rev  
Judson Cole  
Melody Maids  
OGDEN, UTAH  
Fantasies  
(25-31)  
3 Deelys Girls  
Avalon 3  
Lydia McMillan  
Hobby Henshaw  
Willie Ross  
"Springtime"  
DENVER  
Empire  
Adonis & Dog  
Mabon & Bailey  
Harmon & Land  
Theed & Lee  
Gay Little Home  
COL SPRINGS, CO  
Fantasies  
(26-28)

(Same bill plays  
tuebo 29-31)  
Jerry & Peppino  
Dancing Doves  
(Three to fill)  
KANSAS CITY  
Fantasies  
Henry & Adelaide  
Gallerini Sis  
Leo Greenwood Co  
Greenwich Village  
ST LOUIS  
Empire  
Amoros & Obey  
Baby June Co  
Whelan & King  
Steln & Smith  
Japanese Romance

MEMPHIS  
Fantasies  
Frawley & West  
C & M Huber  
Ciglanes Troupe  
Holt Wood  
Long Tack Sam  
CINCINNATI  
Lyric  
Bender & Iker  
Arthur Barrett  
Noodles Page  
Dan Cupid  
Thornton Flynn Co  
WHEELING W VA  
Fantasies  
Rogers Bennett & T  
John Fox & G  
Jarvis & Harrison  
Kittimura Japs  
TORONTO  
Fantasies  
La Toya Models  
Dobbs Clark & D  
Miss Sunshine  
Terminal Four  
(One to fill)

MILES-PANTAGES  
Orpheum  
The Herberts  
Glen Sisters  
Roland & Ray  
"Night Boat"  
(One to fill)  
Regent  
Jupiter Trio  
Jean & Elsie  
Billy Sweetland  
Jim & Betty Page  
(One to fill)

GUS SUN CIRCUIT  
ALBANY  
Majestic  
Florenz 2  
Marie Walton  
Florence Randall  
Columbia  
Oliver & Nerret  
Aldine & Wright  
2d half  
Jimmy Logue  
Beena & Allen  
Jones Family  
Payton & Lyons  
Bell & Beck  
CAMBRIDGE, MD  
Cambridge  
Wilson & Kelly  
(25-28)  
Chas Gilroy Co  
CLEVELAND  
Priscilla  
Gene & Cecile  
Braxton & Haw  
kins  
Howard Irwin &  
H  
Priscilla Com Co  
CLINTON, N Y  
Capitol  
Melodias  
DeVoy & Dayton  
Downing & Clar  
idge  
2d half  
Zirax  
Hinkle & Mao  
Fatches  
Orpheum  
Taylor Triplets  
McNaull & Ashton  
DeVoy & J  
Payton & Lyons  
Morey Senna & D  
Sherman & Rose  
CHESFIELD, MD  
Opera House  
(25-27)  
Wilson & Kelly  
Chas Gilroy Co  
DETROIT  
Columbia  
Brandon & Taylor  
Leander & Milo  
Jonsa Ross  
Columbia Co  
EVANSVILLE  
Victory  
Sands Mark Co  
John & Turner  
Sherman & H

Although Johnny Kilbane retained his featherweight crown when he administered the knockout to Danny Frush, in Cleveland, last Saturday, present indications are that the wallop that sent Frush to slumberland probably sounded the death knell for boxing in that city.

The aftermath of the championship bout has left an unsavory odor all around. Blame and severe censure have been heaped on the boxing commission for acceding to the unreasonable demands of Kilbane, and Walter Kelly of Buffalo, who acted as the third man in the ring, has come in for a share of the condemnation.

Almost at the last minute, Kilbane refused to proceed with the fight because the boxing commission balked on naming two judges acceptable to him. As a counter-move, the commission threatened to claim the \$5,000 forfeit which Kilbane was presumed to have posted for his appearance in the ring according to the agreement. But as matters developed it became known that Kilbane had not posted any forfeit, that matter having been attended personally by Tommy McGinty, the promoter.

Taking the cue from their recent experience when they permitted a hand-picked referee—Jimmy Gardner of Lowell, Mass.—to officiate in the Wilson-Downey squabble, with disastrous results, the commission threatened to stand on their prerogative powers and name judges, and referee. But with all their flourish of trumpets and bravado, they backed down miserably, giving as an excuse, "they didn't want to disappoint the fans." They failed to see, however, that had Kilbane refused to go on, the fans would have had their money refunded, and this would not have been much of a blunder, as in any case the promoters dropped about \$20,000 as their share in the fiasco. Thousands, it is declared, stayed away from the fight prompted by the uncertainty of Kilbane's appearance.

After bickering and bad feeling had been engendered all around, the fight did go on, and the story of the scrap is now before the fans of the country. The whole affair is one great black mark as far as the featherweight championship was concerned.

Not only was Kilbane permitted to run things pretty much as he demanded, but in the first round, it is claimed by onlookers and the moving pictures bear out the assertion, the title holder fouled Frush by using his knee to the groin. The result of this foul was that Danny rolled over several times in the ring writhing with pain and holding the injured part. It is also claimed that while Kelly, the referee, saw what had happened—and he admits it—he did not penalize Kilbane, neither did he start the count on Frush. Something was due just at that moment: either Frush had won on a foul or he had been knocked down and should have been counted out. But Kelly declared he thought Frush was stalling, and with a solicitous consideration for the fans, said he was there to see that the fans got a run for their money. To any fair-minded fan, either of the courses mentioned should have been taken as the result of the foul, and as provided by the rules, but it was evidently a "Kilbane day" from start to finish.

Whatever objections Kilbane had to the judges named by the boxing commission was not made quite clear. Sam Hall of Chicago and Dick Guy of Pittsburgh—the commission's selection—have had considerable experience in fistic arguments within the squared circle, and there has never been any question as to their honesty, ability or fair-mindedness. But these facts had no bearing with Kilbane; he would not stand for them, he said, and instead of the commission asserting their authority, they wobbled and finally capitulated to the whim of the champion.

For his share of the championship proceedings Kilbane demanded \$60,000, win or draw or lose, whereas Danny Frush was content with a paltry \$2,500, which would not begin to cover his training and other incidental expenses.

What will finally emanate from this mess is conjecture, but it seems to be firmly established in the minds of the fight fans around the Cleveland territory that "once bitten, twice shy" is good advice, and the boxing supporters have been mauled so severely recently that it would not be surprising if the Indian sign were put over public exhibitions of the manly art in that district.

"The Wilson-Downey fiasco demonstrated the efficacy of the no-guarantee system of the New York State Athletic Commission and the value of the law under which it operates, as nothing else could," Commissioner George K. Morris declared in an interview last week. "No such frost could blight the sport in this state," the Commissioner said. "The contestants would have been forced to gamble with the gate; they would have been paid what they could draw to the box office, not what their managers, getting a goodly share of the guarantees, believed they should receive. The winner-loser division of the purse would have forced both men to fight their best, or lose a lot of money by failing to do so. If there is in existence any halfway decent boxer who prefers to take things easy and collect the short end of the purse, I have not seen or heard of him. As for the champs and near-champs, you know how they hate money."

"The new rules adopted by the state athletic commission cannot fail to give the fans a squarer deal than has heretofore been dealt them. For a long time boxers and their managers have forced swollen guarantees from promoters, and the burden has been shifted on to patrons in the form of exorbitant admission prices. And even the big money has not been enough. Boxers have gone into the ring with a determination to collect their 'salary' with as little effort as possible and they have done the stalling turn to a brown."

"The Commission has taken effective steps, I believe, to put an end to these unfortunate conditions which have wrecked boxing in more than one place. The boxing profiteer has been shown the door and the wings of the staller have been clipped. No main-bout contestant is worth a nickel more than he can draw to the gate and the Commission is here to see that he doesn't get it. The winner-loser division of the purse is the best plan that has been devised to make boxers show their best. Those who do not like our system can ply their trade elsewhere. The Commission believes that under the new rules a brighter chapter in the history of boxing in New York State will be written."

Boston's sporting fraternity and most of the boxing writers are screaming for the blood of the Massachusetts Boxing Commission, or to be more correct, for the complete annihilation of one member of the three man commission. This is a result of the Siegel-Morley bout held here last week. That bout, between welterweights, was the second the pair had participated in within a couple of weeks. After the first one, which was held at Salem, the commission took exception to the decision, which favored Siegel. He was due to box Shevlin last week but the commissioners ruled he couldn't box Shevlin until after he had boxed Morley again. Siegel, in his second bout with Morley, is said to have had the better of nine out of the ten rounds, according to every boxing writer, with the Hearst paper giving him every round. Despite this the decision went to Morley and when Siegel lost the New England welterweight title there was a general howl it being claimed the judges had bowed to what they believed to be the desire of the commission. Now Siegel is booked to box Shevlin this week in Boston and the fans are of the opinion that the decision he lost has made him all the more popular. Since the creating of the Massachusetts commission there has been considerable criticism directed at one of the members, it being alleged he is a "busybody" who is doing more harm to the game than had been done to it by either fighters or managers in several years past.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

## SPORTS

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous personal following in Greater New York.

Jack Sharkey, the local Italian bantamweight pugilist, is to enter vaudeville under the direction of Mickey Curran of the Danny Davenport office, immediately after his coming battle with Joe Lynch at Madison Square Garden Oct. 17. Sharkey will be assisted by two people and will do a singing and boxing turn. He possesses a clear voice. Sharkey has a tremendous





We take pleasure in announcing that  
**Miss Bertha**  
for many years in executive charge of the  
Schneider-Anderson Company workrooms, has

become associated with our women's department in a similar capacity.

Miss Bertha is internationally acknowledged by leading managers and artists as the foremost maker of gowns and costumes for the stage.

She should make your next costumes—our designs and prices will be of interest to you.

**BROOKS**  
Costumes Completely  
Musical and  
Dramatic  
Productions  
Moving Pictures  
Vaudeville Acts  
Burlesque  
Revue  
Operas

**BROOKS**

143 WEST 40th ST.  
1437 BROADWAY

NEW YORK

TEL: 7140  
7141 BRYANT

**BROOKS**  
Costumes Completely  
Musical Shows  
Masquerades  
Pageants  
Circuses  
Cantatas  
Parades  
Bands

Leading Makers of Stage Attire for Women and Men

off stage. The Committee of Arbitration of the V. A. F. has found in favor of Hallett.

After the dissatisfaction from one cause or another which has greeted the fall of the curtain on so many first night shows lately it is a treat to note the whole-hearted enthusiasm which greeted the production of Channing Pollock's "The Sign on the Room" at the Playhouse. The piece was never in danger for a moment. Gladys Cooper was at her best. Godfrey Tearle and Leslie Faber were fine.

As we have previously remarked all the managers in London are intent on following Phillip Michael Faraday's plucky lead in breaking away from the conventional "packed" first night, that is all those who have faith in the goods they are putting in the showman's window.

"Now and Then" is the announced title of the new vaudeville show but it may be altered between now and then. The extravaganza is the work of Hastings Turner and it breaks new ground. We shall see a very modern George Graves wandering about among historical personages. Among the other principals in the cast is Edythe Hyland, a South African favorite, with an exceptionally fine voice.

Parish and Peru have arrived and will soon be rehearsing for the new Cochrane revue at the Pavilion.

Success has once more smiled on Matheson Lang and "Christopher Sly" is breaking even "The Wandering Jew" records at the New, to say nothing of those of "Carnival."

Jose Levy has celebrated a year's run of "Shocks, Thrills and Horror" at the Little by the publication of a Grand Guignol Magazine.

Jan Kubelik, the violinist, who has not been seen here for eight years, will make his reappearance at the Royal Albert Hall on October 9. This will follow several provincial engagements, the opening one being in Cardiff. The engagements are under the auspices of the International Celebrity Subscription Concerts.

Marie Lloyd is ill and "out" of the bill. For some time she has been wanting a rest but has been unable to get one. Then her medical adviser called "halt" but this time it was Marie who insisted on working a date in Brighton. The result was a break-down and it may be some little while before we see the "Queen of Low Comedy" again.

"The Peep Show" at the Hippodrome is still going strong and the business seems likely to continue. Four new scenes have been embodied including a new ballet in which Ruth French is the soloist.

"Paddy the Next Best Thing" at the Savoy celebrated its 800th performance on September 5, and "A Bill of Divorcement" at the St. Martin's its 200th on the same date.

The first of the Butt-Vedrenne productions are to rely upon all-round excellence instead of on a single big name, will be an adaptation by R. M.

## BERLIN

Berlin, Sept. 5.  
"He, the One Who Gets Slapped," the last stage work of the great Russian author, Leonid Andreyev, whose death occurred within the past year, has been given its premiere at the Kammertheater, July 16th. The German translation by August Scholz is far finer than the English one by Gregory Zilboorg which appeared in the March Dial (New York) and shows the play as one of the better dramas of the master pessimist whose philosophy is considered so anarchistic by the Bolsheviks that they won't allow him to be played in present day Russia.

The action of the tragi-comedy is laid backstage in a small provincial circus in France. Here comes inognito "He" (a man of high social

position, whose life has been embittered: his wife stolen from him, his books plagiarized) to seek work as a clown; he will be "the one who gets slapped." He is engaged and creates a furor. In the same troupe is Consuella, a bareback rider of fifteen years of age, whose father, Count Mancini, has kept her absolutely innocent and pure, in order that he may marry her to good advantage and live off her husband. At last Mancini succeeds in catching Baron Regnard, a disgusting but very rich old roue. The marriage day is set: Consuella is to leave the circus. This is too much for "He" to bear; he cannot see this bitter farce played through. In a champagne glass, poison for Consuella and himself! This is merely the main thread of the story: Count Man-

cini and the various circus types are all vitally alive. The action never lags and each act has its decisive curtain.

The present production is unfortunately not all it should be and this is chiefly due to the deadly slowness of the tempo taken by Eugen Kleopfer as "He." That style of character acting which consists of long "meaningless" pauses and the artificial gurgling of the voice into unmotivated crescendos and decrescendos seems to die hard—or can it be that this form of torture will always be inflicted on the all-suffering theatre-goer! The circus atmosphere put one in the mood to wish for the personal appearance of the stage director with a whip and a red hot poker, thus gently urged Mr. Kleopfer might perchance have slightly quickened his pace and indulged in fewer vocal gymnastics. From the rest of the cast we select Margarethe Schlegel's childishly unsophisticated Consuella and above all Ernest Gronau's Count Mancini, a brilliant piece of stylization. The direction of Iwan Schmitt from Moscow is not definite enough; he seems undecided whether the play should be treated realistically or not. Business Good.

The Universal serial "Goliath Armstrong," with Elmo Lincoln, recut into six five-reelers, has been showing at the leading theatres here in Berlin. This is rather annoying in one way, as the many bad pieces of direction and continuity have caused much laughter in the audiences. It is quite difficult to convince people that this isn't the culmination of our development. In America they got "Passion" and "Calgar"; in Germany they get "Goliath Armstrong!"

Barnowsky announces for the Lesing theatre: Max Dauthendey's "The Play of an Empress" (Die Spielerei einer Kaiserin), with Tilla Durioux and Albert Steinruck, Sept. 1st; Ibsen's "When We Dead Awaken"; Georg Kaiser's new play, "Noli me tangere"; Otto Zoff's "The Snowstorm"; Strindberg's "Kronenbrant"; Sternheim's "The Money Box" (Die Kassette); Shaw's "You Never Can Tell"; Brienx's "The Red Robe"; For the Kuenstler theatre: Julius Meier-

Graefes' comedy, "Henry the Lucky" (Heinrich der Begluecker), and A. M. Willner's farce, "The Holy Ambrosius", music by Leo Fall.

Eugen Robert announces for the Tribüne: "Left After His Death," by Frank Wedekind.

Max von Schillings announces for the State opera house: "The Birds," by Braunfels, October; "The Christmas Elf" (Christelflein), by Pfizner, November; "The Treasure Digger," by Schreker, February; "The Magic Violin," a ballet, by Hans Grimm.

The Volks-buehne announces Ernst Toller's "Mediocrity" (M a s s e Mensch); Ernst Barlach's "The Dead Day"; Rabindranath Tagore's "The Sanyasi" and "Malini."

## IN LONDON

(Continued from page 2)  
be found in a new three-act comedy, "Poor Emm."

A controversy has been raging for some time in music hall circles between Wilson Hallett and Tom Edwards, ventriloquists, as to who originated a bit of stage business where, while the artist is nursing the baby the other children's voices are heard

**"NOGRAY"**  
THE GREATEST DISCOVERY OF THE AGE  
POSITIVELY NOT A DYE

Gray Hair—It is a Disease—Nerve Decay!  
Why Have It When You Can Be CURED

**"NOGRAY"**

And Look Ten Years Younger

Restores gray hair to NATURAL color by NATURAL process. No more gray and false hair or dyes. Promotes new growth—stops falling hair—cures dandruff. Absolutely harmless—genuine testimonials—investigate.

Used and endorsed by leading lights of the stage and screen.  
PRICE \$2.00 THE BOTTLE OR 3 FOR \$5. At drug and department stores and

THE "NOGRAY"—HAIR REMEDY CO.  
1482 BROADWAY, NEW YORK Suite No. 806, Fitzgerald Building  
PHONE, BRYANT 2197

**THE SHUBERT VAUDEVILLE OPENING**  
Was both Ambitious and Successful. We congratulate Messrs. LEE and J. J. SHUBERT, especially upon their acquisition of so Eminent an Artist as

**Mr. FRED ALLEN**

"BORN 1894"

who so brilliantly assisted at the Inauguration of Vaudeville at the Shubert-Crescent Theatre, Brooklyn (Sept. 19), and will no doubt be his usual tremendous success at the 44th St., New York (Sept. 26), weather permitting.

(Signed)

MR. AND MRS. PUBLIC.

**HARPER—and—BLANKS**

On the opening bill of

**Shubert's Select Vaudeville**

At the 44th St. Theatre this week (Sept. 19)

All the Rest of the Shubert Time to Follow



"SMART SET COUPLE"

Thanks to

Mr. A. E. Johnson

of

Wirth, Blumenfeld & Co., Inc.

Office

# HOME AGAIN!

Madame Kahn Returns with Good News from Paris and London

## Brings Importations Galore

For nearly two months Madame Kahn personally visited the Leading Fashion Centers of London and Paris, spending most of her time in the famous shops of the noted French Metropolis.

Madame Kahn returned heavily laden with the Newest and Latest Models in what Milady should wear upon the stage, street and screen.

The Prettiest and Most Fashionable of Foreign Frocks, Gowns and Wraps, the Smartest Designs of the Paris leaders in Suits, the Latest Wrinkle in Foreign Stage Wear, as well as the Most Beautiful and Positively Stunning of Evening Dress Creations were imported across seas by Madame Kahn. Attractive and distinctive color schemes were given close inspection and those deemed best for wear in this country were selected.

## To have Dress Parade Display

Tuesday, Sept. 27th

In order that all of Madame Kahn's clientele as well as those seeking the last word in ladies' attire may acquaint themselves at close range with all of the importations, Madame Kahn announces an elaborate dress parade at her establishment in West 44th Street.

The Popular Modiste is glad to be back in New York and still happier that she was enabled to obtain some unusually new and exceptional dress models for the exclusive and high-class patronage that has been built up by this shop.

# MADAME KAHN

Importer and Creator

New York  
148 West 44th Street

Paris  
54 Saub'g Poissonniere

Harwood, who wrote "The Grain of Mustard Seed," and Miss H. Tennyson Jesse of a French success, "La Souris d'Hotel." The present English title is "The Hotel House," but this is liable to alteration. Dorothy Minto will play the leading role. The opening is scheduled for October 6.

Preparations and rehearsals are going ahead for the Albert de Courville invasion of Canada, the invasion it will be remembered that is to throw down the glove to American theatrical supremacy in the Dominion. William J. Wilson is producing the initial revue, "Hulloa, Canada," and the company, numbering between sixty and seventy and including Shirley Kellogg and Harry Tate will sail on September 30 and open at Quebec on October 10.

The Kingsway will shortly have a

tenant once more. It has been secured for a season of ballet intime with music by well-known composers, and short plays will also probably find a position on the program. Marian Wilson, who was responsible for the dances in "The Beggars' Opera," and who also appeared in "The Knight of the Burning Pestle," will be the producer and also one of the principal dancers.

Elkins, Fay and Elkins, "the Min-

strel Satirists," after a preliminary provincial run have opened in the West End at the Holborn Empire where crowded houses are giving them a fine reception. The act has very little open time and has been secured by all the leading houses including those controlled by the Moss, Stoll and Gulliver circuits.

G. B. Chirgwin, "The White Eyed Kuffir," a great star of the good old days—you could always find him in the bill at the Oxford, the Tivoli or

## Joe Thomas' Sax-O-Tette

WITH

JEANNE MAI AND ARCHIE NICHOLSON

# Play Pirates, Beware!

YOU ARE NO LONGER TO BE HELD ACCOUNTABLE TO THE PLAY-PRODUCER INDIVIDUALLY, BUT WILL BE PROSECUTED BY

## The Producing Managers' Association.

THIS ORGANIZATION REPRESENTS THE MAJORITY OF PLAYS IN AMERICA AND WILL DEFEND ALL THEFTS AGAINST ITS INDIVIDUAL MEMBERS.

THE FIRST CASE RESULTED IN A CONVICTION.

WE INTEND FOLLOWING EVERY ONE OF YOU TILL YOUR BREED IS EXTERMINATED.

THE THEATRES, TOO, PLAYING THESE PIRATED PRODUCTIONS WILL BE HELD LIABLE.

## Honest Folks of the Theatre HELP US!

INFORMATION THAT WILL RESULT IN THE CONVICTION OF ANY PLAY THIEVES WILL BE APPRECIATED AND REWARDED.

Address: Play Piracy Committee,  
PRODUCING MANAGERS' ASSOCIATION,  
231 West 45th Street, New York.

the Pavilion with generally a suburban hall or two as well—has retired and is now mine host of the Anchor Hotel, Shepperton, a pretty village on the Thames. Chirgwin is 36 years of age and, having made his first appearance at the Swallow Rooms, a now forgotten resort off Regent Street, at the age of 6, has been performing for 60 years, and singing the same song, "The Blind Boy," most of the time.

Before sailing for America, Hetty King inserted an announcement in the trade papers to "let it be known" that Harry Day, her former agent, "has no further authority to offer the services of Miss Hetty King to anyone."

Another new company is Bromley Challoner, Ltd. This is to acquire and tour London successes in the provinces, America, and the Colonies. Bromley Challoner has been running "When Knights Were Bold" for some years, and has also one or two not too successful West End seasons to his credit.

One of the most surprising theatrical adventures of our times, Bernard Hishin, has decided to quit for the time being. "Medorah," at the Alhambra was one of his big frosts but it was only quite recently that a production in the provinces "prior to the West End" brought about the above decision. He will now manage a road show for a less adventurous brother manager.

The clause in the agreement with the Scene Painters' Guild which debarred a foreign artist from member-

ship of the National Association of Theatrical Employees unless he had been working in Great Britain previous to 1914 has been rescinded and the following takes its place:

"That all qualified scenic artist assistants be invited to join the Scenic Artists' Branch of the N. A. T. E. and that in view of the removal of the national embargo we agree not to work with a foreign artist unless he is a member of the S. A. B. of the N. A. T. E."

At the same meeting a resolution was passed that the following be incorporated into the general rules of the N. A. T. E.:

"That no scenery painted abroad be brought into this country except that it comes with the production for which it was painted. Such scenery to be used exclusively for the particular play for which it was painted."

In letters to the British press Dorothy Ward denies that she and Shaun Glenville intend to settle down in America. She points out that the mistake probably arose through their taking a house on Long Island for the summer.

The Rivoli, Whitechapel, is now open with a first-class program of vaudeville and pictures. The building seats 4,000 and has a foyer very nearly as big as most theatres. It is built on the site of the old East London Theatre. This afterwards was known as the home of fistic battles. Wonderland, was burned down some years ago, and gradually fell into disfavor as the pugilistic enthusiasts moved westward to the Albert Hall and the Stadium.

A Comedy Musical Novelty with a Dash of Song and Dance  
This Week (Sept. 19) McVickers, Chicago

(Sept. 26-28), American, Chicago

Eastern Representative, E. L. STRIKER

Western Representative, HARRY SPINGOLD



# Edward S. Keller

## Announces

the return to vaudeville of

# Mr. CHARLES KING

and

# Miss LILA RHODES

Assisted by Mr. SIDNEY FRANKLIN

in an entirely new and novel presentation

by Mr. ANDY RICE, entitled

# "TOOT YOUR HORN"

Mr. King and Miss Rhodes will first appear in this production at the S. Z. Poli theatre at Hartford, Conn., Oct. 3rd, continuing the week at Poli's, Worcester, Mass.

Gowns by SCHNEIDER-ANDERSON

Production by LAW STUDIOS

EXCLUSIVE VAUDEVILLE DIRECTION BY MR. KELLER

### MUSIC MEN

(Continued from page 18)

Class "A" member. He resigned some months ago.

Rose Goldberg of the Fred Fisher professional staff announces her engagement to Bert Frank Hart, non-professional.

Harry Sollewey is conducting the orchestra atop of the Pennsylvania Roof. Sollewey was formerly at the Cafe de Paris.

Dick Long, song writer, and Frances Gibson, are framing a new four-act in which they will be assisted by a sister team.

Harry Pearl, last Chicago manager for Irving Berlin, Inc., is now Detroit manager for the L. Wolfe Gilbert Music Corporation.

Billy Baskette, song writer, last with the "Trip to Hildland" act, and Eva Barra in a song and piano turn.

Irene Richards, for several years

with Forster of Chicago, has joined the executive staff of the Riviera Music Co.

Jack McCoy has abandoned the idea of publishing for himself and is now connected with Berlin's professional staff.

Mabel Naat claims the honor of being the only female band and orchestra plugger in the music business.

Berlin, Inc., expect to locate in its new quarters in the old Churchill building by the end of next week.

The agreement made between the new local 802 and the vaudeville and picture houses is said to contain an understanding with the managers which will require all the orchestras and musicians to become members of the new local. Those unwilling are to be given two weeks' notice by the managers.

C. W. Bradley has been appointed

manager of Shapiro-Bernstein's Boston office. Johnny Heinzman will assist.

Edna Gladston is on the professional staff of Jack Mills, Inc.

Selma Bloom is with Berlin, Inc.

### NEW ACTS

Grace Cameron, late of "Scandals of 1920," has signed for a tour of the Loew circuit, opening at Loew's State the last half of October.

Crisp Sisters, assisted by a vocal trio and a pianist.

Bronson and Renee in skit. Gaby Renfret in comedy sketch with two men. Leigh De Lacy in sketch.

Ben Small and Sam Shepard, two-act.

Dave Schooler in "Music Hath Charms" with Ina Alcorn, toe dancer, Peggy Van, Ellen Boyle (Jarvis and Boyle) and Maretta Nally (formerly with Jack Allman).

Eddie Dowling, with a company, in a specially written sketch or skit.

### ORPHEUM'S DEFICIT

(Continued from page 3)

first half-year the box office takings were \$7,625,026 as against \$7,244,383, for 1920, a considerable increase for the current year in gross business, but the added cost of doing business cut down the net profit to the vanishing point.

#### Saving in New Contracts

It is explained that salaries for the period were covered by old contracts, but since the opening of the new season new agreements have been made with many of the employees, bringing a 10 per cent. reduction in many instances. Company officials express an optimistic view of the future. Two new theatres in Minneapolis and St. Louis are scheduled to open next month and revenue from this source is expected to swell profits. The six months statement is as follows:

	1921.	1920.
Gross income.....	\$7,625,026	\$7,244,383
Expenses .....	6,940,476	6,577,583

Net earnings.....	784,551	1,666,520
Federal taxes.....	100,000	200,000
Profits .....	684,551	1,466,520
Dividends .....	971,170	822,873
Net Profit .....	134,619	643,647

Note—The final 1921 figure is a deficit, that for 1920 is surplus.  
This showing came as a surprise to the business, although some hint of it might have been suspected from the course of Orpheum market prices during the summer. At one time it sank to 16 1/2, the lowest in its history. Since the statement came into the open quotations have improved, probably on the theory that the statement had been simply discounted in the drop from around 30. Once it was known the statement ceased to be much of a factor, as is usual, and views of values were based on current box office business rather than on what had gone before.

#### Buying on "Bad News"

Wednesday Orpheum got above 20 in moderate dealings. Until this summer the record low for the issue was 23 1/2. Professional speculators frequently buy on the coming out of bad news such as the Orpheum statement. The theory is that insiders discount adverse conditions far in advance, so that by the time they become generally known prices have more than discounted them and advance is in order. That is what has apparently happened in Orpheum. Famous Players had a sinking spell early in the week, stretching over to midway of the Wednesday session when the stock got down to 50 3/4, a new low for the movement. Figuring the influence at work on Famous Players is more and more a profitless undertaking. Prices appear to be entirely in the opinion of those who control the stock and speculating in the issue is a fruitless game of trying to outguess the men who know the answer. Late last week a tip was pretty generally circulated that the old pool of insiders was about ready to resume operations on the bull side and the stock was slated for a brisk advance. The price stood around 58 when the tip got into circulation and from that point it eased gradually to the Wednesday low of 50 3/4. If the pool is about to go to work again, it apparently is working prices down to a point where it can begin operations at a low price for accumulation. All this, however, is the mere speculation. Nobody knows what is going on within the company. One influence against quotations is the San Francisco scandal, which has its moral influence and also a material effect on the film industry in the form of new possibilities for regulation by the reformers which is always expensive.

#### Griffith Rallies

Loew ran to form, standing still around or just below its new high of 14 plus. Transactions were in small volume and movements came in minor dips to 13 3/4 and rallies to 14, representing the give and take of trading. The dealings were without feature, although the stock was plainly holding its own in the ground gained from its mid-summer low of 10. While there was no evidence of aggressive support from inside interests, it well might be that cautious accumulation was still going on.

D. W. Griffith stock on the Curt made an impressive show of strength in small dealings, moving up on Tuesday to a new top of 9 after its slump to below 6. Apparently the progress of the producer on his new film version of "The Two Orphans" is attracting renewed demand. Another film of the "Way Down East" earning capacity would make Griffith stock an attractive proposition. Goldwyn moved in rather large volume, getting above 4 and slipping back to 3 1/2.

The summary of transactions Sept. 1 to 22 inclusive is as follows:

STOCK EXCHANGE											
to 23 inclusive						on follows					
Thursday—	Sales.	High.	Low.	Last.	Chg.	Friday—	Sales.	High.	Low.	Last.	Chg.
*Fam. Py. L.	6100	57	55 1/2	55 1/2	—	Fam. Py. L.	4100	57	55 1/2	56 1/2	+
Do, pf.	200	78	78	78	—	Loew, Inc.	2800	14	13 1/2	14 1/2	+
Loew, Inc.	100	13 1/2	13 1/2	13 1/2	—	Orpheum	500	18 1/2	18 1/2	18 1/2	—
*Orpheum	600	18 1/2	18 1/2	18 1/2	—	Chicago sold	200	Orpheum	at 19.		
Boston sold	200	Orpheum	at 19.			Ex-dividend.					
Friday—						Fam. Py. L.	4400	57	55 1/2	56 1/2	+
Fam. Py. L.	4400	57	55 1/2	56 1/2	+	Loew, Inc.	2800	14 1/2	13 1/2	14 1/2	+
Loew, Inc.	2800	14 1/2	13 1/2	14 1/2	+	Orpheum	500	19	18 1/2	19	+
Orpheum	500	19	18 1/2	19	+	Chicago sold	100	Orpheum	at 19.		
Chicago sold	100	Orpheum	at 19.			Saturday—					
Saturday—						Fam. Py. L.	1900	56 1/2	55 1/2	55 1/2	—
Fam. Py. L.	1900	56 1/2	55 1/2	55 1/2	—	Loew, Inc.	1200	14 1/2	14	14	—
Loew, Inc.	1200	14 1/2	14	14	—	Orpheum	100	18 1/2	18 1/2	18 1/2	—
Orpheum	100	18 1/2	18 1/2	18 1/2	—	Boston sold	50	Orpheum	at 19.		
Boston sold	50	Orpheum	at 19.			Sunday—					
Sunday—						Fam. Py. L.	5100	56	54 1/2	54 1/2	—
Fam. Py. L.	5100	56	54 1/2	54 1/2	—	Loew, Inc.	1000	14	13 1/2	13 1/2	—
Loew, Inc.	1000	14	13 1/2	13 1/2	—	Orpheum	700	18 1/2	18 1/2	18 1/2	—
Orpheum	700	18 1/2	18 1/2	18 1/2	—	Boston sold	50	Orpheum	at 19.		
Boston sold	50	Orpheum	at 19.			Tuesday—					
Tuesday—						Fam. Py. L.	5100	56	52 1/2	52 1/2	—
Fam. Py. L.	5100	56	52 1/2	52 1/2	—	Loew, Inc.	800	13 1/2	13 1/2	13 1/2	—
Loew, Inc.	800	13 1/2	13 1/2	13 1/2	—	Orpheum	200	19 1/2	19	19	+
Orpheum	200	19 1/2	19	19	+	Boston sold	100	Orpheum	at 19 1/2.		
Boston sold	100	Orpheum	at 19 1/2.			Wednesday—					
Wednesday—						Fam. Py. L.	16200	52 1/2	50 1/2	51 1/2	—
Fam. Py. L.	16200	52 1/2	50 1/2	51 1/2	—	Loew, Inc.	1000	14	13 1/2	14	—
Loew, Inc.	1000	14	13 1/2	14	—	Orpheum	700	21 1/2	19 1/2	20	+
Orpheum	700	21 1/2	19 1/2	20	+	Thursday—					
Thursday—						THE CURB					
Sales.	High.	Low.	Last.	Chg.		Goldwyn	300	4 1/2	4	4 1/2	—
Goldwyn	300	4 1/2	4	4 1/2	—	Friday—					
Friday—						Goldwyn	100	4	4	4	—
Goldwyn	100	4	4	4	—	Griffith	90	7 1/2	7	7 1/2	—
Griffith	90	7 1/2	7	7 1/2	—	Saturday—					
Saturday—						Goldwyn	1200	4	4	4	—
Goldwyn	1200	4	4	4	—	Sunday—					
Sunday—						Goldwyn	1500	4	3 1/2	4	—
Goldwyn	1500	4	3 1/2	4	—	Griffith	55	9	7 1/2	7 1/2	—
Griffith	55	9	7 1/2	7 1/2	—	Wednesday—					
Wednesday—						Griffith	20	8 1/2	8	8 1/2	—
Griffith	20	8 1/2	8	8 1/2	—						

51st ST.  
BROADWAY

**HITS**

COR. 51st ST.

# HARRY VON TILZER

MUSIC PUB. CO.

51st ST.  
BROADWAY

**HITS**

COR. 51st ST.

AIN'T YOU COMING OUT, MALINDA  
SOMEBODY'S MOTHER  
HUMPTY DUMPTY  
I AIN'T GONNA BE NOBODY'S FOOL  
IF SHAMROCKS GREW ALONG THE SWANEE SHORE  
I LOVE THAT  
DOWN IN MIDNIGHT TOWN  
THAT OLD IRISH MOTHER OF MINE

OUR NEW ADDRESS

**1658 Broadway :: :: New York City**

COR. 51st ST.

## NEWS OF THE DAILIES

Dr. John Roach Straton, pastor of Calvary Baptist Church and critic of theatrical conditions, is in trouble with his own congregation. Headed by George Leask, the banker, a committee of the church members is meeting to consider asking his resignation. Keeping time with this movement is the request of Dr. Robert Stuart MacArthur, pastor emeritus, and other clergymen to be omitted from the church calendar. It is also stated that Dr. Straton, whose sermon on Ar-buckle caused this latest upheaval among members of his congregation, had spent \$20,000 more on church purposes than was contributed to the church. For the sake of harmony Mr. Leask stated he thought it best

that "Dr. Straton be called by the Lord to some other part of the United States."

Because it willed more than one-half of his estate away from his wife and children, the will of Enrico Caruso is void under Italian law. A settlement has been agreed upon giving half the estate to Caruso's little daughter Gloria and dividing the other half into four parts. These go to the widow, the two sons, Rodolfo and Enrico, and a brother, Giovanni. So far it has been impossible to put any exact value on the estate.

The new traffic regulations desired by hotels and merchants went into effect last week for a 30-day trial and proceeded without a hitch. The Heart of New York Association announces it is willing to erect on Broadway signal towers similar to those now on Fifth avenue.

Pleading guilty to revenue violations and paying \$25 fines this week were the following ticket brokers: Jacobs Opera and Theatre Co., David A. Warfield, Edward Alexander, the Equity Ticket Office, A. K. Lennon, Leo Newman, Louis Conn, Arrow The-

**WANTED, PIANO LEADER**  
for picture and vaudeville.  
Write, stating experience  
and salary expected.

Address Box 720 Variety, 154  
West 46th St., New York.

atre Ticket Co. and Broadway Theatre Co.

Denying her husband, Fred Glotzbach, whom she married June 18 in Carlsbad, was a former chauffeur, Mme. Marguerite Matzenauer returned to this country this week accompanied by her father and her daughter by a former marriage. She will sing in the German operas at the Metropolitan and make a concert tour.

Richard Strauss is coming to America shortly for a concert tour and has taken occasion to deny by cable an interview with him in the Nation in which he is quoted as making disparaging remarks about this country.

A motor car going at least 40 miles an hour swept through the Times Square section at 11 Saturday evening and disregarding all police signals escaped by crossing to Tenth avenue. The incident created great excitement.

Trenton is to have a series of big concerts in the Arena there beginning Nov. 2 with John McCormack. Scheduled for Nov. 24 is the Metropolitan Opera Quartette, for Dec. 8 Mme. Louise Homer, and for Jan. 4 Fritz Kreisler.

Cable dispatches to the New York Herald state attorneys for Geraldine Farrar are gathering facts about Lon Tellegen's early Paris life that are expected to have a bearing on the prima diva's suit against the actor for divorce.

George Meyer, orchestra leader at the Brighton Beach Hotel, was attacked last week by two men who claimed they became enraged when he prevented them entering a room

## PROCTOR'S FIFTH AVE.

Sept. 26-27-28

# Maud Ryan

IN AN

**Original Comedy Act**  
WITH HUMOROUS SLIDES

occupied by three young women. They gave the names of Henry Schulman and Louis Schlusien.

What is described as the poorest season financially ended Sept. 17 at Coney Island. Many arrests were made when men annoyed women by throwing confetti.

The National Association of German Housewives has petitioned the Prussian Parliament to recognize it as a labor union.

A squirrel rushing out from Central Park tied up traffic at the Circle completely the afternoon of Sept. 14 before the traffic patrolman succeeded in driving it back into the park.

Richard G. Herndon has obtained "The Title" by Arnold Bennett for early production.

Gregory Kelly and his wife, Ruth

Gordon, are to have the leading roles in the new comedy by Booth Tarkenton, "Bristol Glass," which George C. Tyler will produce.

Ethel Hallor, whose wish to leave her mother has attracted attention, has gone to Washington to help reunite her parents, she says. Her father is a Washington policeman.

Justice Lydon has issued an injunction restraining Jack Lait and others from leasing or disposing of "Scarlet," of which Joe Swerling claims joint authorship.

The Shuberts this week announced their new Imperial theatre at 59th street and Seventh avenue would be renamed the Jolson in honor of Al Jolson.

Baron Grivot de Grandcourt has been added to the Shubert press staff.

Paul Bicksler, the concert singer,

## FUR COATS

AT A BIG SAVING

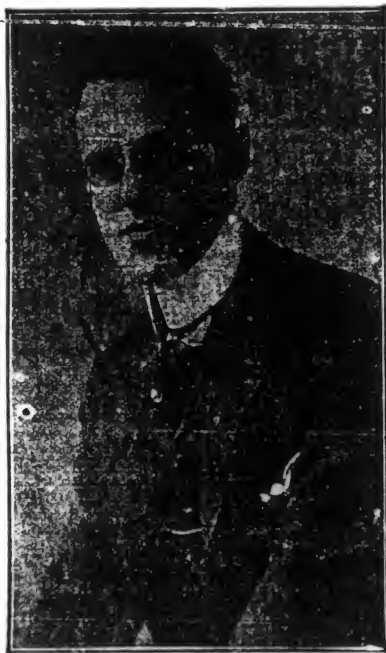
BY SPECIAL ARRANGEMENT

for the theatrical profession, we will accept deposit on coat or dolman from you before you leave for road. You make other payments to suit your conveniences, and then we ship coat to you wherever you are. Call and see our wonderful display.

**THEATRICAL FUR CO.**

Marcus Loew's Annex

160 West 46th St. Open Evenings



Playing

Keith's Vaudeville

# Craig Campbell

*Distinguished American  
Tenor*

Assisted by HECTOR MacCARTHY,  
Pianist

## VARIETY'S PUBLICITY PLAN

Variety has worked out a plan of continuous publicity for players. Through it at an expense within the discretion of the player, publicity in the form of announcements or cuts may be secured in consecutive issues of Variety.

Variety's Publicity Plan is based on the practical advertising foundation of "continual plugging" that has made brands and commodities household words. The same equally fits the profession.

The publicity plan is figured at the lowest rates and may be graduated to any amount, but it is continuous publicity in each instance during the period contracted for.

Variety has given advertisers remarkable results. Some could be directly traced; other results while not so direct were admittedly through Variety publicity. As the foremost theatrical paper of the world, circulating all over the world, accepted everywhere as the real organ of the theatre by all branches of it, Variety should give returns and does.

Any Variety branch office will furnish information and cost of the Publicity Plan, or it may be obtained either by calling in person or addressing the main office in New York.

BRIGHTENING THE BILL AT THE ORPHEUM, SALT LAKE CITY

Sparkling

Surprise

# - RAY - O - LITES -

Flashes  
of  
Color



# After a Triumphant Tour of the Orpheum Circuit

## RETURN TO NEW YORK

### OF

## JEANETTE

# HACKETT

### AND

## HARRY

# DELMAR

## AND THEIR COMPANY

## In the Second Edition of "THE DANCE SHOP"

Direction RALPH FARNUM  
EDWARD S. KELLER Office

## B. F. KEITH'S ALHAMBRA THIS WEEK (SEPT. 19)

## SOUTH AFRICA

By H. HANSON

### CAPE TOWN

Cape Town, Aug. 3.

OPERA HOUSE—S. L. Leonard Rayne, Dir., African Theatres, Ltd., M. H. Lane Bayliff. Gertrude Elliott (Lady Forbes Robertson) finished her Capetown season July 28. Business was good. Two plays were staged, "Paddy, the Next Best Thing" and "The Dawn of a Tomorrow." Miss Elliott is a brilliant actress with high developed dramatic power, but the plays produced do not give her the opportunity to bring out the real power in her art. Miss Elliott and company left July 29 for a short up-country tour, playing Kimberley, Bloemfontein, Pretoria and

Durban. She sails from the last-named town on Aug. 26 for England. Reported she is so pleased with her South African visit that she hopes to return next year. The Jewish Operatic and Dramatic Company, headed by Joseph Sherman and Sarah Sylvia, opened July 29 for short season. Opening production was "The Price of Love," to be followed by "The Pretty American," "Where Are My Children?" "Lend Me Your Wife," "The Tiger," "My Wife's Husband," "The White Slave." The show is under the direction of the African Theatres, who appeal to the Jewish community for support, promising a permanent Jewish company if sufficient patronage is forthcoming.

TIVOLI—M., John S. Goldstone. Good houses appreciate Manager Goldstone's efforts to give pleasing programs. Week July 27, Jack Boot, comedian; Wallie Pearce, a clever dancer; Nelson and Nelson, comedy act on stilts; Frederick Blamey, tenor, and Foster Richardson, bass, from the Sir Thomas Beecham Opera Co., a couple of fine vocalists; Jean and Jacques in scena "By the Sea"; George Jackley, comedian; The Three Equals, acrobats. The following acts will come into the bill for week Aug. 3: Leslie Stanley and Edgar, entertainers; Alma Lorene, character comedienne; The Femina Quartette, vocal and musical act.

ALHAMBRA — Week July 25. "The Poor Little Rich Girl," starring Mary Pickford, was screened, drawing capacity houses, night and afternoon shows. Fine film, photography and acting of the best, and Mary Pickford revelling in her part. Aug. 1-3, "The Yellow Typhoon," featuring

Anita Stewart; 4-6, "Extravagance," starring Dorothy Dalton.

WOLFRAM'S—M., G. Phillips. This popular little hall is drawing the crowd. July 25-27, "Molly and I," featuring Shirley Mason; 28-30, "The American Way," starring Dorothy Green; Aug. 1-3, "Marriage à la Carte," featuring Clara Kimball Young. "The Silent Mystery," starring Francis Ford, is a serial being screened at this hall.

GRAND—M., J. Phillips. Business is of the best at this theatre. July 25-27, "The Notorious Miss Lisle," featuring Katharine McDonald; 28-30, "The Silent Woman," starring Edith Storey; Aug. 1-3, "Partners Three," with Enid Bennett in the lead; 4-6, "Jules of the Strong Heart," featuring George Beban.

GLOBE (Woodstock)—M., P. Lerner. This hall appeals to the residents and draws capacity. Some fine films are screened.

MAJESTIC—M., H. Phillips. Screening popular pictures and business good.

### JOHANNESBURG

HIS MAJESTY'S—Mr. and Mrs. Graham Moffat and company of Scottish players were doing big business in main week with "Bunty Pulls the Strings." Commencing Aug. 3, "A Scrape o' the Pen," a three-act comedy by Graham Moffat, preceded by a one-act comedy, "Till the Bells Ring," by Graham Moffat.

STANDARD—S. L. Leonard Rayne; G. M. Grant Fallowers. Leonard Rayne's company, staging "Brown Sugar." Business good.

EMPIRE—M., Gilbert Fletcher. Capacity houses the rule. Week Aug. 1, Larkinn Bros., comedy act; Nick Borton, talkative singer; Bryan O'Sullivan, Irish comedian; Bob Anderson and Pony; Syd Howard, comedian; Billie Val and partner, clever act, and well placed; Milton Bros., skating act; Baba Pacy, comedienne.

ORPHEUM—M., Moss Alexander. Drawing big crowds nightly. Week Aug. 1, Hail and Echo, comedy act; Rema Due, equilibrist; pictures.

NEW BIJOU—M., H. Fisher. Pictures.

CARLTON—Pictures. THEATRE ROYAL—S. L. African Theatres, Ltd.; M. W. F. Woodman. The Musical Comedy Company producing "Kissing Time" and "Baby Bunting." Business good and show pleasing.

CRITERION—Vaudeville and pictures.

EMPIRE—Pictures. POP BIO—Pictures.

HIS MAJESTY'S—Pictures.

TOWN HALL—A Natal company, styled the Anglo-African International, has been formed and report having secured some excellent British and American talent. July 29 to Aug. 2 will screen "Kissing Time," featuring Violet Hopson and Gregory Scott.

OCEAN RINK—Drawing good crowds for roller skating.

### NATAL

A peculiar incident took place recently at His Majesty's theatre. A woman awaiting deportation to France applied for an extension of her stay in order to defend an action that was pending against her. The only judge available in town was attending a matinee show of "Bunty Pulls the Strings," by the Moffat company. The lawyers and officials went to the theatre, and the judge heard the application in the manager's office, granting a temporary rule two hours before the woman had to leave for Capetown to join the ship. She now remains in Johannesburg to fight her case.

Whilst putting one of his bones through its performance, Pagel, the proprietor of Pagel's Circus, was recently bitten by the animal, and was so badly mauled that he had to be taken to the hospital.

Sir Frank Benson, the talented and well-known Shakespearean actor, and his company arrived from England Aug. 1 to tour South Africa under the direction of Leonard Rayne. The opening night is Aug. 15, with "Hamlet" as the first production, at the Opera House.

Nicola, the illusionist, did a two weeks' show at the City Hall and drew good houses. He gave several outside stunts, arousing big curiosity from crowds. He is now touring round the smaller about Capetown.

### DURBAN

A tram strike that has lasted for some weeks in Durban is responsible for a shortage in attendance at local shows.

Eddie Cantor's "Midnight Rounders" wrested the baseball crown from the undefeated nine of "Up in the Park" in a hot contest at Lincoln Park, Chicago, by a score of 9 to 7. The "Clouds" team had beaten all 11 cage theatrical teams. The features of the game were the playing of Cantor, Craig and Coffey for "The Rounders" and the battery work of Muggsey and Ford for "The Clouds." A return game will probably be played. Considerable money was wagered on the contest.

died from heart failure while diving at Lake Hopatcong Sept. 15.

Mrs. Laura L. Vekroff has sued George Vekroff, scenario writer, for separation asserting his income is \$20,000 a year.

Sheriff David A. Knott appeared in "Tangerine" this week to show the actor playing the jailer how it should be done.

This is carnival week in Harlem, the original name of which was Muskota.

"Mr. Lazarus" is to be revived in London with Annie Hughes in a leading role.

Republicans now propose to modify the amusement tax by eliminating the levy on ten cent admission fees.

# who? is PIETRO ?

Next Week (Sept. 26) B. F. Keith's Bushwick Theatre, Brooklyn

Direction PAUL DURAN

## FIXING UP

Seven American Shows Ordered Repaired

Seven American wheel shows were ordered to bring their productions up to standard last week. Several others of the American attractions were engaged in remaking, with a view to beating the officials of the American to the expected order to improve.

Changes in "Cuddle Up" and one or two Columbia shows were under way last week, the managements acting voluntarily.

## STOCK AT TROC

After Many Years Philadelphia House Installs Stock Burlesque.

Philadelphia, Sept. 21.  
The Trocadero, former American

## Professional Success

Depends on Physical Fitness

If in New York visit the finest and most modern CHIROPRACTIC Office to have your physical ailments corrected by an expert.

**DR. JOS. F. RAUSCH**  
CHIROPRACTOR

140 West 42nd Street, N. Y.  
Rooms 64-65-66  
Phone Bryant 3445  
Hours 10-1 and 3-6

wheel stand for many years, started with burlesque stock Monday.

The company includes Walter Weber, Billy Wallace, Rene Vivienne, Molly O'Brien and Ray Wilder.

## BEAUTY REVIEWS

(Continued from page 10)

make-up.

The Krause Bros. are doing everything possible to pull them in at the 14th Street stand where business has been off since the season opened. Cooper and his show should do a lot toward awakening neighborhood interest, for it is a tip top burlesque show from every angle.

Cooper works like a Trojan and inspires pep and zizz. In the scenes that he doesn't appear in, he is in the first entrance coaching and suggesting in an electrical manner that reacts on his company like a base hit on the crowd in the stands when the home club needs one run to cop.

There are three women principals, all above the wheel average. Ruth Osborne, the prima donna, is a tall, stately good looking girl with a cultivated soprano that cops the vocal honors from all concerned. She has considerable wardrobe, looking well groomed and tasteful in each change. A black pan evening gown with a gorgeous pheasant feathered head dress was her ace. She also registered in black tights.

Betty Burroughs, the soubrette, and Billy Flint, two blonde babies, jazzed and pepped all through the show. Both are lookers and lively dancers who show to advantage out before a chorus.

Victoria Wolfe and Lillian Murray are also listed as principals but aside from a dancing specialty by Miss Wolfe, their chief contribution is a corking wrestling match in the second act in a gym scene. This is one

of the funniest scenes of the show and is cleverly handled by Cooper as the referee and announcer. Eddie Hall, principal comedian and an unprogrammed giant, stage a comedy wrestling bout on the mat that is one of the funniest travesties in burlesque. It's a pip of a scene.

Another funny bit was a comedy scene in "one" before a special drop of a Turkish Bath. Cooper did the doctor, while Hall and Harper, who stuck to their tramp characters throughout, were two frowzy looking "dames." Opportunities to cut loose here were handled with wise showmanship.

The rest of the comedy bits were mostly familiar but worked up by Cooper and his comedy assistants with new touches in a manner that made them fresh and funny.

Victor Kalin, a youthful juvenile with a nimble pair of hoofs led several numbers and was prominent. Kaplan is a good buck dancer and can jazz. He and Miss Burroughs slipped over a song and dance specialty in "one" that went big in the first act.

Cooper has inserted several punches

and has a distinctive idea of production that gets him away from the hackneyed routines and familiar staging. He has a dancing finale closing the first act that held up the intermission. Kaplan, Lew Freed, Harper and Hall show a waits clog assisted by the rest of the principals with the chorus behind, that would not be misplaced in a musical comedy.

The show is in two acts with four full stage scenes and four in "one." A lively good looking chorus of 16 girls, unusually well drilled and agile, looked immense in their 10 changes of costumes which ran mostly to the one-piece low-neck effect. Much wisdom is shown in the costume selections, simplicity and good color selections being the key note. A fashion parade with the girls in fantastic attire representing different movie stars was the finale of act one. The comedians made the most of the possibilities here.

Hall is a comedian who will be heard from. He works at all times and under Cooper's intelligent direction should develop into one of the best.

A bit worthy of mention was comedy drill directed by Cooper who was interrupted by a "plant" himself. Cooper wins a verbal argument from the alleged ex-soldier and then appealing to his sense of discipline, issues the necessary commands to compel the interrupter to march off of the theatre. It's a well thought piece of business, perfectly executed.

No skimping on the production visible in this show at the Olympia and there is no reason why it should not prove one of the banner attractions on the American Circuit this season. It's a mighty good evening entertainment. *Con.*

## WANTED

Local singer; must have strong voice for Standard Vaudeville Address Theo, Variety, New York



## Short Skirts!!

How many times have you looked around and laughed at the ridiculous figure cut by some woman in a short skirt. Style cannot be made to fit every figure. If the prevailing style does not fit yours, fight shy of it. Wear what is becoming rather than what is supposedly stylish. There is no one set style these days, and if you are becomingly gowned you will make your own style.

Consult us and let our experience aid you in selecting what is best fitted for you.

This will not bind you in any way to purchase from this shop.

**AMELIA CAIRE, Inc.**

102 W. 57th St., New York City. Phone Circle 8840.

Costumes and Millinery

Stage Wear

Street Wear

Individuality Our Aim

Special Note:

This establishment has no connection with any shop operating under a similar name.

## ANNOUNCEMENT

We beg to inform our friends in the profession that we have opened a Branch Store at 1664 Broadway, between 51st and 52nd Streets, the heart of the theatrical centre, where we are ready to serve and please you in the same manner as we have in the past.

SAMUEL NATHANS

Factory Prices!

Immediate Shipments!

**PROFESSIONAL WARDROBES** **H&M** **THEATRICAL TRUNKS**

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS CAN NOW BE BOUGHT IN N. Y. CITY

\$55 to \$90

MAIL ORDERS FILLED F. O. B. NEW YORK CITY

USED TRUNKS AND SHOPWORN SAMPLES

EVERY MAKE Hartman, Indestructo, Belber Taylor, Oshkosh, Murphy, Neverbreak, Central, Bal EVERY STYLE

**SAMUEL NATHANS**

SOLE AGENT FOR H & M TRUNKS IN THE EAST

Phone 620 531 7th Ave., New York S. E. Cor

Fitz Roy Between

Times Square 1664 Broadway 51st & 52nd Sts.

Section Old Trunks Taken in Exchange or Repaired

BOTH STORES OPEN UNTIL MIDNIGHT

# FREAR, BAGGETT AND FREAR

## BASEBALL IDIOSYNCRASIES

This Week (Sept. 19)—Orpheum, St. Louis.  
Next Week (Sept. 26)—Orpheum, Memphis.  
Week Oct. 3—Orpheum, New Orleans.

BLAME IT ON ROSE & CURTIS



# ROGER IMHOF AND CO.

with

## MARCELLE COREENE

Presenting the Familiar Humorous Interlude

### "IN A PEST HOUSE"

NEW YORK CITY DATES FOR THE SEASON

KEITH'S RIVERSIDE, SEPT. 12  
KEITH'S ORPHEUM, SEPT. 19  
KEITH'S ROYAL, SEPT. 26  
KEITH'S COLONIAL, OCT. 24  
THE JEFFERSON, OCT. 31

KEITH'S ALHAMBRA, NOV. 7  
KEITH'S BUSHWICK, JUNE 5  
KEITH'S PALACE, DEC. 5  
KEITH'S 81st STREET, MAY 8  
KEITH'S FORDHAM, MAY 15

KEITH'S COLISEUM, MAY 18  
KEITH'S PROSPECT, MAY 22  
KEITH'S FLATBUSH, MAY 29  
THE BROADWAY, JUNE 12

MAX E. HAYES

SOLICITOR

#### HITS NEEDED

(Continued from Page 13)

ning but that failed to prevent the second night's business going close to capacity. "Blood and Sand," with Otis Skinner at the Empire fared better, with the star getting better notices than the play. "The Return of Peter Grimm," with David Warfield, at the Belasco Wednesday was regarded as sure for its limited engagement. On the same night "The Tuesday under 10 weeks" guaranteed John Meehan's "The Man in the Making" at the Hudson was fairly well received and stands a chance with some cutting effected.

Paramount interest went to the opening of the magnificent Music Box with a revue of that name by Irving Berlin. The opening was postponed from Monday to Thursday.

Further withdrawals of new shows are listed for this week and next, when three new attractions enter—"Blossom Time" at the Ambassador "Pot Luck" will relight the comedy and "Wait Till We're Married" at the Playhouse, the fourth attraction offered there in less than two months.

The dark spots should be lighted up by Oct. 3, when at least five fresh productions will bow in. Al Jolson will open the new show Shubert house named after him with "Bombo," first known as "Christopher, Jr." The theatre was originally named the Imperial. George Cohan's "The O'Brien Girl" will arrive at the Liberty. "The

Love Letter" will come to the Globe; "Main Street" will be the new National attraction; "Beware of Dogs" will be the Broadhurst offering.

Spring" bowed into the Princess. The latter house Saturday, counts as the most expensive failure thus far. "Swords" now at the National and "Don Juan" which stopped at the Garrick are also said to represent heavy production outlays. The Century roof theatre now running a cabaret show will get "Phi Phi" early next month, the house sticking to regular attractions.

"Tarzan of the Apes," which quit "The Circle" at the Selwyn is the smash of the new dramas, it beating \$20,000 last week. "Six Cylinder" is leading close to capacity at the Sam Harris, with the gross last week over \$15,000. "The Silver Fox" looks good at the Elliott. "Tangerine" is a musical winner at the Casino with the new production around \$20,000 at \$2,500 a week. "Merry Widow" leaped in for the second week of "The Knickerbocker, going to better than \$25,000. "The Easiest Way" another revival in the last of the new dramas. It got \$12,000 at the Lyceum last week.

The buys and the cut-rates are neck and neck this week with 16 attractions listed on each side of the fence. Some of the attractions are doubling, offered as cut rates as well as heavy buys.

The attention is being directed toward the buy for the Music Box. The house has about 522 seats on the lower floor which are all up by the buy as well as the first four rows of the balcony, an additional 165 seats. This buy is one of the biggest of the season.

Of the new attractions of the current week there is a buy for three of them. "Bluebird's Eighth Wife" at the Ritz, "Blood and Sand" at the Empire and "The Return of Peter Grimm" at the Belasco. All are for

**SHORT For Stage & Street**  
**VAMP Ballets and Flats**  
**SHOES**  
Long Wear  
at Low Price  
CATALOG FREE

J. GLASBERG 225 W. 42d St., New York

#### BAYSIDE PLOT

at special prices prior to Oct. 1st. **EDGEWORTH SMITH, Inc., 1 W. 34th St. Fitzroy 5250.**

four weeks.

The entire list contains "Return of Peter Grimm," (Belasco); "The Hero," (Belmont); "Tangerine," (Casino); "Two Blocks Away," (Cohan); "Only 38," (Cort); "Blood and Sand," (Empire); "Duley," (Frassee); "Follies," (Globe); "Six Cylinder Love," (Harris); "Merry Widow," (Knickerbocker); "Scandals," (Liberty); "Music Box Revue," (Music Box); "Sally," (Amsterdam); "Bluebeard's Eighth Wife," (Ritz); "The Circle," (Selwyn); "Greenwich Village Follies," (Shubert).

The cut rate list on Wednesday contained "The Blue Lagoon," (Astor); "The Hero," (Belmont); "The Detour," (Bijou); "The Last Waltz," (Century); "Only 38," (Cort); "Back Pay," (Eltinge); "Sonya," (48th Street); "Launcelot and Elaine," (Greenwich Village); "Nice People," (Klaw); "Swords," (National); "Just Married," (Nora Bayes); "Elton Case," (Playhouse); "March Hares," (Punch and Judy); "Getting Herbie's Garter," (Republic); "The Nightcap," (39th Street) and "Honors are Even," (Times Square).

#### LETTERS

When sending for mail to VARIETY address Mail Clerk.

POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.  
LETTERS ADVERTISED IN ONE ISSUE ONLY.

Allen C  
Ahern & Peterson  
Amata  
Alton & Allan  
Arliss Anita

Barnes C  
Beeson Herberta  
Bender & Herr  
Greenberg Billy  
Briggs B  
Brown D  
Bryan Etta  
Buchanan Laurenc  
Burke Ruby

Carroll Co  
Chandon 3  
Clover Chas  
Childlow Roy  
Cine Jos  
Coe Harry  
Coppil  
Corvera Lucita  
Cornell George  
Covington Helen  
Cziganne Troupe

Deane Phyllis  
Delane Dale  
Delano Perry  
DeWinter & Mosc  
Devine Hobby  
DeWitt Paulette  
Duffy James  
Dyeon Mrs

Emerson Ed  
Emerson Charles  
Evans & Wilcox

Flynn Josie  
Florette M  
Forbes Mrs

Francis Milton  
Fridell Scotty  
Fridkins John  
Fulton Jack

Gallextini Sis  
Hobson Jack  
Gold Mury  
Graneau Estelle  
Green Doris  
Griffith Fred  
Grill Daisy  
Grace Catherine  
Gwynne Hal

Hamlin & Mack  
Hancock Charles  
Harris Donny  
Harris Sam  
Hart Ruby  
Hart Irene  
Hight Pearl  
Hoffman & Hughes  
Howe Harry  
Hayden Miss  
Hyles Vivian  
Hynes Agnes

Jamison E  
Johnstone Agnes  
Joyce Al

Keith Kenneth  
Kennedy Molly  
King Doty  
Kinella Dick

Lamazo 3  
Lavin Mike  
Lynch Jessie  
Littlejohn F

Mayer Garick  
Manley Edward

Margery Newton

Please write or call me up. I am sick. Write to Mother.  
TONY

Marx Julius  
Mason Edgar  
Mason Miss  
Mas Kiddies  
May Irene  
Melnette Coral  
Melcher E  
Meredith L  
Merrill Miss  
Milton Joe  
McCarthy Louise  
McDonald Chas  
McMann Harry  
Milo  
Mitchell Peggy  
Moore Scott  
Morris Jessie  
Mueller H  
Murray Paul

Nelson Clyde  
Nelson & Marion  
Newkirk Billy  
Newton Margery

Richardson F  
Richards Hetty  
Ringling Four  
Rio Violet

Adams Dona  
Adams 3  
Allen Edna  
Armstrong Agnes  
Armstrong  
Boscoe Francis  
Burke & Lillette  
Bullington  
Bullington

AT LIBERTY

FRANCIS X. HENNESSY

Irish Union Piper, Scotch Highland Piper, Scotch Highland Fling Dancer, Irish Step Dancer, Stage Step and Modern Ball Room Dancer, Violinist (Musical). PLAY PARTS — VAUDEVILLE. Would be pleased to join Musical Act, Burlesque or Irish Comedian or Comedienne Partner (oldtimer preferred), Agents keep my address.

Care Variety, New York  
Scotch Highland Pipes taught and for sale. I teach you to play by my easy system and quick method in very short time.  
Address Francis X. Hennessy, Variety, New York.

Rinaldo Clyde  
Robinson

Seymour Grace  
Shaw Lila  
Smilletta Pearl  
Smith Bobby  
Smith Heine  
Sperling Philip  
Stanton Ernie  
Stearns Edwin  
Steele Marie  
Steger Freddie  
Stephens Harry  
Stork Cliff  
Stone Mrs  
Strause Jack

Taylor Marienne  
Tempest M  
Thoms Margie

Walker Miss  
Wheeler Art  
White James  
Wilnot Dolly  
Wilson Jack  
Wood Frances  
Wright Mabel

#### CHICAGO OFFICE

Banton Everett  
Barto James  
Brown & Jackson  
Brause Stella  
Brandy Paul  
Belmont Belle  
Bernard Mike  
Berkman  
Barto Deway

Barnes Stuart  
Burke Helen  
Baldwin Guy  
Bimbo Chas

Clifford Jack  
Caine Rose  
Conies Michel  
Crowden Harry  
Choy Stanley  
Caswell Sydney

Claire Josephine  
Carr James  
Creighton &  
Creighton  
Cushman Wm  
Calvert & Shayne  
Crampton George  
Cleveland & Doye  
Carleton & Bellow  
Casinelli Jules

#### Vigor of Youth in A New Discovery

Science Produces a Vitalizer Superior to Famous Gland Treatment—Magic Power of a Bark From Africa.

Have you lost your youth, vigor and "zip"? Does life seem dull and work a grind? Don't worry. Science has discovered a new vitalizer superior even to the much discussed "gland" and "monkey gland" treatment.

The principal ingredient is an extract from the bark of an African tree. It is said to be the most amazing invigorator ever discovered. Combined with it are other tonic and vitalizing elements of proved scientific merit. The compound produces marked improvement in a day or two, and in a short time the vitality is raised, the circulation improved and the glow of health is felt in every part of the body.

The new vitalizer contains expensive chemicals, but manufacturing in enormous quantities has brought the cost within the reach of all. Furthermore, the laboratories producing this new vitalizer, which is called Re-Nu-Tabs, are so confident of its power that they offer it on the basis of "no results, no pay." Any reader of this paper may test the new discovery without risk. Send no money, but just your name and address, to the Re-Nu Laboratories, 217C Gateway Station, Kansas City, Mo., and a full treatment of Re-Nu-Tabs will be mailed. Deposit \$2 and postage with the postman on delivery. If not delighted by the results at the end of a week, notify the laboratories and your money will be refunded in full. Do not hesitate about accepting this test offer, as it is fully guaranteed.

On 34th Street

A. RATKOWSKY

Inc.

The Old-Fashioned Furriers

FURS

Advanced Models

Coats, Stoles, Scarfs and Novelty Fur Pieces that are the very latest fashions. All are offered at the price you would have to pay wholesale. We manufacture our own models and abolish the whole-sale and retail profit.

Special Discount to the Profession

Furs Stored, Repaired and Remodeled

WILLIAM J. MARY  
**WOODS and HYLAND**

IN "COUNTERFEIT LOVE"

A FAST COMEDY IN ONE BY JACK BURNETT  
Booked by the John H. Billings Agency

WE PLAYED BURNETT'S "COUNTRY COUSINS" 10 YEARS

TO THOSE  
Who Like To Laugh  
DON'T MISS

TOM SMITH

Assisted by  
HARRY NEWMAN  
At the Piano

IN "ALL FUN"

AT

B.F. KEITH'S RIVERSIDE

Next Week, Sept. 26th

WHEN YOU THINK OF COMEDY YOU MUST  
REMEMBER

Bertha  
STARTZMAN

Earl  
DE LORTO

THE FIFTY TRIO

Earl SHEAHAN

# "A VETERAN PERFORMER"

# AL WOHLMAN

## WEATHERED

Many seasons on small time.

A long season as principal with the Fanchon-Marco revue, which toured the country.

## NOW PLAYING THE BIG TIME

### STRUCK THIS TEMPO WITH THE CRITICS

(It's impossible to bribe all)

#### STATE-LAKE, CHICAGO

Al Wohlman was the "Big Squeeze" of the bill and held up the show. He sang himself into a show stopper, and very few shows have been stopped the way he did it. Wohlman has a little history behind him. For a very long time he wandered in local cafes, and toured the small time. His latest appearance was with the Fanchon-Marco revue, in which he was one of the principals. It took big time a long time to realize that they were overlooking something worth-while and now they have him and should keep him. Many years of practice have put a fine polish to Wohlman's style and it is a legitimate and welcome one.

Mr. Wohlman enters in a school graduate's frock, offering a few highly amusing specialty songs of how the I. C. S. had trained him. Then he goes into a number about a chap who chased Webster off the map, when it came to speaking English, but when he ate the peas kept rolling off his knife. Each of these ditties brings smashing applause. Then he dons the graduate's garb, sings popular numbers, encoring with an Al Jolson impression. He slips into each number with prose.—Variety.

#### By SHEPPARD BUTLER

Al Wohlman—A self-confident cutup who sings, does imitations, and is a credit to his tailor.—Chicago Tribune.

#### R. S. D. IN "JOURNAL"

Al Wohlman, whose last appearance in our midst, if we are not mistaken, was with the Fanchon and Marco revue, is going it alone and succeeding famously. He sings a bit, talks a bit more and does some excellent imitations, ranging from a cello to Al Jolson. He appears to have had a number of friends when he arrived and he has many more now.—Milwaukee.

#### ROCKFORD REGISTER

#### AL WOHLMAN WINS

#### PALACE AUDIENCES

#### WITH MERRY SONGS

Audiences at the Palace theatre are finding Al Wohlman an interesting chap. Mr. Wohlman, entertaining in a songologue, certainly exudes cheerfulness, a much-needed thing these days. Wearing cap and gown he announces himself as a correspondence school graduate and proceeds to tell in song what the education-by-mail has done for him. His songs run to banter and nonsense, his chief ditty relating to a gent who simply couldn't keep the "peas from rolling off his knife." He concludes by giving impressions of a few stage celebrities. The afternoon audiences threw up a big barrage of applause for Wohlman and the evening audiences were also cordial.—Rockford, Ill.

Now at the  
**PALACE**  
Chicago  
This Week (Sept. 19)

# AL WOHLMAN

IN

## "THE GRADUATE"

Personal Representative

LEW GOLDBER

DeVine Dottie  
Del Ruth Howard  
Davenport Orrin  
Davis & McCloy  
Dickinson & Dear-  
ron  
DeVay Arthur  
DeVoe Frank  
Davis Edna  
Dawley Bill  
Dale Billy

Edwards Jack  
Foss Blanche  
Foster May  
Finley Bob  
Gilbert Bobby  
Goetz Coleman  
Greenwood Leo  
Great Felix  
Henderson Norman  
Howard Billy  
Hale Sue  
Hugans Dancing  
Harris Abe  
Hulbert Gene  
Hulbert Herschel  
Harte Cass D  
Hallett Morris  
Jones Helen M  
Johnson Corrinne  
A O

Jason & Halg  
Jensen Harry  
Joyce Jack  
Knight Frank  
Kuse Nettie  
Kelly & Davis  
Lampins Mr & Mrs  
Loraine Sia  
Leonard Leon  
LaPorte Ray  
Lloyd Wilkes  
Lafayette  
Lazan Deany  
Lamont Cockatoo  
Lewis Barbara  
Lewis Jack  
Lee Bryan  
Martin Maude  
McGuire Anthony  
Mansfield & Noble  
McConnell E & G  
Mac & Macher  
McQuibber Dorothy  
Monte Frank  
Matthews Jas  
Monahan Mrs G  
Mayberry Shirley  
Morris Paul  
Musick Gertrude  
Mandel Hattie  
Morgan Jenn  
Maxon & Morris

Mannard Virginia  
Mitchell A P  
Narder Miss V  
Ott & Bryant  
Olmith Mary  
Ogden & Benson  
Pickard H E  
Prince Al  
Power H  
Oss V  
Preble Edward  
Rene Mignon  
Ray Loretta  
Raynor Babe  
Romano Anita  
Rays Sylvester  
Rayne Bert  
Russell Jack  
Rucker Ester  
Russell Mrs J  
Romanos Anita  
Richard Lawrence  
Rankin Walter  
Seaton Kenneth  
Stone Hilda  
Spelling Philip  
Scott John  
Stone Chas  
Stanley E H  
Searles Arthur  
Schuyler Elise

Stafford Edwin  
Swift & Italy  
Stanley & Win-  
throp  
Shayne Miss B  
Slack Olga  
Tancott  
Trovato  
Turner Dolly  
Tahdai Miss T  
Trovato Mr A  
Thornton Arthur  
Unusual 2  
Verobelle Mme  
Vox Valentine  
Van Harold  
Vardon Vera  
Van & Belle  
Vaudeville Leader  
Valdy Rosa  
Vance Vera  
Van Alin Mr  
Wells Gilbert  
Wales Betty  
Wells Fern  
Wilbur Elsie  
Wells C  
Walker & West  
Weinstein A A  
York Shirley  
Young George

#### Burlesque Routes

(26-3)

"All Jazz Revue" 26 Avenue De-  
troit, 3 Englewood Chicago.  
"Baby Bears" 26 Englewood Chi-  
cago, 3 Garrick St. Louis.  
"Bathing Beauties" 26 Gayety  
Minneapolis, 3 New Liberty St. Paul.  
"Beauty Revue" 26 Star Brooklyn,  
3 Empire Hoboken.  
"Big Jamboree" 26 Hyperion New  
Haven, 3 Miner's Bronx New York.  
"Big Wonder Show" 26 Empire  
Newark, 3 Casino Philadelphia.  
"Bits of Broadway" 26 Hurtig &  
Seamons, 3 Empire Brooklyn.  
"Bon Ton Girls" 26 Empire Albany,  
3 Gayety Boston.  
"Cabaret Girls" 26 Peoples Phila-

delphia, 3 Allentown, 4-5 Reading, 6-8  
Trenton.  
"Cuddle Up" 26 Star Cleveland, 3  
Empire Toledo.  
"Dixon's Big Review" 26 Howard  
Boston, 3-5 Newport, 6-8 Fall River.  
"Flashlights of 1921" 26 Palace  
Baltimore, 3 Gayety Washington.  
"Follies of Day" 26 Gayety Wash-  
ington, 3 Gayety Pittsburgh.  
"Follies of New York" 26 Century  
Kansas City, 3 L. O.  
"Folly Town" 26 Gayety Omaha, 3  
Gayety Kansas City.  
"French Frolics" 26 L. O., 3 Gayety  
Minneapolis.  
"Girls de Looks" 26 Star & Garter  
Chicago, 3 Gayety Detroit.  
"Girls from Joyland" 26 Academy  
Buffalo, 3 Avenue Detroit.  
"Greenwich Village Revue" 26  
Orpheum Paterson, 3 Majestic Jersey  
City.

"Grown Up Babies" 26 Plaza  
Springfield, 3 Howard Boston.  
"Harum Scaram" 26 Gayety Balti-  
more, 3 New Capitol Washington.  
"Harvest Time" 26 Grand Hart-  
ford, 3 Hyperion New Haven.  
"Hello 1922" 26 Gayety Rochester,  
3-5 Bastable Syracuse, 6-8 Grand  
Utica.  
"Hurly Burly" 26 Allentown, 27-28  
Reading, 29-1 Trenton, 3 Olympic New  
York.  
"Jingle Jingle" 26 Casino Philadel-  
phia, 3 Hurtig & Seamons New York.  
"Kandy Kids" 26 Lyceum Columbus,  
3 Empire Cleveland.  
"Keep Smiling" 26 Gayety Buffalo,  
3 Gayety Rochester.  
"Kelly Lew Show" 26 L. O., 3 Pal-  
ance Baltimore.  
"Knick Knacks" 26 Olympic Cin-  
cinnati, 3 Columbia Chicago.  
"Lid Lifters" 26 Garrick St. Louis,  
3 Century Kansas City.  
"Little Bo Peep" 26 Park Indi-  
anapolis, 3 Gayety Louisville.  
"London Belles" 26 Majestic Jersey  
City, 3.  
"Maids of America" 25 Berchel Des  
Moines, 3 Gayety Omaha.  
"Marion Dave" 26 Lyric Dayton, 3  
Olympic Cincinnati.  
"Mischief Makers" 26 Gayety Mil-  
waukee, 3 Haymarket Chicago.  
"Miss New York, Jr." 26 Empress  
Cincinnati, 3 Lyceum Columbus.  
"Monte Carlo" 26 Haymarket Chi-  
cago, 3 Park Indianapolis.  
"Odds and Ends" 26 Gayety De-  
troit, 3 Gayety Toronto.  
"Pace Makers" 26 Bijou Philadel-  
phia, 3 L. O.  
"Parisian Flirts" 26-28 Newport,  
29-1 Fall River.  
"Passing Review" 26 Gayety  
Brooklyn, 3 Bijou Philadelphia.  
"Peek a Boo" 26 Empire Brooklyn,  
3 Empire Newark.  
"Pell Mel" 26 L. O., 3 Schenectady.  
"Puss Puss" 26 L. O., 3 Gayety Bal-  
timore.  
"Record Breakers" 26 New Liberty  
St. Paul, 3 Gayety Milwaukee.  
"Reynolds Abe" 26 Gayety Toron-  
to, 3 Gayety Montreal.  
"Singer Jack Show" 26-28 Park  
Youngstown, 29-1 Grand Akron, 3  
Star Cleveland.  
"Social Follies" 26 Olympic New  
York, 3 Star Brooklyn.  
"Sporting Widows" 26 Gayety Kan-  
sas City, 3 L. O.  
"Step Lively Girls" 26 Casino  
Brooklyn, 3 L. O.  
"Sugar Plums" 26-28 Bastable Sy-  
racuse, 29-1 Grand Utica, 3 Empire  
Albany.  
"Sweet Sweeties" 26 Empire Clevel-  
and, 3 Academy Pittsburgh.  
"Ting a Ling" 26 Academy Pitts-  
burgh, 3 L. O.  
"Tinney Frank Revue" 26 Gayety  
Boston, 3 Grand Hartford.  
"Tit for Tat" 26 Casino Boston, 3  
Columbia New York.  
"Town Scandals" 26 Gayety Mont-  
real, 3 Gayety Buffalo.  
"Twinkle Toes" 26 Miner's Bronx,  
3 Orpheum Paterson.  
"Whirl of Gayety" 26 Gayety St.  
Louis, 3 Star & Garter Chicago.  
"Whirl of Girls" 26 Empire Ho-  
boken, 3-5 Cohen's Newburgh, 618  
Cohen's Poughkeepsie.  
"Whirl of Mirth" 26 Gayety Louis-  
ville, 3 Empire Cincinnati.

#### BUFFALO

#### By SIDNEY BURTON

Majestic—White's "Scandals." First  
musical show of season, most of "origi-  
nal names" missing. Sealing \$2.50  
top with indications of good week.  
"Rollo's Wild Out" next.

Shubert Teck—"Afgar." Good for  
big money on reputation. Started off  
with rush. "Miss Lulu Bett" next.

Pictures—Criterion "At the End  
of the World"; Hippodrome "Foot-  
lights"; Strand, "Dream Street";  
Olympic "The Charming Deceiver";  
Palace "No Woman Knows."

Creator, conductor and composer,  
who appeared at Shea's Hippodrome  
this summer, has been engaged as per-  
manent orchestra conductor at that  
theatre. Adolph Schmidt, will be-  
come assistant conductor, succeeding  
Alfred Moulton who has been in  
charge for several seasons. Creator  
will direct all overtures and special  
numbers.

The new Lafayette Square (Olym-  
pic and Lyric combined) will have its  
opening Christmas day according to  
present plans. Loews State is rapidly  
nearing completion and should be  
open before Dec. 14.

R. C. Fox, formerly manager of  
Paramount offices here, is back in  
town having been transferred as  
branch manager from St. Louis Select  
to Buffalo Select. Archie Moses of  
the Buffalo Select offices goes to Buf-  
falo Robertson-Cole as manager.

The National American Music Fe-  
stival to be held here Oct. 3-8 will be  
the largest event of its kind ever  
staged in this country. Over 5000  
persons are expected as visitors and



# Wanted at All Times—Vaudeville--Musical Comedy--Dramatic Artists

## OTTO SHAFTER & EDDIE SOBOL

### THEATRICAL EXCHANGE

522 ROMAX BUILDING  
Phone Bryant 1047

245 WEST 47th STREET  
New York City

We can place 100 people with standard Vaudeville Acts, Musical and Dramatic productions IMMEDIATELY

## "SCENERY"

Painted or in Fabrics  
PLUSH, VELVET, SILK, SATIN, SATEEN AND  
NOVELTY PATTERNS

### ACTS WE HAVE DELIVERED

THORNTON SISTERS  
AND SEE MORE  
PANTHEON FIVE  
"MARGIE" COMPANY  
GLENNON SISTERS  
BILLY & MILTON  
GENEVIEVE MAY CO  
JONAS ROSE  
VLO. ELLSWORTH

### ORDERS THIS WEEK

GLASGOW MAIDS  
THE GOLDENS  
NAT FARNUM  
BAKER & BAKER  
LAURA BENNETT  
CHANNOFF'S TABLEUX DE ART  
CARNEY & CARR  
DAUGHERTY BROS.  
HOLLENS SISTERS

### SEE THE "FABRICO JERSEY"

SETTING AT THE PALACE, CHICAGO, WEEK OF  
SEPTEMBER 19th, WHICH WE MADE FOR

WILFRID DU BOIS

It is one of our novelties

## THE FABRIC STUDIOS, Inc.

Suite 201—177 North State St.

Phone Randolph 1842  
CHICAGO

### SPECIAL NOTICE

For the opening of Shubert Vaudeville in the New Apollo Theatre,  
Chicago, September 26th, 1921, we are furnishing for the

Peerless Dancing Team

## OLGA and MISCHKA

one of the most elaborate settings of the season. We are proud of it  
—and want you to see.

Then come and see us and you will become another satisfied customer of

## The Fabric Studios, Inc.

"Easy payments if desired"

some of the most prominent American  
artists on the concert and operatic  
stage will appear. The festival was  
originated in Lockport by A. A. Van  
De Mark and was held there for five  
seasons. This year it has been trans-  
planted to Buffalo where, under the  
auspices of the Chamber of Com-  
merce, the Advertising Club and sev-  
eral other musical organizations, the  
festival will become a nation-wide af-  
fair with professionals and laymen

from every state in attendance.

The Crescent Film Corporation,  
with offices four flights up in a  
gloomy building in the residential  
section of this city, is being made the  
subject of a series of politely satir-  
ical stories by the Evening News. A  
reporter who was sent to cover the  
situation has written several articles  
describing the outfit minutely and in  
a far from complimentary vein. The

corporation is training picture actors  
to the tune of the necessary purchase  
of \$50 worth of stock. "A number of  
slapstick comedies are being made,  
officers of the corporation state.

### CLEVELAND

By J. WILSON ROY

This week—Hanna, "The Bird of  
Paradise"; Ohio, Nance O'Neil in  
"The Passion Flower"; Shubert-  
Colonial, Mary Nash in "Thy Name Is  
Woman." Next, Hanna, "Artists'  
Life"; Ohio, Robert B. Mantell;  
Shubert-Colonial, "Three Live  
Ghosts."

Priscilla—Danny Lund and Co. in  
"Ladies First." Three Wilson Girls,  
Keith Lovewell, Berger and Barton,  
Emile and Wyle, and pictures.

Miles—Kitamura Japs, Neil Mc-  
Kinley, Fox, Johnston and Gibson,  
Jarvis and Harrison, Rogers, Bennett  
and Trap, and pictures.

Star—"World of Frolics"; Empire—  
"Ting-a-Ling."

"Two tickets for the price of one"  
was the announcement for the open-  
ing night of "Thy Name Is Woman"  
at the Shubert-Colonial this week.

Films—Allen, "The Old Nest";  
Orpheum, Kilbane-Fruth Fight pic-  
tures; Strand and Circle, "Greater  
than Love"; Metropolitan, "Remorse-  
less Love"; Knickerbocker, "The  
Last Door"; Standard, "Action";  
Rialto, "Stranger than Fiction."

### DES MOINES

By DON CLARK

"Aphrodite" will be presented at  
the Coliseum for one week commenc-  
ing Jan. 9.

Anselm and Abe Frenkle, Des  
Moines theatre owners, have pur-  
chased the Securities Building, an  
eight story down town office building,  
for investment purposes.

Mayor Barton has issued an order  
that no films showing "Patty" Ar-  
buckle can be shown in Des Moines  
until his trial has been concluded. A.  
H. Bank, owner of the Blank chain  
of theatres in Iowa, Nebraska and  
Kansas has ordered that none of his  
houses play Arbuckle pictures, and  
has cancelled his order for the last  
Arbuckle release.

Films this week: "The Ace of  
Hearts" at Des Moines; "Experi-  
ence" at Strand; "Gypsy Blood" at  
Rialto; "The Home Stretch" at Gar-  
den.

### DETROIT

By JACOB SMITH

"Passing Show" in second week,  
Garlick. Business not capacity.  
Next, "Afgar."

New Detroit is dark this week, the  
police department having put the ban  
on "The Birth of a Nation" owing  
to its scenes of the Ku Klux Klan.  
The Detroit Free Press has been  
running a daily syndicated story ex-  
posing the Ku Klux and the Detroit  
police commissioner and the mayor  
give as their reason the present ad-  
verse agitation. Manager Al Warner  
took it up with New York owners of  
the film and it was decided not to at-  
tempt to show it this week. Next,  
"The Six Fifty."

Shubert vaudeville scheduled to  
open Monday.

The Shubert-Michigan theatre, re-  
modelled, redecorated and completely  
refurnished and renovated, opened  
Sunday to capacity with William  
Hodge in "Beware of Dogs." It is  
a comedy in three acts, written by  
Mr. Hodge. Those who like Hodge  
will like "Beware of Dogs." Rose  
Hubbard is the house manager at the  
Shubert-Michigan, formerly a bur-  
lesque house. The formal opening  
took place Monday evening when  
many prominent society, city and  
state officials were on hand.

"Over the Hill" is being held for  
a third week at Washington and it  
looks as if it will remain several  
weeks more.

Abe Reynolds Review at Gayety  
and "Baby Bears" at Avenue. Busi-  
ness at both burlesque houses has  
not held up any too well. The shows  
are too much like other season's.

"At the End of the World," Broad-  
way; "Footlights," Madison; "Be-  
yond," Adams.

Low Cody is appearing in person  
this week at the Adams and present-  
ing his act "Fleurette," based on a  
French-Canadian story.

### INDIANAPOLIS

By VOLNEY B. FOWLER

English's had the "Broadway  
Whirl" and the Murat was dark this  
week. The season, which opened  
Labor Day has been very dull with  
the bright exception of "The Passing  
Show" at the Murat. So far a  
gloomy outlook for the legists with  
the vaudeville houses fairly well sat-  
isfied and the movies more hopeful  
than they have been for months.

Singer's Midgits stayed their  
second week at Keith's.

The state industrial department is  
engaged in the annual crusade of  
warning theater owners and opera-  
tors to obey the child labor restric-  
tions.

W. T. Petty, of New York, who  
says he represents eastern theatrical  
capital, is in the city working with  
several local men in a scheme to  
erect a \$350,000 picture theater on  
Fall Creek boulevard in the heart  
of the north side residence district.  
With Petty are John H. Bookwalter  
and Frank H. Krause of Indianapolis.

and State Senator Don P. Strode of  
Kokomo.

The May Wright Sewall State  
Council of Women in conference here  
last week started agitation for the  
elimination of what it considered the  
"too long kisses" in the movies.

### KANSAS CITY

By WILL R. HUGHES

Although all Kansas City managers  
are optimistic and firmly believe that  
business will get back to somewhere  
near its usual standard, there is no  
denying the fact that it was bad this  
week. The weather continued exceed-  
ingly warm and oppressive and the box  
suffered in all houses. At the Shubert  
with the "Four Horsemen" film show-  
ing at \$1.50 top at night for the first  
time in the city business was all that  
could be expected in a house with no  
provision for summer cooling. The  
picture was warmly received by the  
press, and extensively press agented  
but there were no capacity houses. At  
the Grand the Georgia Minstrels, with  
downstairs and balconies selling at a  
dollar failed to duplicate their last  
season's business and the four vaude-  
ville houses and the big down town  
film operas also had to be contented  
with takings far below the average.  
For the week of Sept. 18, the Shub-  
ert holds the "Four Horsemen" for

## H & M TRUNKS

AT FACTORY PRICES  
From the Following Agents

S. NATHANS

531 7th Ave, New York  
1664 Broadway, New York

M. SUGARMAN

453 Washington St., Boston  
BARNES TRUNK CO.

75 W. Randolph St., Chicago

J. M. SCHWEIG

12 5th Ave., Pittsburgh

BOOKS TRUNK CO.

901 Main St., Kansas City

FT. WORTH TRUNK CO.

1105 Main St., Ft. Worth, Tex.

Herkert & Meisel T. Co.

910 Washington St. St. Louis

## EDDIE MACK TALKS:

No. 49

Well, Shubert Vaudeville is over to a big success.  
Jack Conway and Co. helped at the 44th Street,  
New York, and so did Regal and Moore.

We help to make Jack Conway and Regal and  
Moore a success by clothing them properly.

Proper clothes.

That's it.

Proper cut, proper material, proper price.

1582-1584 Broadway

Opp. Strand Theatre

722-724 Seventh Ave.

Opp. Columbia Theatre

## LES PERETTOS

THE VERSATILE FROLICS

This Week (Sept. 19) McVickers, Chicago

Direction MARK LEVY

CECILE

H. A.

## D'ANDREA and WALTERS

FEATURE DANCERS

with

Henry W. Savage's All-Star Revival of

## THE MERRY WIDOW

Thanks to F. & W. Sisters, K. & H. and our many friends for their  
kind wishes



# AT LIBERTY—JACK NORTON—VERSATILE COMEDIAN

PRODUCER, MANAGER AND ARTIST'S REPRESENTATIVES IN VAUDEVILLE AND LEGIT

I come to you with the same recommendations that prompted C. B. Maddock to Feature and Co-Star me in his "Bubbles" production. During 1920-1921

## IN VAUDEVILLE

### FEATURE AND CO-STAR IN "BUBBLES":

Jack Norton is now playing the male lead in "Bubbles." Norton is without doubt the best the act has had yet, and stands out as a capable comedian alongside of his clever dancing partner, "Queenie" Smith.

G. I. H.—BILLBOARD.

### WHEN WITH SANTLY AND NORTON:

Santly and Norton followed Ella Shields, and used good judgment in getting right to work. Vaudeville patrons will welcome Joe and Jack back again with a line of songs and material that stamps them as one of the 100% two-men acts in the two-a-day. Popular songs sound like operatic gems in the hands of these artists. The boys were a well deserved hit.

VARIETY.

As  
Different  
Critics in  
Different  
Cities  
View

My Accomplishments

INVITING  
VAUDEVILLE  
MUSICAL  
COMEDY  
OFFERS

Address N. V. A. Club

## IN MUSICAL COMEDY

### "FLO FLO":

Flo Flo and her "perfect 36," meaning girls as well as measurements, opened in a blaze of glory at the Savoy. JACK NORTON supplies the blaze and copped the glory as Bob Simpson, a fast talking, walking, singing, dancing owner of a lingerie shop.

SAN FRANCISCO EXAMINER.

### "FLO FLO":

JACK NORTON, an experienced vaudevillian, carried the honors of the evening. His patter and repartee were contagious, he grew on the audience in a humorous way, even when he tried to be serious. He passed many chances to be risqué and supplanted them with bright, clean and fast comedy lines instead.

ANTHONY—SEATTLE POST INTELLIGENCE.

## IN STOCK

### "OH, BOY":

The first big scream of the evening came when JACK NORTON as "Sims," the constable, made his entrance in a battered condition. Producer Carl Hunt entrusted a goodly portion of the "first play's success" in capable hands, as the solid applause justified Mr. NORTON'S individual acknowledgment at the finale.

KATHERINE LYONS—BOSTON TRAVELER.

### "FLORADORA"

The pop of the evening came when JACK NORTON made his flying entrance as "Tweedlepunch." He acknowledged his mighty reception. His specialty with Dorothy Maynard was the laughing hit. NORTON is worthy of our confidence.

CUSHMAN—BOSTON RECORD

# JACK NORTON

"A Versatile Comedian"

AFTER SEPT. 25th AT LIBERTY

This Week Sept. 19—Orpheum, New Orleans

Featuring in "BUBBLES"

Address—N. V. A. Club, New York

the second and final week and the Grand is dark, the Erlanger people having nothing available for the date. The first real high class attraction for this house is "Shavings" commencing week of Sept. 25, and the Shubert will have "Kissing Time" the same week, for its first regular attraction of the season. Both will be seen at \$2.00 top for the night performances.

This week's photoplays at the downtown houses—"The Blot," Royal; "The Child Thou Gavest Me," Newman; "The Girl in the Taxi," Twelfth Street.

Thomas Tanffe, manager of the Century theatre, American burlesque circuit, who was transferred to St. Louis a few weeks ago to open the circuit's new house, the Garrick, has returned and is in charge of the local house again. James Martin, who has been manager of the Standard, St. Louis, has been returned to that city and will have the management of the Garrick. Both managers have been with the Butler estate, which owns the theatres for many years.

The Saucy Babies company which has been the attraction at the Empress, presenting two bills a week, since last June, will close their engagement Sept. 24. The company will go to St. Joseph, Mo., for four

weeks, then to Des Moines and Minneapolis. The "Babies" will be followed in the Empress by "Hits and Misses," one of Ensley Barbour's attractions. Barbour is the lessee of the house.

T. E. Bailey has been appointed stage manager of the Orpheum to succeed Edmund Schuberg, who was killed in an auto and street car collision Labor Day.

The art work and decorations in the new Junior Orpheum is being done by the Mandel Brothers studio, and a large number of artists are on the job which is being rushed with all possible speed as the opening is announced for the middle of October.

"Way Down East" which was shown in the Shubert here last season at regular prices, is announced as an early booking at the Royal picture house where it will be shown for 50 cents top price.

John W. McLaughlin, is in charge of the box office at the Gaiety, again this season, making his eighth year with the house.

The motion picture theatre owners association of Missouri and Kansas, in session here this week were guests of the local distributors at a theatre party, at the Gaiety where they saw something besides pictures. A number of personal jokes and references were sprung by the comedians for the benefit of the "bunch."

Fred Speer, publicity expert for the Century, and Park Sherlock, advertising promoter for the Gaiety, are both on the job again this season. As an evidence of their ability, both houses had paper on the boards the same day that the announcement came that the difficulties between the unions and the burlesque managers had been settled.

The Junior League whose "Annual Follies" is the real big amateur show in Kansas City, has taken an option on the Shubert Theatre, for the week

of Dec. 4, and if present plans go through the performances will be given in a downtown theatre for the first time. According to the plans a professional director will be secured from New York to produce the annual revue which will be practically a professional production.

The "fall amusement season," at Kansas City's two big hotels, is in full swing. Shaner's Plantation Synchapters, from Chicago, are the musical feature at the Muehlbach and the Coon-Sanders Jazz orchestra at the Baltimore.

The Santos and Hayes Revue heading the bill at the Orpheum week of Sept. 18 has been heavily featured by the local management which announces it as "The event of the Season."

## NEW ORLEANS

Loew's was attracting regular winter business Sunday. The program was uniform and never at any time rose to pretension. Interest centered around Lore, splitting the headline with "Tiddits of 1921."

Summers Duo got to them first with swinging trapeze endeavor that while not new held enough of the spectacular stuff to assure applause. Connell and St. John began enter-

tainingly but drifted back some as they proceeded. The couple did fairly.

Lore should have been featured alone, Pop audiences are still very ripe for the mystic. They were agape while Lore told them all. She

is a striking brunette, departs confidently and remained just long enough. Her male assistant is fairly adequate.

Maidie De Long is back five years in her method, manner and material. The initial dressing and song could go out with profit as it is colorless.

# COLUMBIA THEATRE

Broadway and 47th St.

One Week Only, Commencing Sept. 26

# AL REEVES'

"BEAUTY SHOW"

Featuring America's Clever Comedian

# HARRY HEINIE COOPER

The Best Laughing Burlesque Show in America  
24 Beautiful Girls and 12 Entertainers  
Including Your Old Pal Al and His Banjo

The Oldest Show in America

ALL NEW SCENERY, COSTUMES AND ELECTRICAL EFFECTS  
P. S.—Don't miss this show on your life.

IN BOSTON  
**H & M**  
TRUNKS  
At St. Louis Factory Prices  
Trunks Repaired or  
Exchanged  
**M. SUGARMAN**  
H & M New England Agency  
453 Washington Street  
BOSTON, MASS.

HENRY FINK'S  
**ALL STAR REVUE**  
Nightly at 7.30 and 11.00  
IN PARADISE  
**BEN BERNIE AND HIS**  
WITH **SALLY FIELDS**  
NIGHTLY AT  
**REISENWEBER'S**  
Columbus Circle and 58th St.  
NEW YORK

# OLYMPIA DESVALL AND CO.

CLOSING THE WONDER OPENING BILL AT SHUBERT'S 44TH ST. THIS WEEK SEPT. 19TH



**F. F. PROCTOR, Vice-President**

(AGENCY)

F. F. PROCTOR

## Founders

SOME OF THE ACTS WE HAVE EQUIPPED WITH SCENERY; SKELLY AND  
HEIT REVUE, "FORTUNE QUEEN"  
CANTOR & YATES PRODUCTIONS  
IN VELVET, SILK, SATEENS AND OTHER MATERIALS

# THE BEST PLACES TO STOP AT

## SCARBORO

206-08 West 43rd Street, 2 doors from Broadway  
Phone Bryant 1446. Louis R. Cole, Mgr.  
NEW YORK CITY

## HOTELS CATERING TO THE THEATRICAL PROFESSION

One, two and three-room suites newly furnished and decorated, at moderate rates to the profession. Permanent—Transient.

## ST. PAUL

60th St., Cor. Columbus Ave., at Col. Circle  
Phone Col. 2905. F. J. Trainor, Mgr.  
NEW YORK CITY

### Hotels Catering to Profession

#### HOTEL STRATHMORE

WALNUT ST., NEAR 12TH, PHILA.  
Home of the Theatrical Profession, near all theatres. Running water or private baths in all rooms. Comfort and good service our motto. Rates \$2.00 a day, with private bath \$2.50. Special weekly rates.  
B. F. CAMILLI, Mgr.

#### HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

J. A. Delister, Manager  
Telephone Superior 6410  
EUROPEAN PLAN  
**REX HOTEL**  
THEATRICAL HOTEL  
661 North Clark St. Chicago

#### HOTEL ASTOR

176 N. Clark St., Near Randolph St., CHICAGO, ILL.  
Rates \$1.50 Per Day and Up  
One Block from Palace Theatre

#### HOTEL CLARENDON

No. Clark and Ontario Streets, Chicago  
FIVE MINUTES FROM LOOP  
RATES \$1.00 AND UP

#### NEW TREMONT HOTEL

21-29 So. Dearborn St., CHICAGO  
Everything New and Modern  
Rooms \$1.50 and up

#### SAVOY HOTEL

\$2.00 and Up Without Bath  
\$3.00 and Up With Bath  
J. G. NICHOLS, Mgr. and Prop.  
11th and Broadway. DENVER, COLO.

#### Hotel Hammond and Cafe

HAMMOND, IND.  
Very Modern, Running Water in All Rooms—Shower Baths. Rates: \$1.25 Single; \$2.00 Double. One Minute Walk from Orpheum Theatre.  
Opposite New Parthenon Theatre.  
THRO. GUSCOFF, Prop.

#### MAJESTIC HOTEL

EUROPEAN PLAN. HAMMOND, IND.  
Running Water in Every Room; Also Rooms with Bath. Rate: \$1.25 and up. Located in Center of City, Close to All Theatres.  
N. SCOFER, Mgr.

#### HOTEL BALTIMORE

\$3.00 PER DAY WITH BATH  
\$2.00 PER DAY WITHOUT BATH  
500 ROOMS  
Baltimore Av. & 15th St. Kansas City, Mo.

#### NEWHOUSE HOTEL

SALT LAKE CITY, UTAH  
Absolutely fireproof. 400 outside rooms, each with separate bath. Theatrical rate—Single \$2.00 per day up. Double \$2.50 per day up.

erty theatre, will present a juvenile style show and child pageant week Oct. 1.

Barbette, opener of last week's Orpheum bill, missed what might have been the same fine reception he got at other showings on the second day here when the curtain came down with a thud half way through his act. The cause was a broken corset string that momentarily threatened to release the whalebone and cause an exposure. "Barbette" rained it all in sight, too, so he called off the act for the afternoon. The same bill brought Old York and Rose King in "The Old Family Tintype." Rose was counted out when she walked off stage suffering from a recurrence of an attack of malaria. When Manager Frank McGettigan called medical aid Rose professed allegiance to



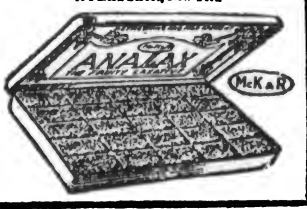
After the Play

When you have had supper and are ready to turn in for the night, take

### ANALAX

The Fruity Laxative

Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. An effective, gentle, non-gripping way to get relief. At all druggists and dealers.  
McKENSON & ROBBINS, INC.  
Manufacturing Chemists, Established 1888  
31 Fulton Street, New York



# Leonard Hicks, Operating Hotels GRANT—AND—LORRAINE CHICAGO

## 500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)  
Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.  
We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

### ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

#### HILDONA COURT

341 to 347 West 45th St.  
Phone: Longacre 3546  
A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchen, kitchenettes. These apartments embody every luxury known to modern science. \$15.00 weekly up, \$53.00 monthly up.

#### YANDIS COURT

241-247 West 43d St.  
Phone Bryant 7912  
One, three and four room apartments, with kitchenettes, private bath and telephone. The private three apartments are noted for its attractions.  
\$15.00 Up Weekly.

Address all communications to M. Claman  
Principal Office—Yandis Court, 241 West 43rd Street, New York  
Apartments can be seen evenings. Office in each building.

#### HENRI COURT

312, 314 and 316 West 45th St.  
Phone: Longacre 3550  
An up-to-the minute new, fireproof building, arranged in apartments of three and four rooms with kitchen and private bath. Phone in each apartment.  
\$17.00 Up Weekly.

#### THE DUPLEX

330 and 325 West 43d St.  
Phone: Bryant 6131-4293  
Three and four rooms with bath, furnished to a degree of modernness that excels anything in this type of building. These apartments will accommodate four or more adults.  
\$9.50 Up Weekly.

### PHONE CIRCLE 1114

### SPECIAL SUMMER RATES

## Lansdale-Canton Apartments

on Broadway—1690-1696—Between 53d-54th Streets

FURNISHED APARTMENTS—1, 2, 3, 4 ROOMS AND BATH

UNDER NEW MANAGEMENT

High Class Elevator Apartments; Every Possible Service; With Kitchen and Kitchenettes; 6-room Suites Especially Adapted for Two Couples; Large Kitchens.

### \$6 PER WEEK UP

### 101 ROOMS

Newly Renovated, with Kitchen Privileges.

In the Heart of the Theatrical District, Two Blocks from Penn. Station

#### MARION HOTEL

Phone: Greeley 5373-4

156 West 35th St.

MARTIN A. GRAHAM, Manager.

### LOW RATES

#### CIRCLE HOTEL

FORMERLY

### THE HOME OF THEATRICAL FOLK

REISENWEBER'S

COLUMBUS CIRCLE & 58th STREET

Phone COLUMBUS 1348

Single Room and Bath and Suites of Parlor, Bedroom and Bath; Light, Airy Rooms; Excellent Furniture; All Improvements; Overlooking Central Park; Five Minutes from All Theatres; Low Rates.

## THE AMERICAN

248 West 46th Street, N. Y. City

Opposite N. V. A.

100 Furnished Rooms, Running Water, Steam Heat. \$5.00 up.

Catering to the Theatrical Profession. Phone Bryant 6882-201.

Rose Leary, Mgr. Ida Lubin, Prop.

Christian Science and disdain of medical practices.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Ethel Barrymore in "Deeds, Lies and Love"; first half, "Miss Lulu Bett" second half.

TEMPLE—Vandeville.

GAYETY—"Sugar Plums."

FAYES—"Little Miss Sunshine,"

Rainbow and Mohawk. Mack and

Marbelle, Johnson and Crane, Mar-

gie Merle, Lockart and Laddie; "Love

Madness" film.

FAMILY—Musical stock.

Pictures—"Four Horsemen" second

week, Star; "Footlights," Regent;

"Reputation," Rialto.

A national convention of the clothing

trades, makers, designers, buyers

and retailers, here this week started

the week off well for the theatres.

The opening of the Eastman School

of Music Monday brought home the

of the Eastman School of Music

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

Monday brought home the

## HOTEL BURTON

1481 Montgomery Avenue, PHILA., PA.

Opposite Nixon's Grand. Established

1910. Catering to profession only. Beautiful

rooms, electric lights and continuous

hot water. All have comforts. 20

minutes from any theatre.

Mr. and Mrs. E. Campbell, Props.

fact that the National Academy of

Motion Pictures is quickly taking

shape next door and will probably

within a few months be showing films.

The Ontario County Fair at Canan-

daigua took out rain insurance under

the provisions of which it was to re-

ceive \$1,000 for each day. Friday and

Saturday, that it rained a tenth of an

inch. The policy cost \$200. Saturday

morning a shower came up and while

it lasted more than the tenth of an

inch fell, according to measurements.

Weather then cleared up and 10,000

people paid admission and rain did no

damage. Result: Fair clears \$800 ex-

tra.

ST. LOUIS

By GEORGE W. GAMBRILL

The board of directors of the National

Concert Managers' Association

is to meet in St. Louis for con-

sideration of many subjects.

Tommy Taaffe, who came to the

Garrick (burlesque) as manager, will

return to his former position as man-

ager of the Century in Kansas City.

James Martin, formerly manager of

the Standard and who took over

Taaffe's position in Kansas City, will

return here to manage the Garrick.

"The Four Horsemen" third week

at the Shubert-Jefferson. "Kissing

Time" first show.

"Twin Beds" opened American.

WEITING—First half, "Miss Lulu

Phone: Bryant 1944

## THE BERTHA

Complete for Housekeeping. Clean and Airy.

323 West 43rd Street NEW YORK CITY

Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the professional

Stram Heat and Electric Light - - - \$9.50 Up

Geo. P. Schneider, Prop.

## FURNISHED APARTMENTS

## IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 6640

An elevator, fireproof building of the newest type, having every device and con-

venience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms,

with kitchen and kitchenettes, tiled bath and phone. \$17.00 Up Weekly.

Address all communications to Charles Tenenbaum, Irvington Hall.

No connection with any other house.

## THE ADELAIDE

754 756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up

Strictly Professional. MRS. GEORGE HISEL, Mgr. Phone: Bryant 9310-1

#### HOTEL SANDERS

CASS AND COLUMBIA

DETROIT, MICH.

Five Minute Walk to Theatres.

A New Home and Headquarters

FOR THEATRICALS

Modern and Up-to-Date.

GOOD RESTAURANT IN CONNEC-

TION—WRITE FOR RESERVATIONS

THEATRICAL

## DOUGLAS HOTEL

BEN DWORETT, Manager.

Rooms Newly Renovated.—All Con-

veniences.—Vacancies Now Open.

207 W. 40th St.—Off B'way.

Phone: Bryant 1477-A.

Phone: Columbia 2273-4-1473

## SOL R APTS.

33 West 65th St., N. Y. City

2, 3 and 5 rooms. Complete housekeeping

Phone in every apartment.

MRS. MILEY, Prop.

Harry Greenman, Fox man, is

manager of the Fox-Library.

## ST. PAUL

By ARTHUR G. SHEEKMAN

Orpheum—Vandeville. Metropolitan—

Fay Bainter in "East is West."

Business reports goods. Palace—

Vandeville. Liberty—Burlesque. Gar-

rick—"Affairs of Anatol," film. Capito-

l—"One Wild Week."

Mayor Hodgson issued a proclama-

tion requesting theatres to not show

Roscoe Arbuckle pictures. Before he

did this, the Finkelstein & Ruben

theatre interests announced they

would not book Arbuckle films unless

the accused comedian is completely

absolved. The Daily News lauded

this stand editorially.

"Aphrodite" at Metropolitan next

week. Lively advance sale reported.

John McClure resigned as manager

at the New Astor to accept director-

ship of the Allen, a \$1,000,000 house

in Winnipeg. He is succeeded by

F. C. King, formerly manager of the

Unique theater in Minneapolis.

Arthur Koerner, distinguished

Minnesota composer, is engaged as

organist at the palatial Capitol

theatre. Henrietta Crossman,

soprano, and Bernard Ferguson, are

soloists at the Capitol this week.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

WEITING—First half, "Miss Lulu

Phone LONGACRE 3333

## Furnished Apartments

AND ROOMS

Large Rooms, \$6.00 and Up.

1, 2, 3-Room Apartments, \$10 to \$12.

COMPLETE HOUSEKEEPING



**COVERS FOR  
ORCHESTRATIONS  
AND LEATHER BIBLE CASES**  
**ART BOOKBINDING CO.**  
10 WEST 104 STREET  
NEW YORK CITY

## LORD FAUNTLEROY

**Edric (Little Lord Fauntleroy),**  
 Forest (his mother)..... Mary Pickford  
 Earl Dorincourt..... Claude Gillingwater  
 Sevia..... Colin Kenny  
 Havelham..... Joseph J. Dowling  
 Mrs. McGinty..... Kate Price  
 Dick..... Fred Malatesta  
 Thomas..... James A. Marcus  
 Miss..... Rose Dione  
 Her son..... Francis Marion  
 Rev. Mordant..... Emmett King  
 Mrs. Higgins..... Mnie. de Bodamere  
 From the novel of Frances Hodgson  
 Burnett, directed by Jack Pickford and  
 Alfred E. Green, scenario by Bernard  
 McConville, photographed by Charles  
 Rosher, music by Louis F. Gottschalk;  
 presentation by Joseph Plunkett.

Offered as a high-priced attraction at the Apollo theatre (Selwyn's) with Miss Pickford and Douglas Fairbanks present at the opening performance, this interesting production was seen under ideal conditions and in the future of tremendous enthusiasm, before a society audience. Police reserves tore their way through crowds on the sidewalk before and after the showing, as the stars entered and returned between their automobile and the theatre. Mary and Doug made speeches. She seemed truly nervous, and he was undeniably embarrassed.

But, to the picture:  
 Stripped of any extraneous and extraordinary personal factors, "Little Lord Fauntleroy" is a perfect Pickford picture. It exploits the star in dual roles, one of them one of the immortal and classic boy parts of all times. Miss Pickford shows a range of versatility between the blue-blooded and sombre mother and the blue-blooded but mischievous kid, that is almost startling. She meets herself many times in double exposures, and she is taller than herself and different from herself, and incredibly true to each.

A strange and perhaps predominant factor is the influence of both Jack Pickford and Douglas Fairbanks in the finished product of their sister and wife, respectively.

Only Jack could have introduced the whimsical and always amusing touches of raw boyishness in the fighting, grimacing, scheming, lovable kid that Mary Pickford again turns out to be, but this time she is more boy than girl; heretofore her charm in boy parts has been her glorious girlishness; now it is her genuine youthful Tom Sawyer masculinity, a scrapping, two-fisted kid who tears off his laces and velvets and goes to it with the dirt-eared roughnecks.

At other times Doug's classic propensities are obviously exhibited. She jumps off high perches onto other boys' backs, she wrestles and does trick jujutsu, she dodges and climbs and leaps and tumbles and hand-stands.

Fauntleroy could scarcely have made a poor picture for any little star, least of all for Mary Pickford, who couldn't make less than a great picture of any ordinary story—anyhow, she never has within the observation of this amateur film reviewer. In this one she is transcendent. While Fauntleroy is not sensational, it is a human and appealing story, and whereas it may not be Mary's foremost draw because it lacks any sex or important love interest, it is doubtful whether she ever made a finer picture or a more amusing, entertaining and charming one.

What Fauntleroy may lack in its punch appeal to the wise, it should make up in its manifold attraction for the youngsters. It helps to restore Miss Pickford to the innermost hearts of an audience, if she ever left those sacred recesses for more than perhaps an occasional mischievous subject.

Nobody can go wrong in booking "Little Lord Fauntleroy" in any house at any prices that any audiences will pay for any picture.

Lait.

## WORLD AND WOMAN

A weird one. It starts out on the fallen woman sentimental note with a Broadway backing, moves into a "society" atmosphere of a kind, switches for a moment to down east country life, then steals pretty much the whole idea of "The Miracle Man" (except that the curer is a woman) and ends up with a happy reunion of lovers in a labored climax.

The star is Jennie Eagles, whose training ought to have warned her to lay off this sort of stuff and Candler Pictures stands sponsors for the production. Miss Eagles first comes into view on a thoroughfare which a title indicates is Broadway, although the backgrounds suggest nothing of the sort. There is a party going on within a gaudy cabaret and one of the men through a window beckons the girl to join the party.

It appears that this diner has a country place and the housekeeper has asked him to send a maid. He offers the job to the girl and she—her name is Mary—takes it. When the reveler himself gets to the country house, he promptly makes advances to Mary and when she repulses him, roughs her up. She wanders away to the home of kindly country people nearby and is warmly received. The natives are having a party and the little girl of the household falls down stairs, sustaining injuries which threaten her life. But Mary, who has been purged of sin by suffering, is inspired to pray for the child's recovery and her faith works the miracle. This incident sets Mary up in the miracle business. The

malmed and halt come to her from the whole countryside to be cured.

But (quoting the title) "There are men who so hate purity they would stamp upon a flower and crush a good woman's soul." Thus the rich man puts all other business aside and devotes himself to persecuting the poor girl. Unless she will agree to go back to the city with him, he will tell the world of her shame. What the past was and how he knew it is apparently none of the audience's business. He just tells the simple country people that "this woman has a past" and they shrink from her. All but one, a companion of the rich villain who promptly knocks him (the villain) down. There is a lot more of aimless narrative culminating when the hero and the madman from the village meet in combat on a mountain peak and are to fight it out to the death when the hero is saved by the Miracle Girl.

Then it suddenly develops that the brave young man who smashed the villain, had a long time ago "wronged" the heroine. So he repents and they agree to marry. It is such fiction as the cheap magazines buy by the avoirdupois scale at \$7.50 per 1,000 words. Still the magazines seem to prosper. If there's a reading public for this grade of matter, maybe there's a film fan public for it, too. They ran it in a Columbus circle picture house at the 35-cent scale and there was no indignation among the audience.

Rush.

## BEATING THE GAME

"Fancy Charlie"..... Tom Moore  
 Nellie Brown..... Hazel Daly  
 G. B. Lawson..... DeWitt C. Jennings  
 Ben Fanchette..... Dick Rosson  
 "Slipper Jones"..... Nick Cogley  
 Julia Fanchette..... Tom Kirkette  
 Madam Fanchette..... Lydia Knott  
 Bank President..... William Orlandom  
 Angelico, his wife..... Lydia Yeomans Titus

This is Goldwyn's latest release, with Tom Moore as the star. It is a corking comedy drama more or less of the rural type along the lines of "Turn to the Right" and "The Fortune Hunter," but still different enough not to conflict. It has a corking twist at the finish and the suspense is maintained through the continuity until just before the final shot. That usually spells "good picture," and that is exactly what "Beating the Game" is for a regular program production.

Charles Kenyon, one of the Goldwyn regular staff writers, turned out the story, and he has fitted Mr. Moore with a role that he enacts to perfection. Victor Schertzinger directed the production and got all that could be had from the story.

Mr. Moore at the opening is a second-story worker in New York. He breaks into a place and after cleaning up runs across a kit of burglar tools. He believes that he has turned a trick on a brother crackman and empties his pockets. All the while he's been working he has been under the eye of the owner of the establishment, who stakes him to \$1,000, directs him to a small town, and says that at the end of six months he will show up there, and if Moore has managed to establish a reputation for honesty in that time they will both be in a position to "clean up."

Moore is successful beyond his wildest dreams. The townsfolk are about to nominate him for Mayor, and in addition he has fallen in love. The latter is the reason that he has determined to go straight, and when the supposed crackman from New York shows up and is ready to operate, he turns him down. Then it develops that his benefactor is really a State Senator, owns half of the town and is a crank on criminology. Of course, he has put the boy he is experimenting with through various tests, and finding him strong enough to "go through" with them all, he is willing to back him to the limit.

There are many little touches through the story that help along in making the picture one well worth while. Hazel Daly, who plays opposite Moore, is a cute ingenue lead, and answers all needs of the story to perfection. DeWitt C. Jennings plays the benefactor cleverly, while Nick Cogley is a corking old crook, but nevertheless a lovable one. Dick Rosson plays the heavy, doing very well with what is little more than a bit.

Fred.

## FIGHTING STRANGER

A Canyon Picture featuring Franklyn Farnum is offered as half of a double feature at the New York. It is one of those elemental melodramas which have as their chief and only virtue a chain of swift action episodes the more violent and spectacular the better.

"The Fighting Stranger" fulfills this requirement abundantly. The blood and thunder incidents crowd upon each other's heels. The picture begins with an elaborate chase involving the robbers of a bank and the pursuit of a dozen policemen after as many thieves. The course runs over housetops, along the docks and into the water and has a punch a second with gunplay salore, a killing or two or three and eventual es-

cape of the outlaws in a captured speed boat.

However, this is only a foretaste. After that the scene changes to the west and marine adventure gives place to hard riding, rope-throwing and the rest of the cowboy incidentals. Nobody rests for a moment and events happen as frequently (and with about as much plausibility) as in a chapter of a wild serial. Restraint in inventing situations is thrown to the winds. The villain puts the heroine's automobile out of gear so that it "runs away" without brakes down a steep mountain road and the hero saves her by hanging himself by his knees from a tree over the road and catching her up as she whizzes by.

Another villain lassoes her as she is galloping by and drops her over a precipice at the end of the rope while he stands at the brink and hurls rocks at her. The hero, who is in reality a detective posing for his own purposes as a leader of outlaws, first lassoes the villain, then goes across the chasm on his own lariat hand over hand and saves the distressed girl. Those two are merely samples. There are a score of spectacular "stunts" of equal excitement and they all go to making up of a story which should be interesting entertainment for the sort of audiences that like this sort of thing.

The picture is a crude dime novel grade of fiction, but it does not make pretension to be anything else and is offered frankly for just what it is. As a production in this class it is well done. It is straightaway melodrama and accomplishes its purpose of delivering a heroic thrill. These films have their field and their standards and are to be judged by their spectacular function. When they are well done, as this one is, they deserve credit. The objectionable picture, aside from ethics involved, is that which makes high pretense of intellectual appeal and then descends to cheap theatricalism.

"The Fighting Stranger" offers wholesome, simple romance and its action takes place in fine scenic mountain surroundings. The photography is excellent. The story has to do with the railroad of an innocent man by a rich and predatory blackguard and the efforts of his friends to secure his release from prison. The villain seeks to marry the victim's daughter and the rough and ready detective employed to free the father falls in love with the daughter (although he seems to be working against her) and thus a thread of romance is woven into the pattern.

Rush.

## THE ROWDY

Made by Universal from the Saturday Evening Post story, "The Ark Angel," with Gladys Walton starred. Jack Cunningham wrote the scenario. It is an interesting little romantic comedy with picturesque settings in a fishing village. Some good comedy character relations give a certain agreeable flavor to the story and the whole thing is far and away above the Universal average for taste and intelligence.

Miss Walton, as the tomboy pretense of an old lighthouse keeper, gives an amusing performance and does particularly well in the several passages where dramatic force is demanded. She has freshness of youth and a natural style of acting that registers clearly on the screen. The supporting company is excellent in an even way none too common in the output of this manufacturer.

In the catch-as-catch-can way of getting film data is thrown on the screen the names of the leading man and several supporting characters were lost although they deserve mention. In like manner the direction has been handled in workmanlike style with several capital tricks of light and shadow and the dramatic surprises are effective.

The story has to do with a baby cast up on the lighthouse beach and adopted by the lighthouse keeper and his wife. The child grows up among fisher folk, a rollicking tomboy. In behalf of a sorrowing wife Kit, as she is called, adventures into the cabin of one of the fishing fleet and breaks up a gambling game in which the husband is losing his earnings. The young man, owner of the boat, seizes her and is about to hold her captive. The girl pleads for a sporting chance and the gambler agrees that she may land one chamber of his revolver. She may pull the trigger twice and if he escapes, she may go free. Instead the girl points the revolver to her own temple and the gambler admits himself defeated. He thereupon falls in love with the brave heroine.

At this point two rich women appear and claim the girl as their niece. They take her away to their luxurious home across the bay to bring her up in a style appropriate to her new condition. The girl finds the stiff, conventional society people uncongenial as compared to the more sincere folk of the village and constantly returns to the scenes of her childhood.

In a trip back from the fishing fleet she is made captive by a young man in the cabin of his cruising boat and is only rescued by the prompt arrival of the young fisherman who loves her. There are some first-rate sea storms in this passage and a fine fight as a dramatic climax. In the end it turns out that the two old

ladies are not her aunts at all. So she returns gladly to her own fisher folk and marries the young seaman.

Rush.

## WHERE MEN ARE MEN

Vic Foster..... William Duncan  
 Ellen..... Edith Johnson  
 "Dutch" Monahan..... George Stanley  
 Laura Valone..... Gertrude Astor  
 R. C. Cavendish..... Harry Landale  
 Sheriff Grimes..... George Kunkel  
 Mike Regan..... William McCall  
 Monty Green..... Charles Dudley

A Vitagraph production adapted for the screen by Thomas Dixon, Jr., from the story, "The Princess of the Desert Dream," by Ralph Cummins. William Duncan is the star, also credited with the direction. The story is of the west. The locale being the mining country. Vic Foster (Duncan) is accused of killing his partner to secure his poke. To clear his name he endeavors to locate the real culprit. This brings him into contact with the cabaret star of a mining camp saloon. Nothing is known of the girl other than she is strictly on the level. A friendship springs up between the two Foster aiding her to leave the place when she is threatened by the proprietor. She goes to a neighboring camp where he visits her after having been run out of the other settlement for beating up the saloon man who had drugged him and stolen the deed to his mine.

The girl proves to be the daughter of his dead partner masquerading under an assumed name in order to locate her father's murderer. To clear up the mystery it turns out that the saloon owner is the murderer which brings about his justified punishment and the serene finish for Foster and the girl.

For a western picture this is comparatively interesting. The general flood of pictures of this order has been noticeable of late in the cheaper houses. The old style melodramatic idea appears to hold a certain appeal for the middle class of picture goers. Vitagraph has outdistanced a number of the others with this production. Its story has sufficient interest to gain recognition. Duncan works extremely hard as a star and convincingly brings out his story in the directing. Edith Johnson, playing the leading female role, does some convincing work with the remainder of the cast largely made up of types. The production end has not been made costly through the action taking place in the open. The picture can be sold at a price at which it should bring returns.

## WESTERN HEARTS

Cliff Smith produced "Western Hearts," a typical cowboy drama, released through Associated Pictures, with the New York rights held by Commonwealth. Smith also did the directing and is credited with co-authorship with Alvin J. Neits. In addition to the customary thrills for a picture of this nature, "Western Hearts" presents a story in which several unusual angles are developed.

The theme is interesting and holds the attention without too much spectacular riding and holdups. It is true the production has its share of this sort of business but does not rely on it entirely. The scenes are laid on a cattle ranch. The foreman falls in love with an eastern girl visitor. The owner's niece loves him and endeavors to keep him from the other girl. After the latter's departure she holds up the letters of the two, giving the impression that neither one is sincere. This causes the chap to leave the ranch with the trouble maker marrying his successor as foreman, she remaining in hiding and writing to her uncle that she has married the foreman who resigned. The eastern girl's father buys the ranch and is accompanied by his daughter, makes his home there. Upon his arrival he is informed that his daughter's former sweetheart had gone off and married the other girl. The man in question goes into the government service and is sent to the ranch to round up a band of cattle rustlers. There he meets the girl of his choice and manages to clear himself.

The husband of the other girl in the meantime is robbing the owner of his cattle. In order to escape he forces his wife to come in contact with the other man while his sweetheart is present, giving the impression that he is married to her. This causes further complications that are straightened out after several mixups with the rustlers and a general cleaning up of the entire affair. The inevitable serene ending follows promptly. It is almost entirely an outdoor picture. The ranch scenes in most instances are interesting, the director going a bit further with his work in picking interesting side bits. The cast includes Art Straton, Josie Sedgewick, Hazel Hart, Floyd Taliaferro, Edward Moncrief and Bert Wilson. All display adaptability to picture work of this order. A good cowboy picture.

## RIP VAN WINKLE

Philadelphia, Sept. 14.  
 This celluloid version of a famous stage success will undoubtedly be a popular picture. That it is not a more artistic picture besides is a shame considering the traditions which go with it.

Thomas Jefferson in the role made famous by his father and played

often by himself on the stage, gives a characterization that has many highlights, and the lack of some photodramatic subtleties will probably be overlooked by most audiences.

The scenes are a big feature. The picture runs about seven reels and is generally free from padding. Beautiful country sides, wind-tossed hill-sides, shady lanes and the rest are all photographed excellently, but Ward Lascelle, the producer, has made the mistake of omitting even a glimpse of the Hudson River. In this picture, the ancient hamlet of Kantskill is an inland town which is a shame considering the fact that the spirit of Hendrick Hudson hung very closely over the Washington Irving classic.

The story of the drunken reprobate who fell asleep on a stormy night and awoke 20 years later, has been faithfully done. The stage version has been religiously adhered to, much too much so at times. A touch of slapstick comedy has been added, but it does not add to the effect. The scenes showing Rip being chased by the bear, Rip catching the rabbit, Mrs. Rip being chased by a bull and several others are rather out of the spirit of the picture.

On the other hand, the storm scenes, except for a very hose-like intensity of the downpour, were excellently done. The village scenes were realistic, and especially in the latter part, there were some excellent touches of atmosphere of the by-gone day in shots of old houses, quiet streets and lazy, pleasant looking inns.

The best acting was by little Gladys Messenger as Meenie, Minna Davenport as Gretchen and Max Acher as the inn-keeper. Some of the actors and actresses were inclined to overact, but as the whole tenor of the production was a bit exaggerated, the acting was not out of place.

This picture is being run here as a big special at the Academy of Music. It seems in that auditorium a bit out of place, but it is sure to be a popular picture with the masses and ought to go great in smaller places.

## HER WINNING WAY

This Realart production first obtained recognition as a novel and later as a play, now it is on the screen serving as starring vehicle for Mary Miles Minter. It is a pleasing little picture, but as one sits through it there comes the natural conjecture as to just how great a picture it would have been had Constance Talmadge, instead of Miss Minter played the lead. Not because Miss Minter does not fulfill the role within certain limitations, but just how much more Miss Talmadge would have drawn from the comedy situations.

Miss Minter plays the youthful book critic who tries to secure an interview from the author of books on women, with a certain amount of dash that is certain to entertain.

The story itself is prefaced by a South Sea island touch that is amusing. It shows an island where the women have the right of courtship and they go after the boys in the most approved newwoman style.

It then states that her more educated sister cannot employ the same methods but nevertheless she is the pursuer of man today. The young author-hero of this picture has been writing many works on women. He has a doting mother and mother has a girl all picked out for him. Then the little book reviewer steps into the works. The author has refused to be interviewed by her, so she takes an apartment in the same building, coincidence puts her in possession of a card from an employment agency which is left in the author's apartment by an applicant for the position of housekeeper. She makes use of the card and steps in on the job.

From that point on she decides to win the author for herself and she manoeuvres events in such fashion as to break off his engagement to the short haired dame that mommer has picked and then it is easy sailing for he has managed to slip the youngster a thrill or two while she was around the flat as maid of all work.

He learns just who she is before the final climax and orders her out but when he comes back that night he finds her stretched out on his couch, covered just below the shoulders, with the suggestion that she is appareless under the rug covering her. Of course, this is not so, it is just a very decollete evening gown, and the sap falls for her, hook, line and sinker.

However, it looks as though the director, Joseph Henabery, was trying to suggest to the girls that if you want to cop a guy, all you have to do is to sneak into his apartment and let him find you seemingly undressed on his couch when he comes home late at night.

Fred.

## I DO

A Harold Lloyd comic, at the Capitol this week. It's of the comedian becoming a married man, inviting some small relatives, one a boy and one a baby to his home, the ensuing consequences, caused mostly by the mischievous youngster, and the comedy results.

Gime.



## FRENCH PICTURE NOTES

The Pathe Co. has completed a 5-reeler showing stages in the rebuilding of the devastated regions of France, the films being taken under the direction of Mrs. William Hill, of New York, who will take the pictures to America for production.

Charlie Chaplin's "The Kid" will be released in France under the title of "Le Gosse" (an exact translation) by a new renting firm Triomphe Film.

"L'Epouvantail," comedy with Dalsace, (Miss) Cyprien Gilles and Huguette Duflos is being produced for the Eclipses by Leonnee.

For the week ended Aug. 20th there were presented at the local trade shows 3,870 metres of films by Gaumont, 2,650 m. by Pathe, 5,837 m. Select Pictures, 2,828 m. Aubert, 1,300 m. Fox, 2,400 m. Grandes Productions Cinema, 2,115 m. Super Film; 2,000 m. Associated Artists, 2,040 m. Phoebe, 2,135 m. Union Eclair, 3,720 m. G. Petit, 1,657 m. Harry, and 2,350 m. by Univers. For the week ended Aug. 27th, at the trade shows the presentations were 2,250 m. by Gaumont, 2,050 m. by Cosmograph, 4,716 m. Agence General Cinema, 2,500 m. Pathe, 2,600 m. Univers, 2,120 m. Harry, 2,138 m. Soleil, and 1,594 m. Grandes Productions Cinema.

The French reels to be executed during the coming season comprise "Tempete," by Boudrioz, and "Charles Vanel, Mosjoukine, and Mme. Lissenko; a series of Arabian Nights stories produced by the Ermeleff society; a new version of Victor Hugo's "Les Miserables," probably with Henri Krauss; another serial of Jules Mary, with Jacqueline Forzane, for Pathe Consortium Cinema, which is releasing "Les Trois Musquetaires" with Aime Simon Gerard (in October) and "L'Empereur des Pauvres" (January next).

Raoul Reynolds, formerly manager of a Pathe hall here, is now producing a film in Germany, "Les Amoureux de Gaby," for the new company, Cinmas Film, of Lausanne, Switzerland. He is assisted by M. Zimmermann, of Moscow, Bredow, and the Swedish artiste, Mlle. Erra Bognar. Paul Pigeard, of Paris, has opened offices in Berlin for the distribution of reels throughout central Europe.

Edward Montagu, who resided several years in New York, has resigned as manager of the Cinema des Arts, Paris, and is with Jean Wall, agent of the Universal of New York.

The Intercean Film Corporation has acquired the French film "Le Sens de la Mort." Samuel Marx will be in charge of the offices in New York.

E. Auger (Fox) is in Paris, after his continental trip. "Nero," with about 10,000 supers, taken for Fox in Italy, is completed and will be shown in New York at the end of this month. "While New York Sleeps," billed as "Les Nuits de New York," has just been released in France.

The Cie Generale Francaise de Cinematographie held its annual meeting last week, when Benoit Levy occupied the chair and declared profits for the entire nine months of the concern to be 397,088 francs. Some criticisms were heard, particularly concerning the working of the Salle Mariuax. In 1919 there was a deficit of 230,386 francs at this hall, but during the direction of the company which took it over in April, 1920, a profit of 210,000 francs was recorded, and for the first quarter of 1921 there is already a profit of 186,000.

It was explained some of the productions of the Film d'Art have not yet been sold, and a sinking fund of 300,000 francs was allowed for the stocks of this branch of the concern. The business of the Agence Generale Cinematographique, also part of the company, which reached 2,830,710 francs in 1919, and 4,807,000 francs in 1920, reached 1,645,000 francs for the first three months of 1921. An increase in capital was proposed, to take up loans.

The French Paramount is working on "Perpetua" here under the direction of Robertson, with Ann Forrest as principal. The work is being done at Caudebec-en-Caux, where the free aid of the inhabitants is readily secured, the rural inhabitants being tickled to death at the mere idea of being seen on the screen. The troupe of a travelling circus, the Cirque Pinder, in the district, is comprised in the cast.

M. Etievant is producing in the Remollet studios at Montrouil-sous-Bois, near Paris, a serial of twelve reels by Jules Mary, entitled "La Fille Sauvage," with R. Joubert and Mme. Lissenko. M. Volkoff, of the same company, is producing another serial, "La Maison du Mystere," with Mojoukine, Vanel, Kollinc, Benedict, Mmes. Silvia Grey and Helene Darly. The Eclipses Society has now terminated "La Petite Fadetie," from the novel of George Sand, but date of release not decided.

strated for the Societe des Cinemas Francais are near completion. The Alhambra, at Asnieres (a suburb of Paris), having a capacity of 1,800, opens next week; the Capitole, at Boulogne-sur-Seine (also a suburban hall), seating 2,000, is scheduled for October, and the Palais Remois, at Rheims, to hold 1,800, is to be ready next month. Edmond Boutillon, of the Casino de Clichy, etc., will be managing director of the three establishments.

Louis Dellus has been screening a story of Mark Twain to be titled "Le Tonnerre," adopted by Eve Francis, in which Marcel Vallee is seen. "Hantise" is the new work of Marcel Dupont that Jean Kemm will next undertake, with Genevieve Felix as principal. "Le Sept de Trefle," by G. Leroux, realized by Rene Navarre, with Jacqueline Arly and Henri Bosc, a serial to be published by a Paris journal, is to be released by the Societe des Cinema Romains, which will also issue "Reine Lumiere" with Suzie Prim, "L'Aiglonne" of H. Cain, and "Le Souffre Jole."

A French troupe is to act for motion pictures in Germany, to the astonishment of the local scribes. Camille Gorde will produce at Neubalberg, for the Decia Bioscope, a scenario of Charles Mere, to be distributed in Central Europe by the Decia people, and in England and France by Jean Thomas.

Constant Bloch, announced as formerly of the American Photo Co., has joined the new Etincelle Film Co. of Paris. This concern will control Jean Herre's "Le Telephone Liberte," just completed, and "Pauvre Village," by Amiguet, to be Herre's second attempt on his own as a producer.

A scenario entitled "Humanite" is being produced for the Eclipses Film Co., by Albert Dieudonne. A scene is laid at the Institute de France, and recently a number of players, attired as Academicians invaded the sacred premises to impersonate the immortals attending a literary function. The leads are held by Jean Dax (Clement, Numes, Felix Ford, Mills Pierson and Lux.

Julien Duvivier is arranging to make a screen version of Edgar Allen Poe's "Adventures of Gordon Pym, of Nantucket."

The French producer, E. E. Violet, has gone to Budapest to produce a film, with Claude France, previously known as Diane Ferval, as principal.

Pathe Consortium Cinema has re-engaged Leon Mathot for a number of years.

Luitz Morat has returned from Italy and Sicily where he produced "La Terre du Diable" (The Land of the Devil) with Gaston Modot, Pierre Regnier and Yvonne Audelet.

The Eden, at Vincennes, with a capacity of 2,000, was inaugurated last week with a special programme, including the Dempsey-Carpentier match. This suburban cinema is controlled by the Leon Brezillon and M. Silly group.

"Don Juan de Manara" is to be executed by Marcel Lherbier for Gaumont, for which Marcelle Pradot and Jacques Catelain will play the leads.

## NEWS OF THE FILMS

Plans were filed this week with the Superintendent of Buildings for the new Strand theatre which is to be built on River street, Troy, N. Y. The house will seat 2,200 and have a stage large enough to permit the presentation of legitimate productions. Razing of the buildings on the site has been under way for some time. Joseph J. Murphy and Edward Murphy, prominent Trojans, and Frank A. Dolan, Albany real estate dealer, are backing the project. The theatre will be one of the Mark Strand string.

Louis Burston has started sequestration proceedings in the Supreme Court against the Artoe Productions, Inc., asking for the appointment of a receiver of the defendant's property in order to satisfy a \$11,402.82 judgment award. The judgment was granted August 24 last against the present defendant and the Gibraltar Operating Co. and Leah Baird who endorsed the notes.

"Silas Marner," the famous classic by George Eliot is being filmed under Frank P. Donovan's direction for the Wide World Films Corporation. Pearl Shepard will do the leading role.

County Medical Examiner Charles H. Norris has reopened consideration of the death of Zelda Crosby, scenario writer for Famous, alleging suppression of a love letter and possible suicide by taking veronal.

Ben Turpin will make his first per-

sonal appearance in New York at the Capitol next week.

Decision was reserved by Chancellor Walker in Trenton where exhibitors are seeking an injunction to prevent the sheriff from interfering with Sunday performances.

Augustus Thomas has been made an honorary member of the Motion Picture Directors' Association.

May Allison now admits her former marriage to Col. William Stephenson, though he was not the man arrested in Santa Anna and is a thoroughly respectable citizen. That marriage, she says, was annulled. She also admits her marriage since then at Greenwich last Thanksgiving Day to Robert Ellis, the director.

The Tivoli, in the Communipaw section of Jersey City, was purchased last week by Harring & Blumenthal. The house will be operated with a picture policy. The same firm controls the Central, Jersey City, which plays pop vaudeville.

The Magnet, Rockville Center, L. I., has been purchased by M. Hoffman and renamed the Rivoli.

The Casino, South Beach, which has been playing pop vaudeville during the summer closed last week.

The Savoy, Asbury Park, installed vaudeville Monday, playing four acts on a split week.

Famous Players, in casting about for a comedian to replace Roscoe Arbuckle for its comedy releases, engaged Will Rogers, former Goldwyn star. Not so long ago Rogers

sought to connect with Famous and the proffer was declined.

Fred C. Quimby is suing the Associated Screen News, Inc., and its president, Captain George McLeod Baynes, for \$350,000 damages, alleging the Associated sold the fight pictures for France, Egypt and Holland for \$40,000 when they were worth the sum sued for.

Charles Chaplin has secured an injunction forbidding the Zella Sales Corporation from releasing films made up of discarded portions of Chaplin issues, pending trial of a suit for infringement.

After spending a year in jail, during which time he never had any meat, John M. Flick, picture photographer, has returned from Russia saying "Never again."

Otis Harlan has been engaged by Metro to play a role in the film production of "The Right That Failed," an Evening Post story starring Bert Lytell.

When Charlie Chaplin attempted to get into Paris on the quiet, he was recognized and it took the gendarmes to get him safely to his hotel so great was the public enthusiasm.

The musicians are back at the Strand with mutual concessions the order of the day.

General Ludendorff denies he is to enter Stuten's concern as a scenario writer.

Ray C. Smallwood will direct for the newly organized Pyramid Pictures, Inc., headed by Walter E. Greene, "My Old Kentucky Home," by

Anthony Paul Kelly is the first production.

Famous Players film production of "Peter Ibbetson" is set to follow "The Golem" at the Criterion, New York, Oct. 16. The present attraction will have had a run of over four months.

E. W. Hammons, president of Educational Film Exchanges, returned from Europe this week, where he went to perfect the distribution of his product abroad.

Harry Warner of Warner Brothers, is out of the hospital after a convalescence of three weeks following an operation for hernia.

Harry Myers has been signed by Metro for a number of pictures.

Vera Gordon is making a series of pictures for the Warner Brothers.

Johnny Scott and Earl Brown, comedy skit, "Behave Yourself," Burt Cortelou.

## VAN DYKE BROOKE DEAD

Saratoga Springs, N. Y., Sept. 21. Van Dyke Brooke, a retired actor and picture director, died here Sept. 17. Brooke came here for his health Tuesday. The change in climate worked against him and his end came during the early hours Saturday morning. His wife was at the bedside. Brooke was 62 years old, born in Detroit. In private life he was Stewart McKerrrow. He was a resident of New York, where his body was taken for burial.


JESSE L. LASKY PRESENTS

# "THE SHEIK"

WITH AGNES AYRES AND RUDOLPH VALENTINO

A GEORGE MELFORD PRODUCTION

A Paramount Picture



From the novel by Edith M. Hull  
Scenario by Monte M. Katterjohn  
(Three column ad. mats at exchanges)

## A Tornado of Thrills!

THE novel is the best seller of the year. Everybody's reading it, everybody's talking about it. It's selling so fast that they can't print enough to take care of the orders. On the screen it will be without question the greatest box office success ever made. Spectacle, thrill, passion and heart throbs—it has them all.

Show it—and machine guns wouldn't keep the people away.



FAMOUS PLAYERS-LASKY CORPORATION



# BIG METRO REORGANIZATION WITH BIG 4 LEAVING LOEW

Rowland, Cohen, Engle and Atkinson Slated to Go—  
Rowland May Have New Company—Karger Going  
With Hoffman, Bossing Coast Studio.

A complete reorganization of the Metro Corp. is on tap for the first of the year. At that time Richard Rowland, who will have just about returned from Europe, will retire from the corporation as president; Joseph Engle will step out as treasurer, and Harry Cohen, in charge of the foreign department, will also leave on his return from South America. The general manager of the firm, W. E. Atkinson, is also scheduled to leave at that time.

Rowland is sailing for Europe to put over "The Four Horsemen" in England and on the Continent. Cohen's trip to South America is for the same purpose. Rowland is to sail on the Olympic Sept. 24.

Engle has been the general manager for the organization on the west coast. Lately Milton Hoffman entered the studio as his assistant. That much has been generally known, but that Hoffman has taken over practically the entire management of production and left Engle out has not been common knowledge.

Marcus Loew has taken a most active interest in the affairs of the Metro sales department and is personally supervising all of the booking contracts, especially handling the "Four Horsemen" bookings, in charge of Bert Feidenman.

Just how much further the reorganization of the Metro will go beyond the four executives named is not known. On of the newer distributing organizations has made an offer to Loew to handle the Metro product and offers a guarantee to handle distribution at a cost 15 per cent. lower than his present organization is capable of doing it.

Rowland and Engle were the organizers of the Metro company, salvaging what remained of the Alco Corp., which was the first of the exhibitor controlled distributing organizations.

At present on the west coast Maxwell Karger is about the only remaining executive who was of the original founders. His contract with Metro is about to conclude, he having but one or two additional Bert Lytell features to direct.

The rumors to the effect that as soon as Rowland steps out of the Metro, he is going to start another organization for producing and distributing have not been denied by him, neither have they been confirmed. It is taken for granted, however, he will remain active in the film field. Engle and the other for-

mer executives of the Metro may be found in close association with him.

Wednesday an announcement was sent out by Rowland, confirming his resignation as president of Metro, to take effect on his return from Europe about Jan. 1.

## MUSICAL UNIONS

(Continued from page 7)

ment. The executive board has a majority of so-called "radicals".

Finally the 400 conservative M. M. P. U.'s desiring to hold the meeting secured another room in the 86th street building and adopted a resolution calling for the re-instatement of Wm. Dooley, Sam Finkelstein and Anthony Mulieri, "conservative" officers, suspended several months ago. Another resolution was passed giving members of the M. M. P. U. permission to join the newly organized Associated Musicians of Greater New York, Local No. 802, without affecting their membership in the M. M. P. U. Still another resolution adopted called for the holding of the annual election Oct. 13.

### Claim Resolutions Illegal

Officers of the M. M. P. U. stated Wednesday that inasmuch as the executive board had ordered the meeting at which the resolutions were adopted called off, anything passed at the meeting Wednesday was not legal. Furthermore, the so-called "radical" executive board sent out a notice transferring the date of the annual election from Oct. 13 to the second Thursday in November. This means that there will be more legal actions between the two opposing factions, to determine just when the election will be held.

The election is highly important as it will place in control either one or the other side. If the election is held Oct. 13, it is expected the conservatives will carry it. If postponed, it appears that the radicals will have an excellent chance of winning. Control of the board of directors means control of the \$1,000,000 club house property on 86th street.

There were one or two minor skirmishes before the meeting Wednesday between members of the opposing camps. One of the "radicals" took the count as the result of a wordy argument that ended in a hand-to-hand tussle.

### Wage Scale Arranged

The vaudeville and picture house

## UNITED'S ALDINE

United Artists Ties Up Philly's New Picture Theatre

The Aldine, which opens here next month, is definitely announced as tied up tight with the United Artists' people.

The opening will be "The Three Musketeers." It will be followed by "Disraeli" and "Little Lord Fauntleroy" with Leach, Chaplin and Griffith pictures coming.

The Felt Brothers, managers, will also open a house at 56th street and Baltimore avenue. It will be called the Ambassador, opening Oct. 1 with Universal's "No Woman Knows."

## LABOR CENSOR PLANK OUT

Syracuse, N. Y., Sept. 21.

There is small prospect the New York State Federation of Labor's demand the Republican platform include a plank calling for the repeal of the movie censor legislation, will receive favorable attention at the convention which gets under way here tomorrow. Convention which gets under way Gov. Miller and with Miller still ranking over the fact that labor supported Al Smith in the last election, the "thumbs down" sign is out for labor, it is evident.

## BENNETT'S BEACH'S CORP.

Bennett Pictures Corp., of which Whitman Bennett is president, capitalized at \$250,000, has been formed for the production of future Rex Beach productions, to be released by United Artists.

The company has nothing to do with any of the other Whitman Bennett enterprises, or with any productions heretofore released under his name. The first Beach picture, "The Iron Trail," is shortly to be released.

## NATE ASCHER QUITE ILL

Chicago, Sept. 21.

Nate Ascher, of Ascher Brothers, is confined to his room at the Great Northern Hotel as a result of a nervous breakdown. His condition is said to be very serious, and as a result he could not be removed to a private sanitarium.

managers arranged a temporary wage scale with the associated musicians of Greater New York, local 802, this week. It amounts to a cut of about 8 per cent. below what the musicians were formerly receiving. Musicians in the big time houses like the Palace formerly receiving \$56 will now receive \$52. In circuits like Loew and Fox the musicians receiving \$49 will receive \$47 weekly. In the big Broadway picture houses musicians receiving \$70 weekly, will receive \$65 a week. The Strand restored its old orchestra under the direction of Carl Eduard this week. The Capitol also put the big orchestra back last week. The Rialto, Rivoli and Criterion will also fall in line this week with its former large orchestra.

# OWNERS' CHAMBER OF COMMERCE CONDEMNS COMPETING REISSUES

"Camille" Cited as a Case in Point—Selznick and Fox Both Have One—Famous Also Has Pola Negri in Dumas Role—May State-Right It.

## FOX TIEING UP

(Continued from page 5)

the Shubert affiliation Fox's Albermarle will immediately revert to vaudeville, its first policy.

The moral effect of Fox joining with the Shuberts is anticipated by both to carry much weight with independent vaudeville circuits all over the country. Prominent among the independents in the east are the Sablosky & McGuirk circuit, which is linked with the Stanley Company of Philadelphia, and the Gus Sun circuit of the east and middle west. The Coast holds principally, unaffiliated, the Bert Levey circuit, a circuit now of some dimension in the far west and rapidly growing, while the Pantages Circuit, playing east and west, stands by itself.

In joining with the Shuberts, Fox brings a peculiar complexion to internal vaudeville through his membership in the Vaudeville Managers' Protective Association. The opinion seems to be the Shuberts must either be admitted as a member to the V. M. P. A. or Fox withdraw, once the coalition is completed. Up to date the Shuberts have not applied for an Association membership, though it is reported this phase of the amalgamation has been talked over by William Fox and Lee Shubert.

The possibility is that the booking offices of the two circuits will be a joint one, with the chances the Shubert present booking office may move into the spacious Fox suite on West 46th street, the Shuberts' agency being limited in space as compared with Fox's.

Fox will maintain his independence of booking, with that department directed by Edgar Allen, long noted as one of vaudeville's best bookers. Allen has been constantly with Fox for several years, working under the greatest of difficulties often, through his limited supply and competition, but always managing to present attractive shows in the Fox theatres. His ability as a hooker has been recognized for a long while outside his own circuit. Although Allen has received several offers in the past to assume a booking direction elsewhere, he has remained with Fox.

Another factor in the Fox vaudeville circuit is Jack Loeb. It was at first reported Loeb had taken a stand in favor of the "re-bookings" going with Keith's. This is true at the time of the report, which also said William Fox himself favored the Shuberts. The controversy went for-

The re-issue practice in face of new productions costing tremendous sums is to be condemned by the exhibitors of the country. The first step in the campaign took place at the Theatre Owners' Chamber of Commerce Tuesday when a resolution was adopted to that effect.

The reason primarily is that there may be three rival film productions of "Camille" in direct conflict with the Marcus Loew-Metro production in which Mme. Nazimova is the star. William Fox and Lewis J. Selznick each has a production of "Camille," made in the past which they will re-issue. The Fox production has Theda Bara as the star while Clara Kimball Young played the lead in the Selznick picture.

There is also a "Camille" (played by Pola Negri) in the Famous Players offices at present. Adolph Zukor does not want to release the production through the regular Paramount channels but will permit it being handled on the outside on a state rights basis by anyone who has sufficient to guarantee a certain amount for an exploitation campaign and will pay the F. P. L. out of the proceeds.

With a general shortage of features in the market becoming more apparent every day exhibitors are compelled to take re-issues with other features that are offered on the market and the playing of them against the new productions of the same title mitigates against the box office in all of the first run houses in the various districts where second run and other smaller theatres can take over the re-issues and play them against the new feature day and date.

ward among the three Fox leaders, with Loeb finally switching to the Fox idea, according to the story. Loeb has been the director of the Fox vaudeville theatre operation and is said to be heavily interested in the Fox vaudeville end of the Fox enterprises. Mr. Fox of late years has given over most of his business attention to the Fox pictures.

A report late this week said that Fox was contemplating an investment with the Shuberts on the vaudeville proposition, providing a mutual agreement could be reached, which presumption carried along the belief that Fox, if so inclined, could sway the wealthy backing he has obtained for his pictures to vaudeville.

## HAMPTON STOPS

Lets Billy Clifford Go—Saved \$35,000 to a Production.

The B. B. Hampton productions which have been making their pictures and had offices on the Brunton lot, have closed for the time being. All of the staff has been let out.

Billy Clifford, who has been in charge of the organization's production end, quit rather than take a one-third cut in salary.

Clifford's work has been most noticeable in the last few months, having cut the Hampton production cost from \$120,000 to \$85,000 a picture.

## BAUMAN'S TESTIMONY

Nathan Burkan has secured a court order summoning Charles O. Bauman to appear Sept. 29 and testify as to various matters—an examination before trial of Bauman's suit against Mack Sennett for \$122,000 for breach of contract.

Bauman is suing Sennett for the above-mentioned sum, under a contract of employment and the defense alleges Bauman did not devote himself to business.

## Ivy Duke Due Here

Ivy Duke, the English film star and her director, Guy Newell, are due to arrive in America shortly. They are bringing the completed production of "The Bigamist," made for the George Clark Productions. While here they will make at least one picture.

It's His Very Latest and You Can Bet It's a Riot!

Beginning Sunday, Sept. 25, at the

STRAND

Broadway, at 47th Street

Charles Chaplin  
you'll see him double in  
THE  
IDLE CLASS

Written and Directed by Charles Chaplin

There's 2  
of him all  
the Time



A First  
National  
Attraction





# KU KLUX KLAN EXPOSE HITS "BIRTH OF NATION'S" TOUR

Court Order Prevents Closing in Detroit—Held Up in San Francisco—Negroes Generally Object—World and Hearst Series Running.

The expose of the Ku Klux Klan in the country over, with two news series being run out of New York on the subject, one by the World and the other by the Hearst organization, is having two effects on the showings of "The Birth of a Nation" which there are four companies now on tour. The K. K. K. excitement is causing trouble in certain centers because of the fact that the Griffith masterpiece espouses the cause of the Ku Klux of the days following the Civil War.

Police Commissioner Inches, of Detroit, acting under the direction of

## INSIDE STUFF

ON PICTURES

Los Angeles, now called Slumpville by the cognoscenti, is wondering what's to become of the big guns of last year's foreign invasion. The advent of the big spot writers from the other side, directly or by proxy, was hailed as a new and revolutionary advance to rescue films from their low water art stage. Henry Arthur Jones, Rudyard Kipling, Elinor Glyn, James Barrie were among the headlines marshaled to the different companies to lead the myopic producers from the darkness.

The Los Angeles colonies, who have seen many strange things happen since the alfalfa lots of the ranges were turned into actor kraals, are skeptical, but willing to be shown. With the last of the big sign art 6-cylinders heard from, nothing has been changed in the general summary of flimdom's art state, no revolutionary new indentation made on the silver shield, no new way furnished of telling the story, labeling the action, or speeding the drama. Knoblock's "The Romance" proved an ordinary program feature, Elinor Glyn's "Great Moment" fared no more distinctively, Rudyard Kipling's "For the Benefit of Clergy" came and went, and Henry Arthur Jones and James didn't make an extra ripple.

The only compensating value adduced from the latest experiment to wrick the celluloid into the lofty planes of art has been the splendor of continuity furnished by Knoblock for the United Artists' "Three Musketeers," for which he got \$25,000.

A picture actress, who expects an addition to the family shortly, fought divorce proceedings last week against her actor-husband. The man is the son of a minister and writer who is at present sojourn in Paris in the interests of a literary periodical which he edits in addition to writing for a metropolitan daily. During his absence this film star's husband carried on in his folks' home with the result suit was brought.

The picture actress has also instructed counsel to file a three-quarter of a million dollars suit against her employers for breach of contract. The flicker magnates gave her the atmosphere recently, being as the reason she was getting "too thin" for the screen. Developments are expected as soon as the matter is aired in the courts. The divorce suit has been kept quiet through a legal ruse as nunc pro tunc, which means that the filing of the papers will be delayed and then restored to the records "as of the date." The time in which the husband is due to file answer expires this week.

Mary Pickford was so nervous on the opening night of her "Little Lord Fauntleroy" picture in New York last week she burst into tears over a speech and left the theatre by the rear exit. The exhibition was very nearly being spoiled by the failure of the projection machine motor to function for some time and three reels were unwound by hand. Douglas Fairbanks won't commit himself definitely, but contemplates, in a vague sort of way, the making of a big special picture with himself and Miss Pickford in the leading roles, containing local scenes in various European centers. What he wants to do is to produce the biggest and finest feature of the world, and if he ever starts on it he will remain abroad for a protracted period.

Before leaving Los Angeles a few weeks ago Ed Rosenbaum J. F. got over a new idea in film exploitation. He entered into an arrangement with one of the phonograph companies to issue a record with a huge number by Tom Mix and communicated with exhibitors throughout the country, asking them to advertise it on their screens. In return for this the local dealers in records pasted bulletins on their windows announcing the showing of Mix's pictures at the local theatre. It worked. Rosenbaum is handling the publicity for one of the "Four Horsemen" road shows. Through his efforts the Washington Times on Sunday, Sept. 4 gave out copies of a jazzy fox-trot, composed by Alice Terry, featured player of the picture.

Curiosity is existent in picture circles as to the source of the pressure that brought about the complaint before the Federal Trade Commission against the Famous Players et al. Several guesses have been made, but without any carrying enough assurance to guarantee accuracy. Two or three picture people have been reported of recent months harboring grievances against the Paramount group. One or two were strong enough politically to have accomplished an end in the commencement of the Federal Trade action. One particularly reported to have believed he had been unfairly treated, stands big enough to start almost anything politically, state or national. The Federal Trade allows 30 days to answer a complaint and then sets a date for the hearings to open.

For Charles Ray's next picture, "Two Minutes to Go," scheduled for release next month, a football game is promised with all-star college players in the line-up. The film will come at the height of the football season. The Ray people took advantage of the Dempsey-Carpenter fight to show the star's prize fight picture, "Scrap Iron." They were that timeliness and public interest are the greatest exploitation points in the business. Richard Willis and Albert A. Kidder, Jr., general manager and assistant general manager, respectively, of the productions, are in New York from Los Angeles. Slower developments in the film center promise better and more intelligent production, say the visitors.

Lee Counselman, acting as "assistant to the president" at Famous Players, was officially "out" Monday, when Eugene Zukor moved into office vacated by Counselman. Lee was a difficult position, dependent wholly on the cooperation of the heads of all the departments the home offices to assist him in the coordination of activities. Instead of cooperation Lee was handed a line of "greased lightning."

Mayer Cousins of Detroit, served notice on A. R. Warner, manager of the New Detroit O. H., that the film would not be permitted to open Monday. The Commissioner served his notice Saturday and the management of the theatre as well as those connected with the picture secured a temporary injunction preventing interference with the proposed opening and an order on the Commissioner to show cause why the injunction should not become permanent. On Tuesday the case was postponed and the picture was running along to good business. Wednesday the injunction was made permanent.

The opposition to the showing of the film came from a group of negro residents of the city who appealed to the Mayor.

The presentation of "The Birth" in Baltimore on Monday at the New theatre received no interference of any sort and the references made to the picture in connection with the expose have been in the nature of advertising for the film. This has come from the newspapers as the agents for the picture have been instructed to avoid any connection between the present K. K. K. and their production.

The two other films on tour are playing this week in St. Louis and New Orleans. At Fox's Liberty in the former town they played to \$3,000 on Saturday and Sunday and at the Tulane, New Orleans the opening Sunday night, was \$1,200.

San Francisco, Sept. 21. Because negroes object Griffith's "The Clansman" is being held over.

## NEILAN AND GODSOL PART

Humorous Angle When Producer Borrows for "Peared"

Marshall Neilan and Joseph Godsol have parted company. The director who has been in the east for about 10 days returned to Los Angeles last Friday and will start work immediately on the production of "Peared," the finances coming from the East National Bank and arranged through their San Francisco branch.

The reason for the split between Neilan and Godsol is directly due to the supervision of expense which Mr. Godsol exercised and which chafed the director who has been in the habit of producing on a most liberal scale and permitting the expense to go hang. This condition was really responsible for it being necessary for him to become affiliated with Godsol on a salary basis for one picture; "The Lotus Eater," which he produced in the east. This was followed by an arrangement between the two whereby Neilan produced his next picture at the Goldwyn studios in Culver City under the direct supervision of Godsol's company.

Neilan's financing for his resumption of producing his own carries with it its humorous side. He was informed by the bankers that they would have to have the notes of the First National to cover the loan that was being made to him and he stated that the First National was not in any too good a financial condition. The bankers came back at him with an offer to go as far as he liked as long as he could get the First National paper as that was what they thought of the organization.

## FILM HOUSES SHOW RAPPE PICTURE

M. P. T. O. Attempts to Prevent Exhibition—1st National Lends Aid

Despite the efforts of Sydney Cohen, president of the M. P. T. O., and First National to prevent the exploitation of old comedies in which Virginia Rappe had played minor roles, some of the small-town exhibitors sought to profit by the Frisco tragedy by advertising the Rappe name. At the Rialto, Jamaica, Long Island, Sept. 15, painted cards in front of the house read: "Tragedy of the Screen, Virginia Rappe, a Victim of the Fatty Arbuckle Joy Party, in a Four-Reel Comedy."

Cohen last week wired J. D. Williams calling the latter's attention to the attempt on the part of various First National exchanges throughout the country to book the comedies in which Miss Rappe had appeared. Williams replied promptly, informing Cohen he had notified all exchanges to immediately withdraw all prints of these subjects.

## REISENFELD PRODUCING

Hugo Reisenfeld is going into the producing end of the picture field. His first effort along those lines will be known as the Funny Face Cartoons, which will be a series of 12 one-reel comedies made by manikins. The first of these is to be shown at the Criterion theatre in conjunction with the presentation there of "Peter Ibbetson."

# GEORGE ARLISS

in "DISRAELI"

"A Distinctive Production"

THE motion picture version of "Disraeli" starring MR. GEORGE ARLISS, has been accorded a measure of praise seldom given to a screen production.

THE reviewers and critics of the trade and lay press have echoed the unified praise lavished by the public upon this production, emphasizing the dignity, charm and artistry of the work.

"DISRAELI" has commanded the respect, not only of those who consistently follow motion pictures, but also of vast numbers of persons who never before trusted themselves to seek profitable amusement in motion picture theatres.

IN view of this it is a privilege to express my gratitude to MR. HENRY M. HOEART, President of Distinctive Productions, Inc., for his master work as the producer of "Disraeli"; to MR. ARLISS, who steps gracefully into a position among the screen's greatest personalities; to MR. HENRY KOLKER, the Director, for his individual achievement; to MR. HARMON WEIGHT, Mr. Kolker's skilled assistant, and to MR. FORREST HALSEY, who translated Mr. Louis N. Parker's play for the screen.

"DISRAELI" was undertaken in a spirit of the utmost sincerity, executed in a spirit of dignity and presented to the public without clamor.

APPRECIATIVE of the duty owed to lovers of that which is best in the art of motion pictures, and to the large following won by Mr. Arliss, we shall continue to make distinctive pictures, and shall offer the public nothing less than distinctive productions.

(Signed) ARTHUR S. FRIEND.

# WORLD-WIDE CONDEMNATION OF PICTURES AS AFTERMATH OF ARBUCKLE AFFAIR

## ASSAULT IN BOSTON INVOLVES CORNELL

**Anna Francis Swears Out  
Warrant for Film Man  
—Claims Assault**

Boston, Sept. 21.

Bert Cornell of Brighton, prominent in picture circles here, was arrested Monday charged with assault on Anna Francis, whom he had engaged to appear as the "vamp" in a new film entitled "A Thousand Faces," the scenario of which was written by Dr. George W. Galvin, founder of the Emergency hospital in this city.

The complainant is a young married woman. She claims she applied to Cornell for employment after hearing amateurs were wanted in a new film production to be produced here. She was given a chance and finally the opportunity to pose as the vampire. While posing in an apartment in the Back Bay she alleges that Cornell gave her something to drink which stupefied her, and while in that condition, according to her story when applying for a warrant, the assault was committed.

In the apartment mentioned by the Francis woman, where Cornell was arrested, the police claim they found an old picture camera. The owner of the apartment, Mrs. Sally Lord, was known professionally as Sally Trask. She declared the camera belonged to Cornell and that she also had been engaged for a part in the film.

Dr. Galvin says Cornell signed a contract to produce his play and has said that a wealthy New York man was financing the production. Cornell is said to have promised to take 13 women over to New York under contract but none went.

## GRACE SUIT ENDS

**Breach of Promise Action Against  
Dobbins of Boston, Dropped**

Boston, Sept. 21.

Peggy Grace, picture actress, who caused a sensation several months ago when she filed a breach of promise suit against Robert M. Dobbins, a wealthy real estate operator of this city, claiming damages of \$150,000, dropped her suit yesterday, according to an entry made on the docket list of the Suffolk Superior Court. The entry on the docket stated, "agreement of judgment satisfied." No falling got out on what grounds the suit was settled.

A similar entry was made in the suit of the girl's father, Pierce J. Grace, at one time owner of the Columbia theatre, who had sued Dobbins for seducing his daughter. Mr. Grace was also vice-consul-general at London and very prominent in this city.

In his motion for the dismissal of the suit the father states that since Aug. 25 of this year his daughter has come of age and he is relieved of the burden of carrying on the suit for her.

The father in his original suit alleged that Dobbins had lured his daughter, then an infant in the eyes of the law, to his Brookline home in March, 1919; that he drugged her and attacked her, and that subsequently he registered with her as man and wife at hotels in this city.

An application was made several weeks ago, for a warrant charging Dobbins with a criminal offense. After a private hearing the application was refused. A story was circulated a few weeks ago the girl had attempted suicide at her mother's home by swallowing poison, being despondent because of the publicity growing out of the suits, but this report was denied by the girl and her mother.

## AFTER ITALIAN PICTURE

The Universal is trying to secure the Italian-made picture "The Power of the Borgias," recently arrived in this country. The picture has been shown without titles and runs to 8,000 feet.

Anthony Paul Kelly has been engaged to edit and retitile the picture.

**Must Rid Films of Dopesters, Degenerates and Parasites—Cleanliness in Producing and Acting Ranks Will Be Reflected on Screens—'Frisco and Los Angeles as Well as Federal Authorities Continuing Investigations—Churches Agitating Against Pictures.**

The Arbuckle affair in San Francisco has reacted against the profession in general, internationally. Throughout the United States last Sunday the pulpits uttered an attack against the picture industry with the result the great majority are to suffer for the acts of a few. At this time, when business in the theatres is not too good, the attacks against the picture industry delivered by the various churches may hurt the box-offices everywhere, with the exception of possibly the big centers.

Abroad, the luster of the advent of Charles Chaplin in Paris was visibly dimmed by the news of the wild San Francisco orgy and its attendant fatality. In Canada, there has been a general attack on the picture profession in Toronto and had it not been for the timely display of energy by those interested in the welfare of the business located there the public would have been permitted to have but one side of the story.

New York right now is the scene of an investigation on the part of the authorities and the Grand Jury into the suicide of Zelda Crosby last June. She was one of the scenario staff at Famous Players-Lasky, and it is reported that one of the big men in the industry was responsible in a measure for her taking an overdose of veronal which caused her death. The chances are that the result of the investigation will bring to light the name of the man and also that there is no legal procedure under which action can be brought against him, but the fact remains this scandal will add additional fuel to the already roaring blaze sweeping the world against the entire industry.

Months and months ago the industry begged the authorities for an opportunity to "clean up from within the industry" as it applied to the making of pictures. They would have much better likewise applied the cleaning process to the ranks of those that they are paying big salaries to in the acting and producing end of the game.

The general talk regarding Virginia Rappe seems to have been pretty much without basis. The early life of the girl has been gone into regarding her Chicago history, but with all of the digging the experts have been unable to unearth the fact that her real name was Zeeline Rappe. Her mother and another sister came to New York about

## PANZER BANKRUPT

**Owes \$2,500; Has Nothing—Creditors Restrained**

Paul W. Panzer, picture actor, giving his address at 2257 Walton avenue, filed a voluntary petition in bankruptcy this week acknowledging liabilities totalling \$2,501.91 and no assets. The debts include a \$250 loan by Frederick A. Salinger to the Premier Productions, of which the petitioner is trustee, a \$1,000 suit pending in the Seventh District Municipal Court by Marie Cooper against himself and several other film people, a judgment indebtedness and some notes for loans, one of which was endorsed by King Baggot and Sheldon Lewis. Judge Hough signed an order Monday restraining any of the creditors from filing supplementary proceedings for 12 months.

## A. P. EXCHANGE

W. W. Hodgkinson was reported to have been in negotiation to take over the Associated Producers' exchanges throughout the country, but the deal fell through. The F. B. Warren Corp. assumed the leases of one or two of the exchanges and the others will be closed at the end of the current week.

Associated Producers announces it will retain its present managerial force to handle the A. P. output through the First National exchanges.

20 years ago after the father had deserted the family. Zeeline at that time was about eight or nine years of age. The family lived at 247 West 50th street for a few years. The elder girl was in the chorus of one of the Broadway attractions. At that time the automobile was just coming into vogue and the kiddies on the block nicknamed the youngest sister "Gasoline Zeeline." This nickname clung in later years and was the reason for her changing her first name to Virginia. Her Chicago life is well known to those of the set who played the College Inn and other of the big cabarets, and her history on the coast is too recent to be in need of comment.

But hers is just another case of hundreds taken into pictures.

That condition as well as the use of narcotics in the profession is the subject of an investigation in Los Angeles at present. Almost six months ago Variety received from its west coast correspondent a lengthy story based on the report of the Los Angeles County Medical Society's special investigation into narcotic conditions on the coast. It did not print the story at the time because it would have caused an upheaval in the profession and the censor fight was on in full force. The report of the committee, however, stated that within a year it would be necessary to develop practically an entire new force of stars for the screen because of the prevalence of the use of drugs among the present stars. The Medical Society has facts and figures in proof of its assertions, and names are not the least of their data.

It is known the wife of one of the most popular of the younger male stars has time and again had the peddlers of dope supplying her husband arrested, but she has been unable to get her husband to break his habit. Also, one young girl star who spent several months in the east returned to the coast early last spring, took a cure and signed a contract to star again, only to fall back on the use of the "stuff" and slip among the addicts.

There is a week-end orgy establishment in Beverley Hills, the most exclusive residential section of Hollywood. The place is maintained by a former well-known member of the lambs in New York who married on the coast. Here the parties last from Friday to Monday with usually all of the guests "charged up" during that period.

Out there they say it's a great life, whether you weaken or not.

There is a "dope ring" on the coast beyond shadow of a question. The medical society had the facts on the tactics employed to gain recruits among the addicts of the studios.

The reports show that those in the acting profession on the coast getting the big salaries, far beyond what they were in the habit of receiving a short time before, knew of no other way to spend their easily gotten money except on "parties." They would walk out of the studio of an afternoon and start a party that would last until it was almost time for them to be back at the studio again. These parties for the greater part at first were simply "hooray" affairs, coupled with physical excesses, then came the inevitable morning after droop at the studio and this was the spot where the dope recruiter got in his work.

It was a case of "take a sniff of this," or "let me fix you a shot" and the relief afforded made it possible for them to continue with the work. The continuance of the round of pleasure and working under a false stimulant soon got to the noVICES and they became confirmed addicts with a habit that would lead them to any length to "get the stuff."

That feature of Los Angeles and Hollywood life is very much in need of cleaning, more so than the cleaning of the screen itself. With the dopesters and their companions cleared out of the profession, and

those remaining placed on a salary where the indulgence to excess in liquors and dope will be impossible because of the fact that their purses will not permit of it, the screen will clean itself, providing of course those at the very head of the industry will keep their skirts clean.

San Francisco, Sept. 21.

The Arbuckle case has aroused a deep feeling against the entire profession. Sermons against the picture people were preached from practically every pulpit last Sunday.

District Attorney Brady last night announced that he was starting an inquiry into several other affairs that have been reported to him as having taken place here prior to the Arbuckle orgy, and which were participated in by picture people visitors from Los Angeles. A star, whose name is being withheld, is said to have given numerous parties in a downtown hotel over a period of five weeks during which time he was here. This information was secured by Captain of Detectives Matheson from an unknown woman who is said to have supplied full details of numerous orgies said to have taken place.

The district attorney has started measures to bring about the return of Lowell Sherman who started for New York late last week. He is due there today.

The Federal Grand Jury opened an inquiry Monday night to ascertain where the booze that was used in the Arbuckle affair was obtained. Seven witnesses testified, a new face being brought into the proceedings by the appearance of Edward Garbey, a traveling salesman. The booze case will be continued until Friday at which time Joyce Clark may testify.

Toronto, Sept. 21.

The Arbuckle films are barred here. A sharp controversy started here during the week regarding those connected with the acting end of the film industry and the whole profession came in for condemnation by those least competent to judge.

Lowell Sherman reached New York Wednesday. Previously to his arrival there had been speculation among picture people whether Mr. Sherman would seek a film engagement in the east and if he could be placed.

## CURWOOD'S CO.

**Author a Member of the Portland Me., Corporation**

Portland, Me., Sept. 21.

According to plans formulated by the Pine Tree Pictures, Inc., this city is to have its own picture studio.

James Oliver Curwood, author, has associated himself with the organization headed by former Governor Carl E. Milliken and ex-Mayor Frederick W. Hinkley.

Mr. Curwood's newer works will be filmed by the company.

## Arrest Hamon Promoter

San Francisco, Sept. 21.

Following suppression by the District Attorney of the picture "Fate," based on the life experiences of Clara Smith Hamon, W. C. Weathers, promoter of the picture, was arrested and haled into the police court here on a charge of violating the ordinance forbidding the display of censored films. The film had been advertised about town for an indefinite run at the College on Market street. Weathers asked for a jury trial.

Branding the picture as "thoroughly offensive" and pointing to it as a way for Miss Hamon "to coin into money the blood of the man she murdered," District Attorney Hartley Brady promised legal recourse would be used to prevent the showing of the picture following a private review by himself and police officials.

Most of the theatre managers of the city voiced against the exhibition of the film here long before its completion.

## '3 MUSKETEERS' ROY INVOLVES AGENCY

**Declined to Handle Ad  
Copy of Former Rialto  
Orchestra**

Ructions continue to sputter in the head-on collision between Hugo Rinaldi and the 50 members of the former Rialto orchestra.

The New York dailies, the Supreme Court, the Farmers' Labor Party, the Federation of Teachers, and the executive powers of the Manhattan opera house are now involved in one way or another in the fight, with the prospects that other interests will become involved. The orchestra plans to put its film and music program into the Town Hall commencing Monday, the closest they can get in opposition to the Rivoli-Rialto bill. The two-week engagement of the musicians at the Manhattan docks Sunday next has been punctured with fireworks exploded by one side or the other.

The decision of Judge Wasservogel of the Supreme Court, filed Tuesday grants the injunction craved by Rinaldi through the Rialto Theatre Corporation restricting the orchestra to designating their body as "formerly of the Rialto orchestra." Use of the word "Rialto" is all the musicians want, they claim.

The hearing on the Alexander Film Corporation request for an injunction against the Fairbanks film of the same name was calendared for yesterday. The New York dailies are into the jam when some of them refused the musicians advertising for the Manhattan engagement, the Times holding out against all argument, once publishing the musicians' Manhattan advertising. The Manhattan newspaper ads, anticipating the engagement, broke all custom in open challenging the quality of the music programs of the screen theatres. Times square, claiming also that the musicians' version of the "Three Musketeers" staged by Ince was superior in "beauty, tension and realism" to the United Artists' version.

The Lawrence Gilman agency, the next tried to place the orchestra advertising, succeeded only in instances, the papers refusing, letting to the friction current between the musicians and the Rialto. The Gilman agency's placing of the ads in the four sheets was followed by a letter from Riesenfeld demanding that Gilman discontinue his service in behalf of the musicians under penalty of being personally sued for damages as a party to advertising the musicians as "The Rialto Orchestra" or any form of the statement implying that the Rialto Theatre Corporation had anything to do with the body. Gilman was the only ad broker who disregarded the warning and continues to place the ads with the new papers.

The Supreme Court decision will still pending last Wednesday night when Abraham Lovitski, president of the Federation of Teachers and candidate for president of the Board of Aldermen of Greater New York on the Socialist ticket, and Gerald De Hunt, saying he represented 300,000 railway clerks, and incidentally was the candidate for Mayor Greater New York on the Farmers' Labor ticket, told the musicians' audience the move of the musicians' proprietors their own film bill will be backed by all labor organization.

## 1ST NAT'L MEETING

The First National Exhibitors Association is to hold a "get together" of the franchise holders of the organization Oct. 15. The meeting will take place in Detroit as a central point for the members to assemble.

The report that the meeting was being called as a sort of a protest to the taking in of Associated Producers is denied at the First National home offices here.

The fact that the franchise holders have first call on all the A. P. product and are not compelled to take the pictures makes the arrangement one that is entirely in their favor.



# FEDERAL CONTROL

## CHAPLIN WINS COURT ORDER

**Rollo Corp. Ordered Not To Release—Comedian Posts Bond.**

On the condition Charles Chaplin file a \$20,000 bond to insure any loss or damages to the Rollo Sales Corporation, Judge Hough, in the Federal District Court, Southern District of New York, this week signed an order restraining the release by the Rollo of three assembled Chaplin comedies made from discarded "cut-outs" until the final adjudication of the issues.

The three pictures restrained from release are "The Bootlegger," "Dollars and Doughnuts" and "The Movie Nut," Chaplin suing that their exhibition would irreparably damage his reputation as an artist and scenario writer.

To which allegations Stanley J. Rollo, president of the defendant corporation, answers that May 17 last he purchased some old Chaplin pictures and "cut-outs" from the Clark-Fornellus Corporation, and immediately engaged Ralph Spence whom he describes to be the best editor, cutter and title writer in the business, to reconstruct the pieces of film into one five-reel comedy and six two-reelers, concluding that "the plaintiff Chaplin has no reputation as a scenario writer. His reputation is based entirely upon his ability as a comic actor. There is such a great demand for Chaplin films that the exhibition of these pictures will not serve in any way to consume a part of the market for Chaplin pictures, but on the contrary will be good advertising for Chaplin and serve to stimulate the demand for his pictures."

Rollo denies Chaplin has any skill as an author, and that as a matter of fact, his allegations to the contrary notwithstanding, it was the Lone Star people who supplied Chaplin with his scenarios when he made comedies for them, and from which films the "cut-outs" are chiefly gathered. David Verus, a cameraman; Joseph Larose, production manager of the Rialto, Rivoli and Criterion theatres; and Ira Lowry, director-general of the Foxwood Film Corporation, each furnished affidavits as to the merits of the newly reconstructed pictures.

Noting that their exhibition to the general public would in no wise damage the comedian's reputation, Chaplin's affidavit states that he receives \$125,000 from First National for each two-reel comedy and \$140,000 for each three-reeler.

## PLAN FILM HISTORY

**Brisbane and Hearst Consulted on Sigel's Scheme**

Irving Sigel, son of the one-time president of the World Film, is in negotiation with the Cosmopolitan productions to film the romances of American history, starting with the Revolutionary War. The plan of pictorialization has been taken up with Arthur Brisbane, who is leaving the matter before William Randolph Hearst.

This plan of presenting American history via the screen has been broached innumerable times heretofore, but has never been successfully carried out. At one time Woodrow Wilson, while President of the United States, was willing to have his history of the country filmed, and also to write several additional volumes that would bring the history up to date and include the various phases of the World War. But even this attempt failed to come to anything.

## 'POP' ENSLER DIES

Joseph ("Pop") Ensler, owner of the Court street theatre, Brooklyn, and a pioneer in picture business in that city, died Sept. 18 at his home, 77 Linden street. He was the father-in-law of J. J. McNevin, long Island exchange manager for Paramount.

**Considerable Astonishment Created by Republican Proposal to Set Up Federal Regulation and Censorship of Films in Such Form as to Amount to Nationalization—Scandals Make Move Possible—Taxes Must Be Found to Replace Income Lost Through Prohibition.**

Washington, Sept. 21.

Before the adjournment of Congress, which reassembles tomorrow, the country is likely to be astounded by a legislative proposal backed by the full authority of the Republican party to nationalize all picture theatres.

Republican leaders, seekers for information learned to their astonishment, have been giving the proposal detailed and serious consideration, and unless unexpected opposition develops it will walk straight through the party caucus and onto the floor of Congress. The fact that it was on the cards has been guarded carefully.

As one leader stated privately: "Premature publicity would hurt, but because of prohibition we must have this money, and if we keep quiet the continuous breaking of movie scandals will set the stage for this and it will ease its own way to the White House."

Scandals in the picture world, however, are merely regarded as incidents setting the stage for the legis-

lative move. What really counts is the economic pressure. The loss of revenue from liquor taxation is a serious problem, and picture people with their cry against censorship and pronounced advocacy of federal regulation have paved the way for this drastic policy.

Senator France of Maryland who, it is said, will have much to do with initiating the project, according to the few who have so far learned what is in the air and are opposed, can be attacked as a man sympathetic with the Bolshevik regime in Russia, but on the other hand they admit that Senator Lodge of Massachusetts, whose connection with the Force bill and the attempt to foist free silver on England is now almost forgotten, will come forward with an able and scholarly defense of the proposition.

It is sound political doctrine and has been since the days of the Roman empire to undertake the general amusement of the public at a fair price. To keep them fed and keep them diverted has been an accepted principle since Julius Caesar made

the most of it. Pictures are not regarded throughout the country as sacrosanct in the sense newspapers are. The country-wide wave of censorship shows this, politicians declare.

In addition what Gov. Miller of New York has done by forcing censorship on that state presents a serious national problem in that it has livened picture people up to the possibilities of the screen as a political medium. Already they have a bureau in Washington and Republicans dislike the prospect of receiving unregulated attention from them.

As a backfire sure to prove popular they have therefore decided to present this federal plan. Nothing very definite is known about how they will accomplish their purpose, but it will amount to national regulation through censorship and taxation that goes to the extreme legal possibility. Legislators count on the immense revenue reducing other taxes and a settlement of the constantly troublesome censorship problem to carry the issue for them with the people.

## DOUGLAS AND MARY HEARKENING TO FIRST NATIONAL TEMPTATION

**Acting as Entre-preneurs in Proposal to Unite Two Distributing Organizations—Griffith Concerned And McCarthy Abroad to See Chaplin.**

Another, and quite formidable, amalgamation of film interests is in the making at the present time.

Negotiations are being carried on between officials of the First National, on the one hand, and Douglas Fairbanks and Mary Pickford on the other, looking to an alliance between First National and United Artists.

The main argument being put forward to the premiere film stars is that by syndicating the output of both distributing organizations they will be enabled to deal quantitatively with exhibitors as well as qualitatively and that so strong a combination would be in a powerfully strategic position to deliver service to exhibitors of such class and in such amounts as would render the exhibitors independent of practically all other distributing organizations.

Douglas and Mary, according to the story, are listening attentively and giving the matter the serious consideration so important a move demands, but are reluctant to commit themselves until they have consulted with Charlie Chaplin, to whom they will present the proposition directly they arrive on the other side. They are booked to sail tomorrow (Saturday), on the Olympic.

The fourth member of the original "Big Four" is D. W. Griffith, who is equally non-committal on the proposition. His general representative, J. J. McCarthy, sailed last Saturday for Europe on a mysterious mission. The trip was decided on rather suddenly, and it is believed he also went to confer with Chaplin with regard to the proposed amalgamation.

Hiram Abrams, general manager of United Artists, is understood to be strongly opposed to any alliance with other distributing organizations. He has devoted himself for the past three years to building up the United Artists, with practically no profit to himself, owing to limited output, and now that the releases are coming forward in sufficient quantity and of superior quality, he feels he is en-

titled to enjoy to the full the fruits of his several years of labor, having put his concern where it is now—apparently on a substantial footing.

## CENSORING REQUESTS

Buffalo, Sept. 21.

Members of the new state picture censorship commission are receiving hundreds of requests daily for the deletion and elimination of objectionable portions of pictures, according to Mrs. Eli T. Hosmer member of the commission who returned to Buffalo this week after a month's work reviewing films in New York. Mrs. Hosmer came home to attend a meeting of the Republican executive committee, of which she is an officer.

The censor stated that all of the commission members are receiving numerous requests from all parts of the state daily, most of them coming from organizations, requesting various things to be struck from the films. The Humane societies are asking that pictures of hunting, harming and torturing animals be cut out; city officials that pictures showing robbery and similar acts by police or public officials be banned.

Mrs. Hosmer stated that as far as practicable the board complied with the wishes of all of the various organizations and religious sects.

## SHOW RAPPE FILMS

Kansas City, Sept. 21.

Although no picture house offered any Aibuckle films this week two down-town houses, which make a specialty of sensational films, were featuring pictures of Virginia Rappe. The Gayoso had "A Twilight Baby" advertised as a Henry Lehrman comedy with Virginia Rappe, "the victim of the Los Angeles murder." The Wonderland offered "The Punch of the Irish" and advertised it was Miss Rappe's last picture.

## LORD'S DAY ALLIANCE IS INCORPORATED

**Matter of \$30 Holds Up Paper for Several Months Against Sunday Pleasure**

Albany Sept. 21.

Secretary of State John J. Lyons last week finally recorded the Lord's Day Alliance of New York whose articles of incorporation filed some time last winter were held up for the reason that the fee to cover the expense of incorporating was not paid. The members of the Alliance finally raised the amount of the fee, \$30, and handed it over to the Corporation Bureau.

The Alliance has 24 incorporators, the principal ones including Robert G. Davey, of White Plains, formerly an official of the New York Anti-Saloon League; David J. Brurell, Lillian L. Schneider, of New York City; Harry L. Bowley, East Orange, N. J.; Gladys H. Knowalls of Brooklyn; Allen W. Johnson, of Schenectady and David L. Jamison, of Albany, who, it is believed, will represent the interests of the Alliance in legislative matters.

The main purpose of the Alliance, it is reported, is to suppress amusements Sunday. The purposes of the organization, as set forth in its certificate of incorporation, read as follows:

"To exact Scriptural and Evangelical conception of the Christian Sabbath, and to preserve existing laws insofar as they protect the first day of the week for rest and religious use. Also to secure such other legislation as experience shall show to be necessary for the protection of the day for such use."

Another object of the organization is the enforcement of the present laws for the protection of the Sabbath Day in localities where they are disregarded.

## FAMOUS L. I. TO OPEN DEC. 1

**Scandal on West Coast Is Forcing Shift**

The Famous Players Long Island studios are to be reopened about Dec. 1, although it was originally planned to let them remain idle until May, next year.

The reason for the resumption of activity in the east is the scandal on the West Coast.

The organization is going to attempt to divorce the Hollywood colony entirely from the eastern producing end.

## CHAS. WUERTZ FOR FILMS

Charles Wurtz former manager of the Lyric and Comedy theatres for the Shuberts, has been placed in charge of the film department for the Shubert vaudeville theatres. He has been booking the news weeklies and short comedies in conjunction to his handling the houses.

## STANLEY CO. BUYS IN PA.

Max Spiegel has disposed of his Rialto, Allentown, Pa., to the Stanley Co. and Wilmer & Vincent.

During his running of the theatre Spiegel clashed with the Stanley Co. over the fact that they would not supply him with pictures.

## KEITH ENCOURAGEMENT BOOMS INDEPENDENT PICTURE MARKET

**States Rights Sellers Think Murdock Would Create a Better Buying Market—Point They Get Their Money No Later Than Sixty Days.**

Instructions from J. J. Murdock to all Keith house managers to get behind and boom a feature film called "Why Girls Leave Home," put out by Warner Brothers and booked for the Keith circuit, has caused considerable discussion among picture states right people. They see in it an intention on the part of the Keith people to encourage independent production. Their interpretation is that the Keith people see a better buying market for themselves created by this encouragement.

A marked increase in states rights business and the optimism among independent s can be accounted for separately and distinctly from the fact that September is Independence month. Whitman Bennett was the first to take note of it and is said to be producing as much for the independent market as for his contracted distribution. Big names and productions are also being offered by Arrow. Bennett, W. E. Shallenberger, Harry Rapf and others all point out that in state right dealing they get their money at once or at the latest in 60 days. With the bigger organizations, while the turnover may be larger it runs sometimes as late as 18 months.

**To Messrs:**

**J. J. MURDOCK**

**B. S. MOSS**

**J. J. MALONEY**

*and the following managers of the Keith houses:*

C. B. McDONALD, . . .	B. S. Moss' Broadway	SOL LEVOY, . . .	Keith's Harlem Opera House
J. CONNOLLY, . . .	B. S. Moss' Regent	M. J. DUFFY, . . .	Proctor's 23rd St
EMIL GROTH, . . .	B. S. Moss' Coliseum	JOHN BUCK, . . .	Proctor's 58th St
J. FOTHERINGHAM, . .	B. S. Moss' Franklin	D. N. ROBINSON, . . .	Proctor's 125th St
EDWIN REILLY, . . .	B. S. Moss' Flatbush	H. McCORMACK, . . .	Proctor's Mt. Vernon
EDWARD SACHS, . . .	B. S. Moss' Dyckman	H. R. SHERIDAN, . . .	Proctor's Plainfield
E. LEWIS, . . .	Keith's 81st Street	G. W. POWELL, . . .	DeKalb Theatre
CHRIS EGAN, . . .	Keith's Fordham	H. GITTELSON, . . .	Sec'y to Mr. B. S. Moss
W. F. WRIGHT, . . .	Keith's Jefferson	H. MANDEL, . . .	B. S. Moss' Advertising Mgr
J. P. TRAVERS, . . .	Keith's Hamilton	S. W. LAWTON, Gen. Musical Director of Circuit	

We wish to take this opportunity of thanking you for your unstinted praise and commendation of the tremendous box-office value of our production

# "Why Girls Leave Home"

and your sincere endeavor to carry on a sweeping advertising and publicity campaign in order to make it the biggest attraction that has ever been shown throughout the Keith circuit.

To your staff, for its wonderful co-operative exploitation suggestions, we also extend our most hearty thanks.

Cordially,

**WILLIAM NIGH**

*Director*

**WARNER BROS.**

*Distributors*

**APOLLO TRADING CO.**

*Distributors for Foreign Territory*

**HARRY RAPF**

*Producer*



# VARIETY

Published Weekly at 164 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXIV. NO. 6

NEW YORK CITY, FRIDAY, SEPTEMBER 30, 1921

40 PAGES

## TICKET GRAFT WAR

### FEATURE FILMS IN VAUDEVILLE MEAN CUTTING DOWN ON ACTS

"Golem" in Keith-Moss Houses Takes Two or Three Acts Out of Each Bill—One Act Out for Each 2 Reels—Other Features Booked.

"The Golem" will go over the Keith-Moss houses when it finishes its run at the Criterion, New York, in about four weeks. During the engagement of "The Golem" at any particular house it will mean that from two to three vaudeville acts will be dispensed with that week, the picture playing a full week in each instance.

"Way Down East" goes into the Borough Park week Oct. 10. Ordinarily the house plays six vaudeville acts. During that week it will play four.

Several other multiple reels are under consideration for the Keith-Moss houses, the booking of which will mean, if over five reels in length, that an act will be dropped for each two reels in excess of the 5,000-foot length.

The forthcoming Charlie Chaplin comedy, "The Idle Class," has been booked by the Keith people and will be routed in the Keith big-time houses, the same as Chaplin's "Kid." "The Idle Class" is a two-reeler. It is scheduled to open at the Palace Oct. 17, playing the Colonial and Alhambra also the same week, and the other Keith houses in Greater New York on the zoning system a week or two later in groups of four and five houses to a booking.

#### A STAGER WITH A HEART

The girls of the chorus—some 26 in number—of the Music Box Review, presented Hassard Short, who staged the piece, with a huge loving cup, suitably engraved. Dorothy Haver made the presentation speech, in which she claimed that for the first time within the recollection of the girls this producer never once lost his temper, and thanked him for the uniform courtesy with which he handled the job.

### LOSSES ARE \$300,000, ASSETS BRING \$600

#### Defunct Hallmark Productions Reaches Finish

Monday the assets of the defunct Hallmark Productions, Inc., was sold at public auction at Lloyd's Storage Warehouse and brought \$600. The failure of the concern represents a loss of approximately \$300,000.

The directors of Hallmark included Frank G. Hall, Jacob Ruppert, the brewer, Mr. Mollenhauer, the sugar refiner, Mr. Borden, the cotton goods magnate and a representative of the New York Trust Co.

#### FIRST "LITTLE EVA"

New 73, Mrs. McDonald "Went to Heaven" at 4—and in Troy

Troy, N. Y., Sept. 28. The original "Little Eva" in the first production of "Uncle Tom's Cabin" was discovered last week in the person of Mrs. Cordelia Howard McDonald, who is 73 years old. Mrs. McDonald first played the part in this city in 1852, when four years old.

Despite her age, she still moves about with the grace of one much younger and takes a keen interest in affairs of life.

George C. Howard, Mrs. McDonald's father, was manager of the old Museum theatre, where "Uncle Tom" had its premiere. Howard played St. Clair, the painter, while Mrs. Howard was cast as Topsy. Her mother, Mrs. Emily Fox, was seen in the role of Ophelia in "Hamlet."

George Aiken, nephew of Mrs. Fox, dramatized Harriet Beecher Stowe's famous novel.

### P.M.A. STRIKES AT GOUGING "SPECS."

Producers at Hot Session Frame Own Advertising Agency—Say Go-Between Profited \$300,000 In Year—Business House Cleaning Ordered

AD. BILL IS \$6,000,000

The Producing Managers Association in a largely attended and hectic meeting Tuesday, started two movements whose objective is cleaning house in the business management of attractions and theatres.

One special committee was selected to attempt a solution of the alleged abuses of excessive prices charged by ticket agencies for Broadway hits. The P. M. A. aims to secure a prohibitive law enacted by the New York State Legislature. The other movement is the organization of an advertising agency to be owned by the managers. Such an agency is expected not only to become a source of considerable revenue to the P. M. A., but would also make for uniformity in the kind and size of the advertisements employed.

The plan to eliminate a number of weekly and some daily publications was tabled after argument pro and con. Though it is to come up later, the general impression was that the (Continued on page 37)

#### TRANSFER CO.'S SEASON

Last Saturday the Globe Transfer brought in seven shows from the road and the Cain Transfer people five more.

The previous Saturday night the Globe alone brought in 17 legit attractions.

### ACTOR MUST PAY MANAGER EQUITY ARBITRATION-DECIDES

Umpire George Gordon Battle Awards Brock Pemberton \$2,000 Against Josef Shildkraut—First Known Case—Amount Covers Advance Royalties

#### NO ADVICE WANTED, SAYS LOUIS MANN

#### Will Bring Play Into New York When Ready—'Public Last Resort'

Wilmington, Del., Sept. 28. Editor Variety:

In your last issue there was comment made upon the play, "In the Mountains." I am producing, and a discussion of my affairs by others. I should like to say a few words against some alleged statements of advice given me in that article: I will not change in my determination to live up to the constitution of the Actors' Fidelity League, which I believe to be for the best interests of the actor; that in the main my company of open-shop actors is satisfactory to me. "Ye pays yer money and ye takes yer choice."

With regard to the statement that a certain manager had witnessed the performance of "In the Mountains" (Continued on page 37)

#### ROOF'S "SUNDAY"

Shubert to Play Same Bill Upstairs That Appears in 44th St. Theatre

Following last Sunday night's turn-away crowd at the Shuberts' 44th St. Theatre, it was decided that when the Sunday concert season opens, the 44th St.'s Roof (Norah Bayes theatre) is to be utilized for a special Sunday performance, to catch the overflow expected.

The vaudeville bill playing the 44th St. during the week is to give an extra performance, pro rata, on the Roof Sunday evening.

The first known instance of an actor being ordered by the Actors' Equity Association to pay damages to a manager for breach of contract, occurred last week when Josef Shildkraut appearing in the title role of "Lillom," lost in the arbitration of his agreement with Brock Pemberton. Shildkraut was directed to pay \$2,000 in liquidated damages to the manager. The umpire in the arbitration was George Gordon Battle, a noted attorney. Minnie Webster represented the actor and H. H. Stout appeared for Pemberton.

The damages represented \$1,000 in advance royalties paid by Pemberton, after Shildkraut had signed a contract with him last spring to appear in a play dealing with Lord Byron, the balance of the money being expenditures resultant to the securing of the play.

After signing with the manager, it was learned Shildkraut was under agreement with the Theatre Guild. When Pemberton asked if Shildkraut was ready to appear under his direction the player stated he believed there would be no trouble in getting a release from the Guild. Upon being assured by the player it was safe to procure the Byron play, Pemberton proceeded to tie up the piece.

That was prior to his sailing for England early in the summer. Upon his return, Pemberton was informed (Continued on page 37)

#### POLICE CHIEF, WATCHMAN

Chicago, Sept. 28. John McWeeny, chief of police during the Carter Harrison administration, and retired from the police department, is now day watchman at the New Casino theatre, being constructed on State and Lake streets by Balaban & Katz. McWeeny was chief of police from 1911 to 1915.

# CANADA EMBARGO ON LEADER PUT UP TO BRITISH PREMIER

**Dominion Musicians Notify De Courville—English Conductor Won't Be Permitted to Play—Allege German-Americans Rule Union.**

Great indignation is manifest here over the action of the American Federation of Musicians forbidding Charles Cowrick to conduct the DeCourville revue during its forthcoming Canadian tour. Protests have been cabled to the Canadian Premier; also Driscoll, president of the Trans-Canada Theatres. Driscoll has already replied that every influence is being exerted on behalf of Cowrick. The press and Government are being pressed for aid.

German-Americans, it is charged, control the Federation of Musicians. DeCourville has sent a message to the Premier of England, calling his attention to the matter, saying that dictation on the part of the American Federation is being directed against a British musical director, that he is forbidden to work in Canada and that DeCourville is advised to engage a director in New York and put an Englishman out of employment. He considers the matter one of Imperial issue.

DeCourville threatens to take Cowrick with him and will personally see that he conducts every performance. If any orchestra refuses to play with Cowrick, at the dictation of the American trades union, he says he will give no show.

Your correspondent is informed at the Gaiety theatre that a further cable has been received from Driscoll, transferring the opening date from Quebec to Ottawa, adding that many American and Canadian newspapers are siding with DeCourville. Answers have not yet been received from the English or Canadian premiers.

Although siding with Cowrick, there is no truth in a rumor being circulated that the company will refuse to sail unless the embargo against the director is lifted. They will stand by DeCourville's decision.

## MUSICAL OBJECTION

London, Sept. 28. Albert de Courville complains that the Canadian musicians' union, affiliated with the American, refuses to allow his English musical director to play for his new production in Canada and has appealed to the Canadian Prime Minister.

De Courville produced "Harlaquin" here in November.

## EDITH KELLY WILL SUE

London, Sept. 28. Edith Kelly leaves the Gaiety and sails for America Oct. 5, to institute suit for divorce against Frank Gould. She denies the validity of the French divorce already by Gould, and says she hopes to return in six or eight weeks.

## CHALIAPIN IN BENEFIT

London, Sept. 28. Chaliapin has been allowed to come into the country to sing for the benefit of the Russian Famine Relief, and opens in Birmingham, Oct. 3, coming to Albert Hall, London, Oct. 5.

## COCHRAN CLOSING TWO

London, Sept. 28. Chauve-Souris, the company from the Bat Theatre of Moscow, at the Pavilion, and "The Knave of Diamonds" at Prince's, both Cochran attractions, close Oct. 1.

## Cowles' Revue People Unpaid

Chicago, Sept. 28. Members of the cast of a revue owned by Joseph Steidel, which played all summer at Brighton Beach, menasha, Wis., returned here stating they were closed Sept. 17 without salaries. Bad business was given as the cause. The revue, produced by Hal Cowles, had five principals and eight choristers.

## BIG SUCCESS IN EUROPE Elkins Fay and Elkins

### "MINSTREL SATIRISTS"

PLAYING MOSS, STOLL, and

Principal Circuits

Direction, W. S. Hennessy

## WHITE-SMITH ACT

Americans in London Engaged for Shubert Circuit Over Here

London, Sept. 28.

Lee White and Clay Smith, Americans, who do an act over here in vaudeville or play in productions, have been contracted through Jenie Jacobs of New York, to start a 15-week contract over the Shubert vaudeville circuit, commencing Nov. 7. The contract calls for an option of 20 additional weeks.

Miss White and Mr. Smith formed their professional partnership some seasons ago, while in London. Later they were married. Miss White left New York several years ago and has grown to be an English favorite. Mr. Smith was a vaudevillian in this country before going abroad. The team has never appeared together on an American stage.

## CHAPLIN IN BERLIN

Paris, Sept. 28.

Charlie Chaplin left for Berlin Sept. 22. In an interview he declared he found the French capital less gay than when he played here 14 years ago. He has spent most of his time here quietly sightseeing with Dudley Field Malone, the American attorney.

One of Chaplin's few public appearances was a half hour of clowning on the balcony of the Claridge with Georges Carpentier for the benefit of the film cameramen and the crowd on the Champs Elysees.

## "OISEAUX" LIKED

Paris, Sept. 28.

Another revival is "Oiseaux de Passage" at the Ambigu, opening Sept. 20. It was well received and nicely done. Business remains fair.

The new offering is successor to "The Iron Master." Jean Coquelin, co-director with Hertz, heads the cast. In support are Louis Gauthier, Marthe Mellot and Mlle. Dermoz.

## "SAPHO" WELL RECEIVED

Paris, Sept. 28.

As a novelty the management of the Porte Saint-Martin (Hertz & Coquelin) presented "Sapho" Sept. 22 which was well received by the friendly critics. It adds another to the many revivals with which the new season starts off.

Principal roles are played by Jean Lorrain, Lermann and Daragon, Mme. Gabrielle Dorziat in the title part, Moreno and Andree Pascal.

## PRINCESS SOLD

London, Sept. 28.

The Princess has been sold for the extension of big stores adjoining. It is understood the purchase price was 350,000 pounds.

It was at that house Ellen Terry made her debut under the management of Kean, and Wilson Barrett made and lost fortunes there.

## Willis Jackson Gr. Northern Mgr.

Chicago, Sept. 28.

Willis Jackson has been appointed manager of Shubert's Great Northern. Jackson came here from Cincinnati, where he was manager of the Walnut Street theatre for years.

## Cochran's "Fun at the Fair"

London, Sept. 28.

Charles Cochran has placed in rehearsal a new revenue, entitled "Fun at the Fair," to open at the London Pavilion Oct. 15.

Parish and Peru will be in the cast.

## Lady Tree Opens Oct. 3

London, Sept. 28.

Leon M. Lion produces "Araminta Arrives," with Lady Tree, Oct. 5.

## Courtneidge for Pictures

London, Sept. 28.

Robert Courtneidge is going in for pictures, producing all his stage successes, including "The Arcadians."

# LONDON ADMISSIONS SHOW LITTLE CHANGE

**West End Prices Mostly  
Remain Same—Public  
Resentment**

London, Sept. 28.

The price of seats in the West End remains a vexed question. Before the war prices were more or less uniform, ranging from half-guinea stalls to shilling galleries. Today only 10 theatres have returned to the shilling gallery and nine to half-a-crown pits, the rest charging three shillings for the pit and two for the gallery, plus tax in both cases. There is also a leaning on the part of some managers, notably those with successes, to put their prices up for Saturday nights. At the Winter Garden, where "Bally" was an instantaneous success, prices are up about half a crown all around. The lowest price at the Playhouse is three shillings, and that generally for "standing room," while 17 shillings and 14 and sixpence are charged for the front rows of stalls at the Oxford and the Pavilion.

With prices as they are, the public is inclined to show its resentment when provided with a mediocre or bad show.

The cooler weather has brought a revival of business, large audiences being the rule at the Gaiety, Haymarket, Ambassadors, St. Martins, Globe, Playhouse, Wyndhams and Winter Garden. The Oxford and the Hippodrome have managed to keep pretty close to their standard all through. The Pavilion with the Chauve-Souris show is not doing so well as might be expected.

The suburban houses also report noticeable change for the better.

## AMERICANS IN FRANCE

Paris, Sept. 28.

Hubert Stowitts, after visiting Czech-Slovakia, is on his way to Spain to pass a few weeks in Seville prior to sailing for New York with the Pavlova ballet company.

Siegfried Strakosch, of New York, is travelling here.

Giulio Gatti-Casazza, of the Metropolitan Opera (now in Milan, sails for New York by the President Wilson from Trieste, Sept. 20.

Joseph Pizzarello, professor of Carnegie Hall, has taken up temporary residence in Paris. Ruth Bradley, Chicago pianist, will remain here some months longer.

Mme. Frances Alda, of the Metropolitan, New York, is shortly returning to New York.

Lucien Muratore and his wife Lina Cavallieri are still sojourning in the South of France. Mary Garden is now at Hotel Ritz, London.

Stewart Mitchell, author, is entering the Montpellier University to study French literature during the next six months.

Leo Tektonius, the pianist, in Normandy.

Otokar Bartik, ballet master of the N. Y. Metropolitan, now in Paris, is sailing next week for the United States.

George Middleton, the playwright, after a motor tour, has returned to Paris for a further residence of some weeks, before sailing home.

Louis Sherry, of New York, will remain in Paris until the end of October.

The Dolly Sisters passed through Paris last week on their way to Biarritz, where they intend resting.

William Farnum, now in France, has decided to remain in Europe through the winter. Mrs. Farnum returned to Paris, from U. S. last week to join her husband.

Among those sailing home last week were Raymond Havens, pianist who gives his first recital in New York, Nov. 7; Ruth Bradley, Sacha Jacobson, violinist; Mme. Djina Ostrowska, harpist of the Detroit Symphony orchestra (who has been studying with the American conservatory of music at Fontainebleau) with Harriet Shaw, of Boston symphony orchestra; Miss Margaret Widdemer (Mrs. Schaeffer) authoress, and her mother Mrs. Alice D. Widdemer; Lillian Walker, cinema star, accompanied by Mrs. Evelyn Shwooe, after a visit to Sweden.

Albert Peace, musical director for D. W. Griffith, who has been in London for the launching of "Way down East" passed through Paris on his way to Italy to visit his family, prior to sailing for New York about September 24.

# 17 REVIVALS IN 26 SHOWS AT PARIS SEASON'S OPENING

**Slack Business Brings Back Successes of Past, but Few  
Draw—Summer Season Very Bad—Present Pros-  
pect Not Hopeful—Broad Farce Wanted.**

## SOVIET DRAMA GOES

"Passante" Done at Theatre de Paris Under Volterra.

Paris, Sept. 28.

Leon Volterra reopened the Theatre de Paris, Sept. 23 with "La Passante", three-act drama by Henry Kistmaeckers, nicely presented by an excellent cast including Alerne, Pierre Renoir, Vera Sergine, Clarel and Renee Ludger. Huguette Dastry was originally cast for the piece but did not appear.

The story has to do with a Russian princess who escapes from the country under the Bolshevik regime by pretending to be the wife of Latenac, a pretending Englishman. The first act makes sensational disclosures of Soviet government.

Arriving in Paris Latenac marries a former sweetheart while the princess continues her friendship with him on a platonic basis and even aids him in his political career. She secures documents for him proving that his political rivals are concerned in Bolshevik plots and are receiving bribes. The jealous wife betrays the princess to her husband's opponents who send a confederate to the princess' home to steal the documents.

The princess confronts the thief and refuses to deliver the papers. She threatens to shoot the intruder and is stabbed by a faithless servant. Latenac arrives in time to hear the princess' deathbed declaration of love.

Mlle. Sergine as the princess and Renoir as Latenac are excellent.

## BEECHAM ASSETS BOUGHT

London, Sept. 28.

The British National Opera Co. has bought the assets of the Beecham Opera Co. from the liquidators of the Beecham estate for 15,000 pounds. The property includes scenery, wardrobe, instruments, music, library, properties and rights to 48 operas.

The British National Co. has only one-third its required capital of 50,000 pounds and is appealing to small investors.

## SCALA OPERA REOPENING

Milan, Sept. 28.

The famous opera house here, which has been closed for two years for repairs, will reopen this winter. Verdi's "Falstaff" is chosen for the inaugural ceremony.

## "MY NIECES" MOVING

London, Sept. 28.

"My Nieces" will be transferred from the Queens to the Aldwych Oct. 3.

Paris, Sept. 28.

Among the 26 plays listed in Paris theatres for the opening of the theatrical season, 17 are revivals.

Managers balked at trying new plays. The summer season did not warrant it, they thought. Their surmise has proven wise, since the tested successes of former times are not drawing just now.

The summer season was very bad for the theatres. Temporary managers who have assumed the theatre during the past three months, in the majority of them have met with disastrous results. Others just about broke even.

The prospect here for the future is not brilliant. Neither is it accepted as discouraging. The producers are merely waiting for developments.

At present the French appear to want only broad farce. That seems to be the trump just now for indoor entertainment.

## "SPECKLED BAND" A HIT

London, Sept. 28.

A revival of "The Speckled Band" at St. James' Sept. 22 met with a great reception, due to magnificent acting by a well high perfect company.

## 7,000 HEAR TETRAZZINI

London, Sept. 28.

Tetrazzini sang at Albert Hall Sept. 25 to an audience of over 7,000.

## "CROOKED USAGE" BAD

London, Sept. 28.

"Crooked Usage," produced at the Apollo Sept. 21, proved to be a very bad play, indifferently acted. The author was "booed."

## 'A TO Z' FOR TRIX SISTERS

London, Sept. 28.

The title of the new Prince of Wales' revue, with the Trix Sisters, is "A to Z."

## Violet Lorraine Is Married

London, Sept. 28.

Violet Lorraine was married to Edward Selvey Sept. 22. An escort was provided by the bridegroom's old regiment. The police had to be reinforced to control the crowds.

## Granville in "Pins and Needles"

London, Sept. 28.

Bernard Granville has joined "Pins and Needles" at the Gaiety.

## "Stranger" at Lyrio

London, Sept. 28.

Harry Green produces "Welcome Stranger" at the Lyric, Oct. 10.

# LONDON

London, Sept. 15.

At the Trade Union Congress at Cardiff Sept. 7, Alfred Lugg, secretary of the A. A., moved a resolution urging that labor representatives on local governing bodies should give the association their fullest support in: "Opposing the licenses of resident managers who engaged companies who paid to their artists terms below the standard union terms agreed to by the Association of Touring Managers and the Actors' Association." Mr. Lugg added that in most provincial theatres the conditions were such as would not be tolerated in any factory or workshop. Local bodies very conveniently closing their eyes to the ills from which the profession suffered. Other motions from the A. A. and V. A. F. were carried supporting: "The introduction of legislation for the licensing of all theatrical, cinema, variety, concert, and circus managers and agents and pledging Congress to support the 'unionising of every piece of entertainment in the United Kingdom.'"

The death of Henry Dana which occurred with tragic suddenness cast a gloom over the final rehearsals for "Woman to Woman" at the Globe of which theatre he was the general manager. He was educated at Queens

College, Cambridge, after which he spent some years on an American cattle ranch. Returning home he was attracted to the stage and was a player for eight years. In 1892 he became manager of the old Globe where the late W. S. Penley was making theatrical history with "Charlie's Aunt." Later he joined Sir Herbert Beerbohn Tree and remained the head of business matters at His Majesty's until the actor-knight died. Henry Dana was 66 years of age. His place at the Globe has been taken by Stanley Bell who was also connected with his Majesty's for some time.

John Drinkwater is busy with the finishing touches of his Cromwell play in which Henry Ainley will appear. The life of the Lord Protector, crowded with romance and incident. (Continued on page 12)

# PEGGY O'NEIL

SAVOY THEATRE,  
LONDON  
2nd YEAR



# FAMOUS PLAYERS POOL "RESTS", MAKING A MARKET FOR TRIANGLE

Whole Stock Market Appears to Be in Period of Backing and Filling, Although Prices Hold Near Top—Griffith Maintains Gain.

The week's market was practically featureless. The boom movement marked by days of nearly 1,000,000 share transactions dropped back to about 500,000. Apparently traders were "resting" between the first phase of the climb and either a major reaction or a continuation of the advance.

Two features stood out. The rumored pool in Famous Players was not in evidence and nothing came out on the ticker to indicate what their plan of operation was, except that they stood ready to support prices under pressure. The idea was general in Times Square that the clique was laying off for the time being with the probability that as soon as trading shows any vitality they will undertake a bull move to send the stock higher. Except for a dip last week to around 51 the stock has continued day after day within a point of 53.

**Advance Maintained.**

Although the improvement from the extreme low prices of mid-August has been maintained with surprising steadiness there is an undercurrent of uncertainty in sentiment. Basic business in many lines appears to have turned the corner and the worst of commercial depression is past, but many traders hold to the view that the progress will be slow and are not disposed to commit themselves to heavy long lines until the future is disclosed more definitely. The question is whether or not the upturn in prices within the last six weeks has not amply discounted fundamental business betterment for the present.

Times square speculators who try to read commercial conditions in the light of their effect on show business affect to find encouragement in the well maintained advance. They figure that the stock market is from five to six months ahead of viable depression or prosperity. That is to say, when ticker prices have a sinking spell, business depression is about half a year distant. In like manner when stocks recover there normally should be a substantial betterment about the same distance ahead. Under this scheme of reckoning basic business improvement should begin to show at the box office after the turn of the year or in the early spring.

**Showmen Encouraged.**

Optimists just at this time are fond of pointing to the climb in investment stocks. Sears-Roebuck which is regarded as a good index upon the retail buying of the whole country has moved up from its August low of around 59 to 67 and better and other substantial stocks are holding improvements, notably U. S. Steel which is looked upon as a barometer of values.

In the amusement group Triangle again came into prominence among the Curb issues. Last week there was trading in nearly 20,000 shares within a range of 35 and 50 cents, with last prices mid-way at 40 cents. Officials of the company were unable to trace the source of the trading, but looked upon the operation as a campaign of unknown professionals to "make a market". This maneuver has been repeated so often that it attracts little attention. The issue has been shot up as high as \$2 a share within the last two years and has been below 20 cents. Nobody outside the company knows the possibilities of the stock since the reorganization of the concern. There is nothing on the surface to make it worth more than it was six months ago. On the contrary it holds a considerable footage of Fatty Arbuckle comedies the value of which for reissue ought to be seriously damaged.

**Slump in Griffith.**

Griffith stock forced its way up through \$9 a share after slipping below \$6. The new Griffith film, "The Two Orphans," is due to come into Broadway house some time around Dec. 1 and apparently showmen-stock traders regard it as a good gamble. Also the drop of the stock on the release of "Way Down East" for purposes of raising quick capital overreached itself and a jump would come in the natural course of events.

It is understood that interests identified with D. W. Griffith accumulated a considerable block of the stock at and around the low and this aided the recovery.

Loew held well at its new level of 14 with occasional dips to 13 3/4 and apparently the hopes of speculators for a decline to its old bottom are doomed to disappointment. Orpheum was dull just under 20, the only significant detail of trading in this issue being the sudden stoppage of dealings in Boston, which for more than a month had been conspicuously active.

The summary of transactions Sept. 23 to 25 inclusive is as follows:

**STOCK EXCHANGE**

Thursday—Sales High. Low. Last. Chg.	Friday—Sales High. Low. Last. Chg.	Saturday—Sales High. Low. Last. Chg.	Sunday—Sales High. Low. Last. Chg.
Fam. Py. L. 7100 15 1/2 15 1/2 54 1/2 + 1/2	Fam. Py. L. 3800 55 1/2 55 1/2 54 1/2 - 1/2	Fam. Py. L. 300 75 75 75 + 1/2	Fam. Py. L. 300 75 75 75 + 1/2
Do. pf. 300 75 75 75 - 1/2	Do. pf. 100 75 75 75 + 1/2	Do. pf. 100 75 75 75 + 1/2	Do. pf. 100 75 75 75 + 1/2
Loew, Inc. 1300 14 13 13 13 + 1/2	Loew, Inc. 500 14 14 14 14 + 1/2	Loew, Inc. 500 14 14 14 14 + 1/2	Loew, Inc. 500 14 14 14 14 + 1/2
Orpheum 600 20 19 19 20 + 1/2	Orpheum 300 20 20 20 20 + 1/2	Orpheum 300 20 20 20 20 + 1/2	Orpheum 300 20 20 20 20 + 1/2
Boston sold 175 Orpheum at 20.	Boston sold 300 Orpheum at 20.	Boston sold 300 Orpheum at 20.	Boston sold 300 Orpheum at 20.

**THE CURB**

Thursday—Sales High. Low. Last. Chg.	Friday—Sales High. Low. Last. Chg.	Saturday—Sales High. Low. Last. Chg.	Sunday—Sales High. Low. Last. Chg.
Goldwyn 100 3 3 3 3 + 1/2	Goldwyn 100 3 3 3 3 + 1/2	Goldwyn 100 3 3 3 3 + 1/2	Goldwyn 100 3 3 3 3 + 1/2
Triangle 4000 35c 35c 35c + 2c	Triangle 4000 35c 35c 35c + 2c	Triangle 4000 35c 35c 35c + 2c	Triangle 4000 35c 35c 35c + 2c
Griffith 100 9 9 9 9 + 1/2	Griffith 100 9 9 9 9 + 1/2	Griffith 100 9 9 9 9 + 1/2	Griffith 100 9 9 9 9 + 1/2
Triangle 3200 60c 60c 60c + 15c	Triangle 3200 60c 60c 60c + 15c	Triangle 3200 60c 60c 60c + 15c	Triangle 3200 60c 60c 60c + 15c
Griffith 130 9 9 9 9 + 1/2	Griffith 130 9 9 9 9 + 1/2	Griffith 130 9 9 9 9 + 1/2	Griffith 130 9 9 9 9 + 1/2
Goldwyn 300 3 3 3 3 + 1/2	Goldwyn 300 3 3 3 3 + 1/2	Goldwyn 300 3 3 3 3 + 1/2	Goldwyn 300 3 3 3 3 + 1/2

**\$10,000 SHOW**

Palace, New York. Expensive Program This Week.

The program this week at the Palace, New York, is said to represent \$10,400 in salaries to the acts.

It is also said to be the most costly vaudeville show the Palace has ever presented, only exceeded in cost in past years by the vaudeville bills holding Mue. Bernhardt during the American engagement of Bernhardt at \$7,000 weekly.

Next week the Palace, New York, will again have four headliners out of a bill possibly of eight or nine acts. The Paul Whiteman Band, Gertrude Hoffman and Co., Leo Carrillo and Edith Taliaferro and Co., are the features. Whiteman is making his vaudeville debut, receiving \$2,500 weekly and booked by Harry Fitzgerald. Miss Hoffman's vaudeville salary is \$2,000 a week; Leo Carrillo gets \$1,500 weekly while in the twice daily, and Miss Taliaferro, \$1,250.

Wednesday The Dooleys left the bill at the Palace, being unable to go on when William Dooley reported ill. Watson then returned to the Palace program Wednesday afternoon to substitute for the Dooleys. He doubled the Palace and Colonial for the balance of the week.

**\$5,000 ACT**

Concert Manager Will Not Permit Schumann-Heink to Appear

A story says Mme. Schumann-Heink was offered a week at the Palace, New York, and was on the point of accepting when her concert manager intervened and threatened to enjoin her.

The figure was \$5,000, the first one offered, and accepted by the diva as satisfactory, it is said. She at first demurred against the 14 performances, but yielded the point.

Then the concert manager killed it, as he controlled her services outside grand opera.

## CENSORED FILMS NOT ORIGINALS Exhibitors Growling Over Pre-Release Showings Before Censors' Cut

The Greater New York exhibitors are in arms against the practice indulged in by the exchanges of showing films and booking on the strength of those showing prior to the time that the state censorship board has passed on the pictures. The reason is the exhibitor on seeing a picture at the pre-releasing showing forms an opinion of its box office value and offers a rental in proportion. When the picture finally reaches him a month later it has been mutilated by the censors that for all resemblance it might be an entirely different attraction from the one which he saw.

At the Tuesday meeting of the Theatre Owners Chamber of Commerce this practice of showing uncensored films to the exhibitors was condemned and the membership has taken a stand that they will not pay for or play pictures not presented to them exactly as sanctioned for playing.

## SHUBERT REVUES WILL BE CONTINUED Necessary to Carry Out Contracts—'Bare Knees' No Attraction

The Shuberts will continue the tabloid revues they are using to close their vaudeville bills, at least until the present contracts with the members of the acts have expired.

The revues are not considered necessary by the Shubert vaudeville staff. They are a considerable expense as in most cases they carry a special cast of principals and special choruses.

It is the belief of the men in charge of the Shubert vaudeville bills that the vaudeville going public isn't particularly enamored of bare-legged choristers and comics the revues present. It has been noticeable where they closed the bills the walk outs began to stream for the exits as soon as the regular vaudeville bill was completed.

In burlesque circles the Shubert revue type of act with bare-legged choristers brought forth conjectures as to its effects on burlesque attractions where the nude knees have been taboo for seasons. This and the dollar top bring the closing feature of the Shubert vaudeville programs into "opposition" with burlesque shows of the Columbia and American wheels.

## TRICK FLIER KILLED

Linnas City, Sept. 28.

Lieutenant Arthur Emerson, aviator, was instantly killed at Oklahoma City, Oklahoma, Sept. 24, while attempting to change from one airplane to another. He was giving an exhibition at the state fair grounds, was on top of one plane and had reached for the ladder hanging from a plane above when the wind whipped the ladder suddenly and he lost his balance and fell.

The accident was witnessed by some 10,000 people.

## "Harmony Kid" Looking for Divorce

Chicago, Sept. 30.

Suit for divorce on the grounds of cruelty has been filed in the Common Pleas Court at Chester, Pa., by Ida V. Howley against James Howley (Three Harmony Kids).

## Bourchier Plays "Dr. Johnson"

London, Sept. 28.

Arthur Bourchier opened in vaudeville at Manchester, playing "Doctor Johnson."

## Scala Reopening with Film.

London, Sept. 28.

The Scala reopens with pictures Oct. 12, showing "Peck's Bad Boy."

## SAILINGS

Sept. 24.—(New York to London) Mr. and Mrs. Douglas Fairbanks (Mary Pickford) (Olympic). Mrs. Charlotte Pickford, mother of Mary and Mary Pickford Rupp, niece of the actress are of the party; also Robert Fairbanks, brother of Douglas.

PLEASANTVILLE, N. J.

# FALLING FLOCK OF FRUIT FREE FOR BARNSTORMING MINSTRELS

Holley, N. Y., Greets Wagner Brothers' Show—Same Reception Familiar—Troupe's Car Causes Serious Accident.

## SPEAKER VS. RUTH

Baseball Stars Will Oppose Each Other in Cleveland.

Cleveland, Sept. 28.

When the date arrives for Babe Ruth to appear as the headliner of Keith's Hippodrome vaudeville here, that day will find at the Shuberts' Euclid Avenue, Tris Speaker, star of the Cleveland nine.

Speaker will receive \$1,500 for the week. He was booked with the Shuberts through George O'Brien, the New York agent. Speaker's act will be a lariat throwing and talking turn. The baseballer was formerly a cowboy.

Babe Ruth will receive \$2,500 weekly while in vaudeville.

## Rochester, N. Y., Sept. 28.

Wagner Brothers' Minstrels got in wrong at Holley last Wednesday night. At one point in the performance a deluge of lemons descended upon the stage. After the cast had recovered from the attack and decided to continue the performance, two deputy sheriffs insisted upon taking three of the players to the Orleans county jail at Albion. The cause of the arrests was a warrant for the driver of a car belonging to the troupe which had figured in a fatal accident on the Medina-Lyndonville road the night previously.

When the troupe played Lyndonville it was not a very great success, with the result fruit and vegetables were hastily taken to the opera house and buried onto the stage to express the disapproval of the residents. It was



Chick and Rose YORKE and KING

At the age of three and one, respectively. Now full grown and presenting "THE OLD FAMILY TIN TYPE" on the ORPHEUM CIRCUIT under direction of LEE AND ROSELEE STEWART

## CARS GUARDED

A. A. A. Watch Theatre-Goers' Machines—Tips Permissible

Washington, D. C., Sept. 28.

Washington theatre goers are now having their machines protected by four uniformed guards, one being assigned to each of the larger houses. This service was inaugurated last week by the American Automobile Association primarily for the members of the Association. However, non-members receive the same protection. The caretakers wear the official badge of the Association, which Association bears the expense; stating, however, owners of machines may tip the men, as the pay of the positions has naturally had to be small.

## Everyman Theatre Re-opening

London, Sept. 28.

The Everyman theatre reopens with a new play by Eugene O'Neill and "Suppressed Desires" by Susan Glaspell.

## "Treasure Island" at Christmas

London, Sept. 28.

Arthur Bourchier will probably produce "Treasure Island" at the Strand at Christmas, playing pirate John Silver.

## Matinees at Duke of York's

London, Sept. 28.

"Mister Lazarus" is in rehearsal for a matinee season at the Duke of York's.

## Pavillon's Revue Opening

London, Sept. 28.

Charles Cochran's new revue opens at the Pavilion, Oct. 8.

more fun than the Lyndonville ent-aps had had in a long time, so they carried the thing to the limit. While the troupe was in the street, the car was let out of the tires of its car and water substituted for gasoline.

After the show the troupe started from town in its car. A car owned by a local man pursued, with all seats occupied and four men on the running board. The pursuing car overtook the minstrel car, turned around and started back. As the car of the pursuers approached that of the troupe, according to the pursuers, the troupe car kept to the middle of the road and the pursuers' car had to make a sharp swerve to the right. The wheels veered off the edge of the road bed and the machine struck a telephone post, killing Stanley Erkins, 18 years old, one of the pursuers. The driver and owner of the car was Dean Woodworth. Joseph Thomas received a broken arm and leg and Howard Sheppard's left arm was fractured. Both were taken to the Medina, N. Y., hospital.

The troupe car kept on, apparently unaware of the fatality. A couple of deputies traced the troupe to Lyndonville. The driver of the car, John Johnson, of Rochester, was placed under arrest and after the first act the deputies arrested two more of the members. The remainder of the minstrels endeavored to continue the show, but under the handicap could not win approval from the audience. The house manager, to square himself with his patrons, had decided to let them enter without charge.

The charge against the driver of the troupe car is that he forced the other car into the ditch. It is believed that the Grand Jury will be asked to probe the affair.

# EQUITY'S ACTION INTERFERING WITH JOHNNY HUGHES' BOOKINGS

"Cameo Girl's" Troubles Oblige Adelaide and Hughes to Cut Out Boston Date—Equity Reported Demanding Hughes Pay \$3,000.

The engagement, this week at Keith's Colonial, New York, of Adelaide and Hughes is said to have been brought about when the act was advised to withdraw from its Keith's Boston current booking, through someone securing an idea the Actor's Equity Association might prevent the turn from appearing in Boston.

The interference of the Equity in Boston against Adelaide and Hughes would extend, it was believed, to an attachment against the act. The shift in bookings was made in the Keith office with the consequent loss of the Boston week to the act, unless it is played on an open week some-time later in the season.

The Equity's action really aimed against Johnny Hughes, according to the story. Hughes is reported to be or to have been a member of the Equity's Council. During the 1919 strike by the Equity, Hughes was prominent on behalf of that organization, in arranging and playing benefit shows among other volunteer work performed for the Association.

The Hughes-Equity controversy dates back to the closing of "The Cameo Girl" in Boston during the summer. Following the closing, when salaries to between \$3,000 and \$4,000 due the company remained unpaid, four trunks containing wardrobe are said to have been consigned to Hughes in New York. Hughes is claimed to have had no knowledge of this shipment, until later informed, and allowed the trunks to remain in the baggage rooms. Hughes, upon the advice of counsel, when the Equity threatened suit to recover \$1,200 alleged to be due the sheriff in Boston for attachment fees, reshipped the trunks to the Equity representative in Boston, who refused to accept them. Just where the trunks are now no one appears to know.

Meantime the Equity has been insisting upon Hughes making a settlement, threatening proceedings, which threat, it is said, caused Hughes to retain Frederick E. Goldsmith of New York to legally represent him. Mr. Goldsmith in turn, retained Francis Ford of Boston to represent Hughes in that city. Boston was the spot, the Equity is alleged to have stated, where proceedings would be brought, and there was a mention made Equity would ask the Boston Grand Jury to look into it.

"The Cameo Girl" was attached in Boston. Later Equity concluded to attach and asked Hughes to join his attachment with the one Equity proposed. Hughes acceded. When asked to pay the \$1,200 claimed to be sheriff's fees, Hughes offered to pay one-quarter of that amount as his share but the offer was declined.

It is reported Equity offered to settle with Hughes and drop all contemplated proceedings if Hughes would pay the \$3,000 due in salaries. Hughes refused to consider it.

## BABE'S DATES

Greatest of Them All Will Become Broadway Actor Nov. 7.

Babe Ruth's vaudeville dates have been settled on by the Keith office. The world's greatest baseball swatter breaks in at Proctor's Mt. Vernon, N. Y., opening at the Palace, New York, Nov. 7.

As now framed the mighty Babe will do a monolog. There is also to be a picture of the star in action and for the finale, in full stage, Babe will demonstrate how he socks the ball. Just how the ball will be heaved has not been decided upon.

Ruth's booking in total calls for 10 weeks at \$2,500 weekly.

Jimmie Dunedin arranged the bookings, the apple swapper appearing under Harry Weber's direction.

## PERMISSION FOR "JIGGS"

Stanley Grover, ventriloquist, arrived from England and utilizing a life size walking figure of "Jiggs" ("Bringing Up Father") may have to postpone his American appearance, awaiting permission from McManus, the creator of the cartoon, to use the dummy.

## SELBIT'S "WOMAN" ILLUSION AT 44th ST.

Given Week as Extra Attraction to Prove Assertion of Superiority

The illusion, as performed by Selbit in London and called by him "Sawing Through a Woman," was added to the 44th Street bill for this week by the Shuberts.

The engagement was given to Selbit at his request and upon his assurance that the turn, as done by him, is superior to any of the similar acts now appearing over here. Selbit claims all of these were adapted from his creation.

Arthur Klein, of the Shubert Vaudeville Office, said he had faith in Selbit's claims and statements. If the act lived up to expectations, Mr. Klein added, it would receive a Shubert route.

According to understanding, Selbit refused to make a salary amount for the week and expressed himself as agreeable to having the salary set for the turn, following its presentation. Selbit came to this side without a contract, to refute the accusation of Horace Goldin the latter had originated the "Sawing" turn.

## PALACE'S HEAVY BILL SENDS WATSON OUT

Closing Show After 11.30, Comedy Turn Goes to Colonial

An infrequent happening in vaudeville occurred at the Palace, New York, after the Monday night performance this week, when Harry Watson, Jr., in his "Kid Dugan" turn retired from the program. The arrangement was made with the Keith booking office, which shunted the Watson act into the Colonial, New York, program for the remainder of the week.

Monday Mr. Watson and his company closed the Palace show, that ended in the afternoon at about 5.55 and at night, around 11.40. It was impossible to hold the audience at those hours. Becoming evident the heavy Palace bill this week was running too long, the shift to the Colonial was agreed upon.

Often a vaudeville management will add a turn to strengthen or fill out a program but it has seldom happened an act voluntarily retired from a program through its length.

## KELLERMAN CO. STOPS IN AUSTRALIA

Opened With Vaudeville Act in Sydney—Lost Considerable Money

Sydney, Sept. 1. Annette Kellerman has disbanded her company. She will open with her tank act at Tivoli Sept. 3. The company was to have made a tour of New Zealand. This had to be abandoned after the Melbourne season. It is reported Miss Kellerman has lost a considerable amount in her venture.

The company included Stuart Barnes, Newall and Hale, Jazz Cline, Dot Summers, Tom Donnelly, Bert Wiggins and Co., Pauline Berry and Walter Hule. Action may be taken against Miss Kellerman for broken contracts by each member of the company.

The Annette Kellerman road show, formed on the Pacific Coast, to tour Australia. It was composed of all-American vaudeville artists, with the troupe managed by the star's husband, James H. Sullivan.

## Former Team Goes Two Ways.

Irene Bordoni with Eric Zardo at the piano opens in vaudeville next week at Keith's, Washington, D. C. Hilliam, her former accompanist and partner, has engaged with the Shuberts.

## LOEW SENDS QUESTIONNAIRE TO ALL ARTISTS ON CIRCUIT

35 Questions Call for Answers—Special Exploitation For Acts—Heretofore Picture Publicity Mostly on Loew Bills.

The Loew Circuit inaugurated a policy this week of issuing an artist's questionnaire to be filled out by all acts placed on the circuit's books. A printed form contains 35 questions, with the answers to be used for a special exploitation campaign that is going into effect immediately.

The Loew-booked vaudeville theatres have given little attention in the past to special publicity in connection with the acts. The feature picture has been given the preference in the way of publicity, due to the matter sent out by the picture concerns to the circuit publicity department. The average turn playing the time has forwarded a description of

## CASE ADJOURNED

Gallagher and Shean were to continue to appear in the Keith houses until Sept. 29 (yesterday), on which date they appeared before Judge Leydon of the Supreme Court to show cause why an injunction restraining them from continuing their Keith

## OPPOSITION'S BOOKING DUEL MAKES DEMAND FOR HEADLINERS

Four "Names" to a Bill in Keith and Shubert Vaudeville Houses—Keith's in Best Position to Obtain Big Acts.

## LOW COMEDY ACTS IN GREAT DEMAND

Big Time Agents Looking For Them — Revues Are of Last Season

Comedy acts, preferably low comedy but comedy acts, are greatly in demand for the local bills, according to the Keith agents. Several instances of acts routed over the Orpheum Circuit have had their time set back at the request of the Keith bookers, have been pointed to as indicators of the 1921 booking trend.

Revue acts are still plentiful but are mostly holdovers from last season. The production of revues for this season's bills was gone at very conservatively by producers.

The present demand for comedy turns is insistent, with the scouts from the big time circuits fine-combing the smaller houses for likely material.

Headline acts are much in demand as a result of the booking duel now being waged by the Keith and Shubert staffs. Four "names" to a bill are the rule rather than the exception since the Shubert circuit opened. At the Palace, New York, this week four turns that ordinarily would rate in the headline class are on the program with a like condition prevailing at the other local Keith houses.

The Shuberts now have 13 weeks operating with three more reported for next Monday. Just how many weeks the new circuit plans to operate is unknown but it is believed on its own statements that 20 is the figure intended.

It is generally conceded that the Keith people are in a better position to wage a booking duel of headline and "name" counter attractions than the Shuberts, unless the latter recruit some of their production stars, which would be difficult after the legitimate attractions were set for the coming season.

Despite the announced 50 and 75-cent top for the lower floor at the Winter Garden matinees the house has been scaled with the lower floor seats at \$1.10.

Monday the Palace altered its scale for everything back of the 20th row in the orchestra and the entire balcony advertising 2,000 seats at 50 cents for week-day matinees.

The former scale was \$1 for the lower balance of the orchestra and 75 and 50 cents for the balcony.

## LACKAYE'S ACT

Re-entering Vaudeville With Dramatic Playlet

Wilton Lackaye is entering vaudeville with a dramatic sketch, appearing in the Keith houses. Mr. Lackaye will break in at Proctor's Mt. Vernon, N. Y., Oct. 29, with the New York houses to follow.

Lackaye has appeared in vaudeville several times previously. His last engagement in that field was some five years ago when he toured the Keith circuit.

## EDUCATING AGENTS

Shubert's Send Them Out of Town, To Catch Openings.

The Shubert office installed a policy this week of sending its vaudeville agents to cover the circuit's out-of-town openings with the agents submitting a detailed report on the bills.

The order was placed in effect to familiarize the agents with the acts playing the Shubert houses and also to bring them in closer contact with the theatres for which they are supplying the acts.

The Shuberts are paying the expenses for agents delegated to cover the out-of-town houses.

## WARD BREAKS KNEE

Norman Ward (Leonard and Ward) while playing the Harlem opera house Saturday night, fell during the execution of an acrobatic stunt and broke his knee cap. He was removed to Bellevue hospital. His partner, Leonard, joined the Juggling McManus this week.

Physicians at the hospital stated it will be quite some time before Ward's injury will permit him to resume.

## PANTAGES HAMILTON

Hamilton, Ont. Sept. 28. The new Pantages will open next Monday as a full week on the Pan Circuit.

The house will be booked out of New York by Walter Keefe.

## Maurice Goodman Better.

Maurice Goodman, the Keith attorney, who has been recuperating from an appendicitis operation undergone several weeks ago, has recovered his health and expects to return to his desk in the Palace building the latter part of the week.

## OVER 100 VAUDEVILLE HOUSES HAVE POSTPONED OPENINGS

All East of Mississippi and Playing Split Week Policy—Many Open, Operating Under Losses.

In vaudeville booking circles it is estimated over 100 houses have postponed opening within the territory east of the Mississippi. The hard and fast rule up to this season was to start with the arrival of Labor Day. Continued heat and generally bad business, coupled with unemployment in industrial fields, lead to setting back the openings.

Many houses set for a Labor Day start are still dark and the managers have decided to remain closed until business begins to improve. An agency in Philadelphia which has five closed houses located in adjacent ter-

ritory on its books admits that the houses started are operating at a loss, reported true in many other points.

The closed houses are all in the split week list. All of the big time theatres got under way. Virtually all circuits are included in the delayed openings. It is apparent that most of the dark houses are situated in manufacturing localities. There are five houses waiting in the Boston zone, but sections of Pennsylvania and the adjacent middle western states hold the biggest number of split week houses which have not opened for the season.

dates should not be granted to the Shuberts, who claim a prior contract.

The original order was returnable last Friday. A postponement was requested and granted.

According to reports, Gallagher and Shean have been signed for three years by the Keith people.

## No Shubert Agency Franchise.

No franchises have been issued by the Shubert Vaudeville Circuit, according to Arthur Klein. Anybody with an act for sale can walk into the Shubert vaudeville booking offices and do business, according to the head booker.

## Orpheum Managers.

Joseph W. Higgins has been appointed manager of the Rialto, St. Louis (Junior Orpheum).

Lew Newcombe becomes manager of the Orpheum, Oakland, Oct. 2. He replaces George W. Allen, who takes over the management of the White, Fresno and Clune, Sacramento.

## Foreign Turn Sent for Try-Out

Along with the arrival of A. Robins over here, a foreign act, came Quadros, another foreigner with a Cubist turn.

The newcomer was secured by Arthur Klein for the Shuberts and sent to the Kurts, Bethlehem, Pa., the first half for a try-out.



# SECOND WEEK OF SHUBERT VAUDEVILLE FINDS 12 OPPOSITION THEATRES OPEN

Winter Garden, New York, at Head of Shubert List—

**Fair Business Reported From Circuit Towns, With Openings Big, Excepting at Dayton, O.—Shuberts Holding Back Next Week's Bills, Also Any New Openings Intended.**

The second week of Shubert vaudeville, opening Monday, found 12 Shubert theatres playing their brand of vaudeville, all at \$1 top, excepting the Winter Garden, New York. The Garden heads the Shuberts' list of vaudeville houses, with a \$1.50 top and is able under that scale to play to \$25,000 weekly, through the week end increase, if full capacity is drawn at every performance.

Reports of business this week from the Shubert vaudeville theatres, said business along the line was fair, with big patronage at the opening of six new houses starting Monday. Dayton, O., reported chill for the Shubert variety brand at \$1.10.

Up to Wednesday the Shubert booking office in New York said it had not its bills for next week ready as yet, nor did it know if any new houses would be opened on the Shubert vaudeville circuit next week. As most of the Shubert programs are announced to travel intact and move as a unit from one house to another, it was accepted the Shubert office had decided not to give out its bills in advance nor any information as to new houses that might be secured by the "opposition" before such announcements were made via local newspapers.

The withholding by the Shuberts is believed to have been brought about through the defection this week from the Winter Garden program of Joe Smith and Charlie Dale, as reported elsewhere in this issue. It was almost tacitly admitted in the Shubert offices the reason was to prevent any information reaching the other side any sooner than it possibly could. With the bills for next week of the Shubert houses appearing in Variety Friday, opposition agencies would secure the information they otherwise might not be able to obtain until the Sunday advertisements appeared. The Shubert people said if this plan of withholding were to prevent the other agencies from securing advance details, it was no more than the other agencies were doing themselves, in withholding their complete bills for the following week.

Of the five Shubert vaudeville theatres opened by the Shuberts last week, the 44th Street took the lead in gross receipts with a total of \$13,800 for the week. That was gained in part by a top of \$1.50 for Saturday and Sunday when standing room at full capacity was sold in the house at \$1. The Shuberts are said to have given out \$10,000 as the 44th Street's gross but did not do so officially.

Showmen see in the dollar top, an advantageous plan but they do not see how such bills can make money with shows costing \$6,000 to \$7,000 and house operation costing \$4,000 to \$4,500. That means the dollar top shows would have to play to almost capacity to break even.

Baltimore last week ran to about \$350 at matinees and around \$1,100 at night. Boston remained good for the Shuberts until Wednesday when it dropped off, running about 25 per cent short of night capacity for the remainder of the week. The Crescent, Brooklyn, also dropped down toward the end of last week.

Matinees all along the Shubert circuit were off in attendance, a condition not unusual with a new chain.

Monday this week the seven Shubert openings reported big attendance at both shows, other than Dayton, which opened to little more than half a house. The Keith theatre there is charging 50 cents top as against the \$1.10 of the Liberty (Shuberts).

Monday the Winter Garden opened to \$1 top matinee with less than capacity, and without any paper. The Shubert force attributed it to the baseball game drawing a big crowd. Monday night the Garden filled slowly but eventually held capacity. Tuesday afternoon the Garden's matinee was

decidedly off, and at night barely made the orchestra full.

The 44th Street Monday afternoon held about 75 per cent capacity in the orchestra, with no one in the boxes, while the upstairs was less than half full. At night the 44th Street had a good crowd but not capacity, with the same percentage of attendance prevailing Wednesday.

Chicago (Apollo) reported interest in the Shubert opening Monday, the house playing to a \$940 matinee and getting \$1,330 at night at the \$1 top, meaning full capacity at both shows.

The bills as reported to Variety from the several Shubert towns are mentioned as good vaudeville entertainment in the main, where there is no big production act on the bill, although Dayton's review says the bill needed a real headliner. The Shubert production acts or revues appear to have failed, with but one receiving a commendable notice, "Girls." A couple tried out around New York were sent to the storehouse immediately after showing.

The opinion among vaudeville showmen seemed to be the Shuberts were making a good showing in attendance thus far and credit was given the \$1 scale, called "The Shuberts' best headline." The advertising of \$1 at the Garden with virtually \$1.50 charged at night; also the 50-75 matinee admission against the \$1 actually asked for any good seat in the Garden was adversely commented upon.

With the Shuberts driving into their second week and reports coming in that the seven new Shubert houses appeared to have been opened, making 12 in all within two weeks, without trouble or failure, attention of the vaudeville people seemed to go toward Arthur Klein, the Shubert general vaudeville manager. It was known throughout the summer and from the time the Shuberts first announced Shuberts vaudeville as a reality, when Klein assumed charge, he had given all time and attention to the many details in connection with the formation of the Shubert circuit, besides engaging the acts. The Shuberts personally admitted everything had been left to Klein. J. J. Shubert when asked about something in connection with the vaudeville, replied: "I really don't know. You will have to ask Arthur Klein. He is attending to everything."

Klein was formerly a vaudeville agent hooking through the Keith office. Following a disagreement or misunderstanding with the Keith office, Klein's franchise was revoked and he ceased to be a big time agent. Before commencing an agent's career, Klein had been with Percy G. Williams, booking some of the principal houses of the Williams' circuit, up to the time the Keith interests bought the Williams' houses.

As an agent Klein was energetic and known as a "hustler", bringing many new names and acts to vaudeville.

He was looked upon as a "digger" (an agent who locates new acts of importance and sends them on their vaudeville way). His energy became more marked when embarking on the Shubert enterprise. The Shubert brothers appeared to have given Klein full sway. Klein engaged the stuffs as well as the acts, looked after the theatres to be finally chosen, and during the summer made the big proposition of opening an opposition vaudeville circuit a one-man organization.

After the Shubert houses had opened Klein continued his active

## INTERNATIONAL ASS'N SIGNS PACT WITH MUSICIANS' UNION

**Plea of Old Local No. 310 for Recognition Turned Down—Only Federation Men to Be Sent on Tour—Old Wage Scale Renewed.**

Committees representing the Associated Musicians of Greater New York, new Local 802 of the American Federation of Musicians and the International Theatrical Association, came to an agreement at a conference held Monday as regards wage scales and conditions for the season. The new contract runs until Sept. 1, 1922. Any changes in the contract to follow for 1922-23 must be presented by the party desiring them on June 30, or before.

The wage scale for musical shows remains the same as that of last season. For eight performances the musicians receive \$57 weekly. The scale for dramatic shows also remains the same, \$45 weekly for eight performances. The scale at the Hippodrome calls for \$87 weekly for 12 performances.

All of the scales exclude Sunday performances, the eight shows being necessarily incorporated with the six-day period from Monday to Saturday.

Decision not to tie up with the new local followed several conferences the week previous, called at the request of a committee of the Musical Mutual Protective Union, the former local 310 ousted from the F. A. M. The representatives from the M. M. P. U. were reported as un-

willing to grant any of the concessions asked, at the same time holding out for the old scale.

The M. M. P. U. requested that the managers hold off making any settlement with the new union, pending a decision of the legal proceedings pending, which the M. M. P. U. expects to be restored to membership in the American Federation of America.

The managers decided that should the old union win at court, Joe Weber, the A. F. of M. president, would appeal the matter and the final settlement of the internal affairs of the musicians might consume most of the season. In the meantime it was thought advisable to send on tour only Federation men, otherwise union difficulties might arise in each stand. Both unions are claiming full membership. The new 802 local claims a membership of 8,000 out of the former 9,000 total of the M. M. P. U. and that the balance can be brought over within 24 hours. The old 310 people state that if they win in court the full former membership will immediately flock back. The managers' final opinion was that they could protect their property by an agreement sanctioned by the Federation, win or lose so far as the court action goes.

work of giving attention to all details and is still keeping it up, according to report. The Shubert opening forced attention to Klein as Shubert vaudeville of the past two weeks has occupied the whole attention of all theatricals, almost to the exclusion of everything else in a news way.

Shubert vaudeville has put Arthur Klein into the light of conversation among the show people and made him an important vaudeville figure.

Chicago, Sept. 28. Shubert vaudeville at the Apollo got off with the usual flare as reported elsewhere for that opposition's openings. The house management was well satisfied over the first matinee's crowd, claiming a huge turnout. The Apollo's opening matinee held

\$940 and at night the house drew \$1,330, full capacity each performance.

The Palace and Majestic, Orpheum circuit houses, were slightly off the same day, but those connected with the theatres refused to admit the Apollo had anything to do with the condition. The Palace is nearest to the Apollo. The State-Lake, another of the Orpheum's local vaudeville houses, did not suffer in the slightest, drawing its usual capacity all day and night.

The Apollo show did not hold up as well as it read in the billing, but on the other hand the Orpheum's bills played better than they read.

Newark, N. J., Sept. 28. With band playing, flags flying.

## SHUBERTS' "UNIT" SYSTEM LIKELY TO BE ABANDONED

**Vaudeville Shows Traveling Intact Limiting Booking Men in Arranging Bills—Pop Vaudeville Bookings Contributing Reason—2 Openings Oct. 10.**

The "unit" system inaugurated by the Shubert vaudeville booking office for the placing and transporting of their bills over the circuit, is likely to be shortly abandoned. The plan was inaugurated for the benefit of the artists. It does away with Monday morning rehearsals and kept the same playing company together.

The arrangement has been found to work a hardship upon the Shubert booking men, as vaudevillians predicted it would. The Shubert office has found it impracticable, with pro-

grams not flexible enough. It has stopped the rearrangement of shows thus far, to the disadvantage of the playing bills. Where substitution could have been made for strengthening or exchanges with the same purpose in mind, the announced policy of "intact shows" by the Shuberts interfered.

Another reason for the forthcoming change is the Shuberts' contemplated pop vaudeville bills, or shows of five acts and feature picture, that are to start with the opening of Shubert vaudeville in the Majestic, Detroit, and Woods', Atlantic City. The openings will occur Oct. 10. The Shuberts are playing their big time bills at the opera house, Detroit. They have acquired the Majestic there. It is understood the Atlantic City stand is to be played on sharing terms, with the Shuberts booking many of their large turns into that house to "break in," using also the Kurtz, Bethlehem, Pa., as at present, for a "break in" split week.

prominent people attending and a record attendance, the Shuberts ushered their vaudeville Monday into Newark, at the Bialto. The performance did not start Monday afternoon until 3 due to the workmen leaving the house but a few moments before. Remodeling this new theatre to hold a stage (it formerly played pictures) and other improvements caused the delay, with Frank L. Smith, the house manager, congratulating himself he was able to get started on the first day announced.

Newark did not rave over the bill. Its headline, the condensed "Florodora" was the cause.

Baltimore, Sept. 28. Though much of last week's initial Shubert vaudeville bill was discredited through its small timeliness, the show however pleased Baltimore. Attendance fell away after the burrah opening. The matinees were light as anticipated. The Academy last week is reported to have drawn \$8,000. It played the Bedini-Shubert show, with Bedini reported guaranteed \$6,000 under a percentage split of the gross, Bedini to furnish entire bill.

Detroit, Sept. 28. A capacity audience greeted afternoon and evening opening performances of the Shubert vaudeville at the Shubert-Detroit, which has been completely remodelled and refurbished.

It was a typical variety audience, quick to applaud all the things worth while. Johnny Jones was a good opening act. Davine and Temple went over big. Burt Earl and his eight girls stage their act wonderfully well. They have a strong finish. Rome and Cullen are excellent knockabout dancers. Rath Brothers have the greatest acrobatic act ever seen in Detroit. Ziegler Sisters with three assistants, unusual act of its kind. Joe Jackson easily the hit of bill. Jimmy Hussey and Co., provide revue that is a fine act for vaudeville.

Washington, D. C., Sept. 28. The Shubert vaudeville at the Belasco held its second big house last night, near to capacity. Standing room Monday and Tuesday nights, on the lower floor. Matinee fair, (Continued on page 87)

## WINTER GARDEN MISSES AN ACT

**Smith and Dale Fail to Appear—Cause Said to Be "Billing Trouble"**

When Monday's matinee time arrived at the Shuberts' Winter Garden, without Joe Smith and Charles Dale appearing, the Shubert forces said the men held a Shubert production contract, and would either play for the Shuberts or not at all.

As far as could be learned, Smith and Dale, of the original Avon Comedy Four, objected to the Avon Comedy Four title being employed with their billing matter. There are four men in the Smith-Dale turn. Joe Smith is said to have objected to the former act's name. Arthur Klein, general manager for Shubert vaudeville, explained the value of the vaudeville title. Smith produced his Shubert contract that called for Smith and Dale billing only. Klein is then said to have ordered all billing changed to correspond, likewise advertising. Two of the Sunday advertisements for the Winter Garden are said to have carried the Avon Comedy Four title instead of the Smith and Dale line.

The Shubert people professed to think the two men had been "pulled out" of the Garden's bill, with the billing to become the reason.

Monday matinee Joe Barton filled in at the Garden and at night, Bob Nelson.

Davidow & Le Maire, the Shubert agents, are reported having signed Nelson last week to a contract giving them control of his services for three years. The firm then loaned Nelson to the Shuberts, at the same time withdrawing him, it is said, from the Dillingham production he had expected to go with.

Nelson was reported in the Palace show this week, probably confused with the appearance there of Bobbe and Nelson.

Tuesday it was reported the Avon Comedy Four would open at either Keith's Colonial or Palace next week for the Keith office. The Smith-Dale turn will use the Avon Comedy Four billing, according to the report. Max Hayes is reported their Keith agent.

## SHUBERT SHOW REVIEWS

Reviews of Shubert vaudeville programs for the current week, outside of New York and Chicago, will be found under the respective heads of the several cities in the Correspondence Department of this issue. Keith bills' reviews are included.

The Shubert New York shows are reviewed on the usual pages of vaudeville reviews, while the Apollo, Chicago, review is on the Chicago pages.

# KANSAS CITY ORPHEUM STARTS BARGAIN PRICE COMPETITION

Offers 1,000 Matinee Seats at 25 Cents—Pantages Holds to 10 Cents—Opening of Junior House Test—Pan Holding Back Tanguay.

Kansas City, Sept. 28.

It is predicted that this city will soon see a price cutting war, between the several vaudeville interests, as soon as all get lined out in their fight for business.

The Orpheum is featuring "1,000 matinee seats for 25 cents; all reserved" for all matinees except Saturdays and Sundays, and calling special attention to this price for the same show which others ask \$1.25 for.

At Loew's Garden, with five acts and a first run feature, 15 cents is the top for the afternoons and 20 and 30 at night. The Globe playing practically the same sized bill and offering Western Vaudeville acts, is 10-15 and nights 15-25, including war tax.

At Pantages the prices are advertised as 40 cents afternoons and 50 at night, but it is charging 50 for the loges and boxes for the matinees and 75 at night.

The two burlesque houses are also making a bid for the women at daily matinees, the Gayety (Columbia Wheel) charging 25 cents and the Century (American) offering a special 15-cent price.

On surface the Orpheum's 25-cent price is the best bet and the wise ones are figuring on how long Pantages can get away with its 40-cent gate against the Orpheum's.

Most are of the opinion that the opening of the Main, the Junior Orpheum house, will tell the story. It is scheduled to open next month without prices announced.

The State-Lake policy will be followed and as the house has the largest capacity, some 2,300 in town, it is believed the prices will be fixed to get the business.

Lawrence Lehman, manager of the Orpheum, who has been appointed managing director of the new house, has resided here all his life and knows his town. It is a sure shot his say will have weight when the price question is settled.

The Pantages management is evidently depending upon the newness and beauty of its house to get the money for the first few weeks as the bills have been nothing to rave about, some of the acts having been seen here before at the lower priced houses. However, the coming of Eva Tanguay has been given out, but no date. It would not be surprising if she was held back to top the Pan bill the week the Junior Orpheum opens.

## BILL ROCK'S NEW ACT

A new vaudeville act will shortly be propelled by William Rock, with a girl in the turn. The act will be similar in composition to Rock's others, Rock and Fulton (Maude) and Rock and White (Frances).

In the former two acts headed by Rock, he trained the young women, making them available for productions when leaving him. Mr. Rock is doing the same with the present young woman, who is known only to himself.

## "WE GIRLS"—KLAW'S

"We Girls," a new comedy by Fred and Fannie Hutton, will be placed on rehearsal Monday by Marc Klaw.

The cast will include Juliette Day, Minna Phillips, Mary Young and Edward Fielding.

## Moss Managers Changed Around

A switching about of the B. S. Moss managers last week brought James Gorman to the Jefferson, with Sam Wright, assistant manager.

William Applegate, formerly assistant at the Broadway, becomes manager of that house.

Chas. McDonald, temporarily in charge of the Broadway, has been made supervising manager of the Broadway and Jefferson.

## Charlie King Leaving

Charlie King will leave "Scandals" and do a two-act with his wife, Leila Rhodes, in a routine written by Andy Rice.

Lewis & Gordon are producing the act.

## EXTRA "SUNDAYS" IN SHUBERT HOUSES

Astor, Century and Jolson Houses to Play Special Concerts

The Shuberts have decided that when the weather is regulated on its steady run toward the winter, special Sunday concerts will be given at the Century, Astor and Jolson theatres, New York. These will be in addition to the usual Sunday performances at the two regular Shubert vaudeville houses in New York, Winter Garden and 44th street.

The special Sunday bills will be made up in part of acts playing the other Shubert theatres, with a sufficient number of turns added to the Sunday shows, to fill in. The latter acts may be produced from among Shubert acts making a jump over Sunday from a six-day town, or from acts laying off for the week, on a 20-out-of-24-week contract.

Provided the special Sunday concert theatres play to business that seems to demand more Sunday night shows, other Broadway Shubert theatres may be added to the list.

## BOOKING NEW LYNN

The Lynn, White Plains, N. Y., recently completed, opened with vaudeville Thursday.

The house has a seating capacity of 2,800. It will play six acts each half of a split week, booked by Sam Fallow.

## BUFFALO'S STATE OCT. 17.

Buffalo, Sept. 28.

The recently erected State, which is to play Loew vaudeville, will open Oct. 17. The house may be a full week stand.

J. H. Lubin, Loew's booking chief, inspected the house Sept. 20.

## Menlo Moore Recovering

Menlo Moore, of Moore & Megley, vaudeville producers, has been discharged from the Mayo Brothers' Hospital in Rochester, Minn., after a severe stomach operation, and is recuperating in the Maine woods.

# LOEW AND SHUBERT CIRCUITS REACH BOOKING AGREEMENT

Lee Shubert and J. H. Lubin Confer — Shubert Broadway Houses First — Some Exceptions — Loew Agents Given Shubert Booking Permission.

## ACTIVE N. V. A.'S

Society Defines Vaudeville Artists—Others May Be Lay Members, Without Benefits

An active member of the National Vaudeville Artists has been defined by that society. It is "a vaudevillian who is actively engaged in earning his livelihood on the vaudeville stage."

All N. V. A. members who have not been so engaged for the past 18 months forfeit their active membership, says the statement but they have the privilege of becoming lay members without any benefits other than the privileges of the club.

The point of the statement appears to be that none but active N. V. A. members will be permitted to participate in the insurance fund, that gives to the heirs of a deceased member, \$1,000.

## BILLY HALL'S CONTRACT

Billy "Swede" Hall opened for the Shuberts at the 44th Street Monday after a protest had been made to the V. M. P. A. that the act's representative, Arthur Horowitz, had signed a contract calling for that date at the Miles, Detroit.

Johnny Collins signed the Shubert contracts after receiving permission to do so by wire from the act, playing at the Knickerbocker, Philadelphia.

An investigation developed Horowitz was unaware of the Shubert contracts and thought the turn at liberty. The V. M. P. A. notified the act about the Miles contention. Hall then disclosed the Shubert date, when the matter dropped.

The Marcus Loew Circuit declared opposition to Shubert vaudeville has been called off. It hardly became effective when the differences between the booking departments of the two circuits were ironed out. Last Friday a conference between executives of the two offices reached an amicable settlement. Loew agents at that time were informed they could book through the Shubert exchange.

The agreement was made by Lee Shubert and J. H. Lubin, the Loew booking head. It is understood Shubert sought the establishing of amicable relations between the two offices immediately upon hearing of any friction, the weight of the Shubert holdings in the Loew enterprises figuring.

Freedom to submit all material to Arthur Klein, the Shubert booker, has been given Loew agents, that taking in all regular bookings and Sunday concerts. The prohibitory territory clause in the Shubert contracts is to apply only to the Winter Garden and 44th Street. It was agreed that after playing those houses, any turn could then appear at any other Loew-booked house.

Klein advised acts if they played either Loew house in the Times square district prior to playing the 44th Street or Garden, it would automatically cancel their Shubert contracts. It was conceded, in light of the difference in admissions of the Loew and Shubert theatres, that the Shubert office get first chance for material in their two Broadway vaudeville theatres.

It was further agreed that some of the Shubert acts play for Loew prior to showing in the Shubert houses. The first act accepted by Mr. Lubin from the Shuberts is "Mrs. Wiggs of the Cabbage Patch," which opens for Loew at the Metropolitan, Brooklyn, at a weekly salary of \$1,000. "Mrs. Wiggs" is one of the Shuberts production turns. Others are to be used by the Loew houses from time to time.

## VAUDEVILLE FOR DUNBAR

Philadelphia, Sept. 28.

The Dunbar, located on South Broad street and tapping the colored section of the city, has been taken over by John T. Gibson, who will reopen the house with vaudeville. It has been playing colored stock with an occasional road attraction. Gibson will operate the Dunbar in connection with the Standard, on South street, which he has conducted for a number of years.

The bills at the Dunbar will follow the lines of the Standard's shows which are not entirely colored, there being two and three white acts on the bills. It is understood that Gibson has secured options on theatres in the south, contemplated to be included in his chain.

## WARD & GLYNNE'S DENIAL

A denial is entered by Michael Glynn, for Ward & Glynn, of any intention to transfer their Astoria, L. I., theatre to any circuit, and will continue to be independently booked by the same management as at present.

## REISNER AND MONOLOG

"Chuck" Reisner, who has been directing and acting in pictures for several years past, returns to vaudeville this week, with a monolog, and a section of the Chaplin picture, "The Kid," showing the scenes in which Reisner played a "tough guy" role.

Rose & Curtis are handling the act.

## "BUBBLES" CLOSED

New Orleans, Sept. 28.

The girl act, "Bubbles" headlining on the Orpheum Circuit, closed here Sunday.

According to report the act will go to the storehouse.

44th Year and Teeth.

The following typewritten announcement was received this week by Variety:

"Jim Smith of Smith and Cook is having his teeth fixed up and is ready to start on his 44th year of vaudeville."



I take this means of expressing my grateful appreciation to Messrs. LEE and J. J. SHUBERT and ARTHUR KLEIN for their cordial treatment. Also thanking MR. EDWARD V. DARLING for his courtesies and past consideration.

May SHUBERT VAUDEVILLE be a big SUCCESS and may KEITH VAUDEVILLE continue to prosper so that the combined prosperity creates employment for my brother artists.

Fellow performers, be friendly, and kindle a spirit of harmony and good-fellowship twixt managers and us, regardless of circuit, as primarily what we want is an outlet for our ability—a place of employment—work.

I believe HARMONY AND FAIR COMPETITION CONSTITUTE THE ELEMENTS OF PROSPERITY.

KAJIYAMA

Sponsored Shubertward by DAVIDOW & LEMAIRE, my friends as well as guides.



## SAN FRANCISCO SHOWS

## ORPHEUM, FRISCO

San Francisco, Sept. 28. With Francis X. Bushman and Beverly Bayne in "Poor Rich Man" again topping, the current program made good entertainment.

Sammy Lee with his Lady Friends and William Halligan split the display type at the bottom of the billing while Harry and Emma Sharrock also enjoyed conspicuous type in the center. Comedy and novelty are the distinguishing features of the frame-up, but the singing element is light. The Lee offering stood out. It lacks somewhat in pretentiousness, but this is easily made up by Lee's clever, sprightly dancing. The Lady Friends were warmly received in their specialties, neatly and capably handled. The girls are Peggy Hart, Elsie Lombard, Alice Page and Belle Fanchon.

William Halligan in "Highlowbrow" proved an amusing novelty in the No. 3 spot. Halligan has a capital knack of comedy character portrayal to enhance his stories and his comic asides are laughable. The supporting cast is good although the strength of the turn is Halligan.

The Sharrocks down next to closing put over their usual comedy smash with the laughable mind reading stuff. Rewarded with howls and a tumult of applause. Arthur Millard and Minnie Marlin delivered a hit in the second spot. Their success would have been even more pronounced in a later position which they could easily hold. They are strong on appearance and win from the start with a wedding number followed by a series of costume songs with atmospheric incidentals for each, finishing with a Bowery number that had the house clamoring for more.

Tonic Grey and Company got some laughs with blackface comedy in a hospital setting and stopped the show toward the finish with his dancing. Leon Gantier's "Bricklayers" turned out to be an exceptionally strong closing number, holding interest to the curtain.

Al Grant and Ben Wallace opened the show. The boys neatly dressed in Tuxedos start with saxophones and go into acrobatics, finishing with a startling toe to toe feat which brought them big applause.

The Bushman and Bayne feature repeated successfully. It is a draw in the billing and makes good on the stage.

Josephs.

## LOEW'S HIP, FRISCO

San Francisco, Sept. 28. Judging from the mere handful present at the first show Sunday this performance starting at 12:45 might be eliminated, especially during the fine weather. It was disheartening to view the acts offer their wares in mechanical way and beat it without attempting to return for rewards. Lamb and Goodrich, mixed couple with attractive drapes, offered ball room dancing in opening position. Bert Adler ran through his talk swiftly in the next spot. Lyle and Emerson, mixed team with drop representing hotel corridor have flirtation opening and novel telephone bit, the man displays good voice at finish.

Mahoney and Talbert, Yiddish comic and straight, passed through nicely on comics and excellent singing voices, the biggest laughs for their talk coming from straight man himself.

Brindamour had larger audience for his handkerchief and other escape stunts in closing position, giving smooth performance.

## PANTAGES, FRISCO

San Francisco, Sept. 28. Pantages with five absent from bill reported ill the show ran shy on comedy but otherwise was well laid out and fast moving entertainment.

Ross, Wyse and Co. corraled the comedy honors without any difficulty. The versatile Tony featured with this act, though only eight years ago, performs like a veteran artist. His comedy ability is displayed in talk and business with his parents. Alternating doing straight and coupled with clever acrobatics and well contrived lifts and balancing assisted by Daddy Ross he went for knockout. King J. Sauls made a first rate opener, his landscapes done in oil won appreciation. Arras Sisters scored substantially with a pleasing combination of

We Cater to the Profession



The House With a Conscience  
111 Powell 285 Washington  
San Francisco Portland, Ore.

A. C. BLUMENTHAL &amp; CO., Inc.

REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

## FRISCO ITEMS

San Francisco, Sept. 28. Charles E. Bray, western representative for the Orpheum circuit, arrived home last week after an absence of five weeks during which time he sailed to the east coast via the Panama Canal. He was accompanied by Mrs. Bray.

Dot Matson and Babbette LaRue of the revue at Marquand's cafe which disbanded Saturday, are with Tait's and Techau Tavern respectively.

Low Newcomb, manager of the Century, Oakland, and for several years manager of the Casino, San Francisco, is to be the new manager of the Oakland Orpheum succeeding Harry Cornell, resigned. George Allen, Cornell's assistant, will head the Valley theatres for the circuit.

Fire in the old Orpheum offices adjoining the present Orpheum theatre building failed to cause much damage Sunday when a blaze from a restaurant climbed upward. The cement wall of the theatre building was slightly scorched.

Because of other plans, Ignace Paderewski, now residing on his ranch at Paso Robles, was unable to attend the independence anniversary at Mexico for which he was especially invited by the Mexican government.

Tom Haverly, recently arrived from Australia, left for New York where he will join Gus Hill's "Bringing Up Father."

"Dante, the Wing Bearer," a three-act drama written by Brother Leo was presented last Sunday by the Student Players of St. Mary's College, Oakland, at the Columbia theatre.

Fire in the projection room of the Larkin theatre, uptown district, last week caused considerable damage, destroying several reels of film as well as a good part of the room itself. The blaze was extinguished before spreading to the main part of the house.

Peggy Maloney, formerly with "Irene," arrived from Australia on the Sonoma last week. She was accompanied by Norma Quinlan, recently in musical comedy in Australia, who is headed for the Los Angeles film colony. Arrivals on the Sonoma included Evans and Been.

## ILL AND INJURED

While executing a Russian grotesque last week, Hal Springfield picked up an exceptionally large splinter from the stage floor that necessitated a minor operation for its removal. He was forced to cancel one week, but is expected to open in Bridgeport, Conn., Monday.

Fritzi Scheff left the Keith bill in Boston late last week, the victim of tonsillitis. Sophie Tucker replaced her.

Hugo Morris (Morris & Fell) was operated on for appendicitis at Mrs. Alston's Sanitarium Wednesday of last week.

Geo. Holden and Tom Drank were operated upon recently at the Warwick, N. Y. Hospital. Both are recovering. Each had hernia.

Tom McKay was operated upon this week for appendicitis at the Atlantic City (N. J.) Hospital.

## MARRIAGES

Nellie Kouns (who composed a vaudeville act with her sister Sara) to Sherman Culver Amnden of Chicago, in Buffalo, Sept. 10. Mr. Amnden is advertising manager for J. W. Ball and Co., of Chicago. The sisters will continue with concert work, it is stated.

Dorothy Mortimer ("Just Married") to Robert Peter Davis, stage manager of that company, at the Little Church Around the Corner, New York last week. The bride played in "Nightie Night" and was leading woman for Leo Dietrichstein in "The King." Mr. Davis comes from Newberry, N. C. He served as second lieutenant during the war and was decorated five times.

Stanton Leeds (Variety) to Kathryn Koyce Minick, Sept. 24, at Springfield, Mass. The bride was the widow of Major Arthur Minick, who was killed in action.

Tom Powell, (Powell and Danforth) vaudeville agency, to Florence Weston (3 Weston Sisters) at Chicago, Sept. 19.

Edith Mendoza to George Greeley, at St. John's Church, West Saugerties, N. Y. Sept. 7.

Ned Haverly (Haverly and Rogers) vaudeville, to Doris Allen, non-professional, Sept. 16 in Chicago.

## OBITUARY

## WILLIAM J. MCINTYRE

William J. McIntyre died in Tucson, Ariz., Sept. 19. Death followed an illness of six months and was due to tuberculosis. Mr. McIntyre was the only son of James McIntyre (McIntyre and Heath). He was born in Cincinnati and was 38 years old. After graduating from the Cornell (N. Y.) Military Academy the deceased entered show business at the age of 16. His first partner was Eli Tom Ward. A coincidence attending his debut was that it was made at the Harris theatre, an Antonio, the same house at which McIntyre and Heath made their initial appearance in 1875.

The deceased was teamed with several partners from time to time, among them McAvoy and Primrose. Mr. McIntyre played in burlesque for a number of seasons. He was a black face and eccentric comic in that field. He is survived by his widow, father, mother and sister. Burial was in the McIntyre family plot at Southampton, L. I., Sept. 25.

## MRS. HARRIET FRANCES NEFFLIN.

Mrs. Harriet Frances Nefflin, formerly a leading woman with Robert Hillard and prominently known in various other capacities in the theatrical profession, died Sept. 25 at the home of her daughter in Brooklyn, N. Y. Her last professional appearance was with Jack London's play, "The Great Interrogation" about six years ago. The deceased was 77 years old and is survived by one daughter, Mrs. Pauline Willard De Lissar, also an actress.

## WILLIAM B. LINDSAY

William B. Lindsay died Sept. 17 at the Norwegian Hospital, Brooklyn, following an operation for appendicitis, performed 10 days previously. Mr. Lindsay was born in Brooklyn and was 64 years old. He was very well known among theatrical folk, having been for many years passenger agent of the Lehigh Valley Railroad in charge of theatrical transportation. He was a life member of Brooklyn Lodge of Elks, at one time having been Exalted Ruler of that lodge. Burial was from his home in Brooklyn, Sept. 20, funeral services being conducted by the Elks. A widow survives.

## ALBERT URWILLER

Albert Urwiller, French journalist, formerly with Courier Cinematographique, and later on advertising staff of the Union Eclair film corporation, died in Paris, Sept. 12, aged 46 years. He dropped dead while chatting with Leonce Perret in the Eclair offices.

## FRANK COTTON

Frank Cotton, 59, of Passaic, N. J., for many years a clown under the big tops and a veteran of both Ringlings and Barnum & Bailey's, died suddenly, Sept. 25 at Potomac, N. Y., a victim of apoplexy. Cotton with a trained donkey act had played the Potomac fair, later going to Brookdale, Pa., to show. His wife remained at Potomac, and Cotton returned there on Sunday noon.

Mlle. Delestre, known as Miss Theer, luminous act, died recently in France.

## NEW ACTS

Mazie Clifton (Reed and Clifton) and (Miss) Billie De Rex, with B. T. Barrett, three-act.

Rose Gardere in two-act, with man.

Tony Shayne (Calvert and Shayne) and Hilda Nice (Edwards' revue) two-act.

Sam Mann with four people in "Home Made Justice."

Clarence Hibbard, new singing blackface act.

Sam Lewis and Sam Dody, known as the "Two Sams," rejoined.

Arthur Page (Page and Grey) single.

"Beech-Nut Hall," musical tab with Eddie Franklin, Joe Fields, Babe Wellington, Nora Baer, Cappallo.

Sammy Weston (Weston and Rooney) and Rena Arnold (Arnold and Lambert) two-act.

Emmett Corrigan and Co., in four-people crook comedy.

Master Gabriel and company of two, in "Captain Kid."

## HERMAN OPPENHEIMER

Herman Oppenheimer, 71 years old, owner of a chain of theatre ticket offices, died in the Michael Reese hospital, Chicago, Sept. 17. Prior to coming to Chicago 15 years ago, Mr. Oppenheimer was a theatrical manager in New York, and popularly known as "N. O." Funeral services were held at his late home, the Metropolitan Hotel Monday, and the body shipped to New York for burial. He is survived by a widow and three sons, John H., Norman and Edward Oppenheimer.

## MARIBEL SEYMOUR

Maribel Seymour Hogarty, wife of John Hogarty, manager of the Jane Cowl Company, died Sept. 22 at her home, 206 West 52d street, New York City, after an illness of two months. She was formerly a member of the Baker Company, Portland, Ore., and Liberty Players, Oakland, Calif. She was born in Buffalo. Two sisters survive, Blanche Seymour and Mrs. Florence George. Funeral services were held last Sunday at Campbell's.

## MRS. CHARLES CALVERT

The cables early this week reported the death in London of Mrs. Charles Calvert, widely known British actress, who played in this country nearly a generation ago as a member of Edwin Booth's company and also with Mrs. Langtry and Mary Anderson.

Mrs. Calvert was born in 1835 and went on the stage when she was seven years old, playing with Mr. and Mrs. Charles Kean. She was later successful in Shakespearean roles.

## ABRAHAM LINCOLN JACOBS

Abraham Lincoln Jacobs died Sept. 13 at Mt. Sinai Hospital, New York, following an operation performed last week. The deceased was about 60 years old and had been an attorney in New York for many years, acting as counsel to the Friars' Club almost since the club's inception. As the Friars' attorney Mr. Jacobs was invaluable to the club and was an ardent member in other than his legal capacity. He numbered countless friends in the profession.

## G. L. BLOOMQUIST

G. L. Bloomquist died in Minneapolis Sept. 20. He was at one time a member of the James O'Neill stock in San Francisco. Later Mr. Bloomquist took up sketch writing and several of his playlets have been presented in vaudeville.

## LOUIS F. CASSIDY

Louie F. Cassidy, aged 30, formerly a vaudeville booking agent in New York City, died at his home at Bellevue, Ky., a suburb of Cincinnati, Sept. 18, of pneumonia after a three days' illness.

## VINCENZO VALENTE

Vincenzo Valente, Italian composer, died at Naples, Italy, Sept. 16.

Jesse Twitchell, 23, a musician in a Portland, Me., picture theatre, was killed Sept. 20 when his roadster overturned in a fog.

Katherine Mills Manning, wife of Thomas H. Manning with "Twin Beds," died Aug. 31 of cancer of the stomach.

Louise Glaum, special production, several characters.

Nyle Verne, with O'Brien's Minstrels this season, leaving to return to vaudeville.

Juanita Mitchell and Doris Stone, with special material.

Bert Wilcox has closed "Early Wives," for two-act with Josephine La Croix. Hans Roberts in a new sketch.

Kendall Dancers for Shubert Vaudeville, "It's Up to You" last season. They are Marjorie Grant, Claire Daniels, Peggy Ellis, Patricia Mayer, George S. Carpenter, Lester New, Leonard Mooney, Henry Lavy.

B. C. Hilliam is framing a six people revuette (Shubert vaudeville). Production sponsored by Rufus Le Maire. A sister trio and another mixed pair will support the composer-actor.

Rogers and Lewis, two men, including Harry Rogers, formerly of Raymo and Rogers.

The Wright Dancers, seven girls and one man, in a dance revue.

EDWIN H. FLAGG STUDIOS

## CHICAGO VAUDEVILLE SHOWS

### LINCOLN, CHICAGO

Chicago, Sept. 28.  
Orpheum, Jr., vaudeville at this house in substantial and wholesome quantities, with the result that the theatre generally is filled up to its capacity at both of the evening shows. The bill consists of six acts, four of the full stage type.

Marie Corrella and Co., man and woman, with two audience plants, in feats of strength, were the first to face the barrier. The plants are used for comedy effect. The finish, when the man is swinging the two plants, hanging on to a dumbbell around his neck might have the comedy effect eliminated. The woman just before the last swing grabs hold of the trousers of one of the plants and pulls them down. This is not comedy. It took the edge off the finish.

Waiman and Berry, man and woman, with piano and violin fared very well. Their travesty on melody using "Home Sweet Home," as it might be played in different countries, is the outstanding feature.

Jimmy Fox and Co., two men and a woman, in a farcical comedy sketch, have a fast moving vehicle, giving Fox opportunity to get his light comedy over with a bang. His two aides are competent and make the turn a most acceptable one of its type.

Jack Benny, the monologist-fiddler, seems to be a favorite at this house. His talk about his "father" and "girl" has been switched around considerably with plenty of "topical" stuff interpolated. Benny registered strong and left a rosy path for Marshall Montgomery. Montgomery, with his dummy and Lucille De Haven making a most delightful hostess, built the show up to a point where he stopped it at the conclusion of his centrifugistic offering.

The Light's and aggregation, which consists of the dancing comedian, Geraldine Coffman and four pretty singing and dancing damsels, have a flash revue of exceptional merit. The scenic investitures are attractive and pleasing and the costuming is above the average of acts of this type.

### PALACE, CHICAGO

Chicago, Sept. 28.  
Even though business was a bit off Monday night, falling below the general average, there was no such thing as a damper evident. Those present got into the spirit of the occasion and by their spontaneous applause voted it the best bill of the new vaudeville season.

Trixie Friganza, headlining, lived up to her assignment. She carried the house by storm, holding the curtain two minutes on the last act, while she was compelled to deliver a comedy recitation. Miss Friganza had a mighty difficult position, next to closing, following a good comedy bill and the artistic singing offering of Allen Rogers and Leonora Allen, who also were show stoppers. They had to oblige with "Eli Eli" and "Silver Lining" before permitted to leave the stage.

Miss Friganza started off with zest, vim and vigor and just eased things along with her "Little Bag of Tricks." As each one of them was

extracted, there was a desire for more and when Miss Friganza had exhausted the supply, she was compelled to take encores with several song numbers, and then for the final number sang a travesty about her Irish-Spanish ancestry. This seemed to be a cue for Tom Patricola to enter into the proceedings and Tom nobly offered to dance with Trixie. They danced, clowned, rolled and wrestled around. The thunderous applause only subsided when Miss Friganza came forth with her recitation. Since last at the Majestic Miss Friganza has added several beautiful and becoming gowns.

Ben Beyer, comedy cyclist, started off the evening's proceedings with his numerous stunts on his trick wheel and unicycle, giving the show a speedy start. Right on his trail were Stagpole and Spier, who increased the speed with the contortionistic dance and acrobatic maneuvers of the man and the comedy talk and songs of the team. Next in line were Julia Nash and C. H. O'Donnell, in the comedy domestic flash, "Almost Single." This is an offering true to life and the many twists and turns kept the audience in suspense throughout. The climax was a surprise and brought the couple out for a score more of curtain calls than usually are accorded acts of this kind.

Chas. Howard and Co continued the comedy with his funny antics and ineptitude stunts, had the show going at such a fast pace that not even a tornado could stop it. Then came Wayne Beeman with a beautiful and talented lassie, Alma Grace. Their wares were numerous and varied, consisting of instrumentation, dancing, and roller skating, and even though following the comedy offering of Howard held the bow of the ship upward, and made way for Tom Patricola and Irene Delroy.

"The Dancing Fool" wasted no time whatever and danced his head off, clowned around, played the mandolin, clowned some more, while Miss Delroy with her charm and grace helped him along, which brought the bit honors—up to this point of the bill, to them. Patricola each time seen adds more comedy to the offering and this gives him a bit more of a respite between dances, which he is justly entitled to.

Allen Rogers and Leonora Allen were then given the stage and from appearances could have been indefinitely with their artistic vocal repertoire. This couple seem to have a realization what vaudeville desires from artists of their type and did not inflict any of the heavy operettas, usually rendered by similar acts. Before they were allowed to leave the rostrum another lyrical offering was extracted from the couple.

Winton Brothers, with ground tumbling and acrobatics, closed the show, and accomplished the feat of having only five walkouts, by actual count.

### MAJESTIC, CHICAGO

Chicago, Sept. 28.  
Little more than half a house greeted the first act on the bill Monday. The lower floor was about two-thirds filled. The other portions of the auditorium were but skimpily dressed. The boys in the box office might have dolled the upper portion of the house up a bit by the dressing process instead of bunching. The lower floor could have been handled in this way, too, and the gaps would not have been

so noticeable, as six solid rows were vacant.

Vun and Corbett were delegated to hold the "bastile," being accorded the headline honors. This was their first appearance here as a team, and their spirited travesty extracted many a laugh.

The show, probably through lack of appreciation on the part of the audience, did not come up to some at this house recently. The late tried and tried hard, but sort of found it needless and did not over-exert themselves to please. Gene Greene was the only one to find them in a receptive mood. Greene does out a "little of everything." During the past year or so he has been playing houses here as regular as a stock company favorite would. However, his routine of song has not been changed any. He still has his "Clancy" stories, and had added several off-color "yarns," which delivered in the back room vernacular have a heavy tinge of indigo. Too heavy to be dispensed to a vaudeville audience. Of course, these labelled Greene a success, as the house wanted more of them. However, they should not have any of them for they go beyond the limit of propriety.

Homier Romain started off with a thrilling and daring lot of feats on the rope and flying trapeze. Romain does a little talk similar to that used by Dainty Marie while he swings over the heads of the audience. He takes many desperate chances in his change of position while swinging back and forth, one in particular when he lets go of the trapeze while riding erect and executed a turn which lands his feet on the bar. The audience were not alone thrilled but spellbound, as this is one of the most hazardous stunts performed by any act. Cliff Nazarro and the Darling Sisters were in the "dance" spot with their songs and dances. This juvenile trio worked hard and did all possible to score, but managed to only get a mild reception. Wilfred Clarke, assisted by Grace Menkin and Co., presented Clarke's satirical farce comedy "Now What." This is a sure-fire comedy hit and of a different style than average vaudeville sketches. Its complications at times are perplexing, but the dialog is so crisp and snappy that the sudden twist of affairs are not even noticeable to the audience. Clarke excels in the role of the "nagged" husband. Miss Menkin, as the visitor, gives an excellent performance, with Helen Clement, a new addition, more than fills her duties as the "nagged" wife. Philip Barrison is a most becoming foil for Clarke, and works with aptness and finesse. "Now What" is a great relief from the regular run of sketches and will always be welcome on any bill.

Nat Nazarro with Buck and Bubbles, following Vun and Corbett, succeeded in pleasing with acrobatics, songs and dances. The colored duo are new to the Majestic patronage, and their routine seemed to find the "ticklish" spot, for the boys fed them along with songs and dances until their repertoire of lyrics and terpsichore were exhausted. Al and Fanny Stedman, with comedy capers, were next to closing. Miss Stedman clowned and sang songs, danced about, pulled gags, mimicked and did practically everything that a person of her versatility might do, while Al tickled the ivory and sang numerous compositions. The spot was a mighty hard one, but they did miss. Mr. and Mrs. Gordon Wilde, assisted by Connie Wilde, closed the show with their shadowgraphing.

### APOLLO, CHICAGO

Chicago, Sept. 28.  
With a 14-piece band and the outside of the theatre decorated in flags Shubert vaudeville was ushered into A. H. Woods' Apollo theatre, Monday. This house is situated within a radius of three blocks of the Orpheum Circuit's theatres, Majestic, Palace and State-Lake. Apparently the older circuit is paying no attention and does not recognize the word "opposition" as it did nothing to strengthen the bills. In fact, its three theatres had only fair headliners to combat the opening of the new vaudeville circuit. Vun and Corbett, headlining the Majestic, are an unknown quantity around here. Trixie Friganza has played the three Orpheum houses six times within one year and is headlining the Palace this week. Miss Juliet is a doubtful headliner at the State-Lake, though this theatre is better taken care of as far as value than the other two Orpheum houses. The Shuberts had Donald Brian as the

headliner with the Brendel and Burt Revue as the runners up.

Lee Shubert was here to inaugurate the season. Ed Bloom also ran his experienced vaudeville eye over the show. The house had a complete sell out for the Monday matinee and night. The matinee held fully 75 per cent. of professional people. Among the notables present were Aaron Jones, Johnny Jones, Morris West, all the newspaper critics.

Fred Stone, Eddie Cantor, Nan Halperin, Tom Brown, Carl McCallough, Holbrook Blin and Alma Adair. The house seats 1,620 with 725 seats downstairs. Matinee prices are 25¢ with night prices 50¢-1\$, loges \$1.50—Saturday and Sunday, main floor top \$1.50. William C. Lempe, formerly assistant manager of Keith's, Cleveland, is house manager, with J. J. Garrity in full charge of this as well as the other Shubert houses here.

Something new in the way of advertising was sprung by the Shuberts taking around 250 lines in each Sunday paper with the suburban trains carrying cards announcing Shubert vaudeville.

The Apollo show ran far from smooth and no doubt was switched around by Tuesday's matinee. Some of the acts were badly spotted, but as a whole the show ran off like any other two-day without any unusual high spots and several noticeable low spots.

The Pickfords, a comedy juggling man and woman act with a healthy array of props, were the first to make their bow and received an ovation that bespoke the well wishers of Shubert vaudeville in attendance. Jack Strouse talked and sang his way into a healthy hit. His bit with the telephone gives him a legitimate reason to spring any kind of a gag or talk on any subject, which he did besides singing three songs. Olga Mishka and Co., in one of the classic dancing acts seen in a long while, followed. An entirely new routine with some beautiful hangings and a front drop that spoke of a heavy investment. The dancers have three numbers, each a gem that arouses the highest enthusiasm. Between changes their own musical director soloed two numbers on his violin and proved himself a showman.

Holt and Rosedale were the next artistic treat. Both young women were gorgeously gowned and seemed to be well remembered from their last appearance here in "Hello, Alexander." They stuck closely to the classical, but not too much so to prove highly entertaining. They could have easily done an encore as the applause continued while their piano was taken off.

Brendel and Burt Revue is composed of comedy scenes and bits from their last show, "Cinderella." It carries eight chorus girls, besides Frank Masters, Peggy Brown, Helen Morgan. Brendel and Burt can always be relied upon as a valuable comedy asset. Their revue does not give them the opportunity, as it disconnects the comedy. Mr. Masters in an individual eccentric dance ran neck and neck with Brendel and Burt for applause honors.

Bert Hanlon had the tough job of following this lengthy revue, but he didn't waste any time. His introduction song, a couple of stories and right into his liberty bond speech. He has brought many new lines into it. After a speech of thanks he drew attention to Eddie Cantor sitting in the audience and whether prearranged or not, an insistent demand on the part of the patrons forced Cantor on the stage for three numbers. Nan

Halperin, who was seated with Cantor, was then demanded for a number, and in street clothes, obliged.

These two impromptu offerings easily walked away with all hits and honors of the bill. Fred Stone was called upon, but excused himself with a pretty little speech, saying he "would not dare to follow the preceding artists." Intermission was declared, also an innovation to local vaudeville goers.

The second half, starting at 4:35, leaving out the Shubert News Pictorial and also a Mutt and Jeff comedy, opened with Wilson and Larsen, two men in a comedy acrobatic turn. The boys should out some of their talk, especially in the encore.

Donald Brian and Co., in the one-act playlet, "The Fire Escape," by Mrs. Charles Richman, failed to live up to expectations. The players were all that could be asked for but the playlet is very weak. It has been played by several others, though not seen in the last three or four years. The scene is laid in a hotel room with the fire escape, the only one on the floor, showing through the window. Some comedy is from a wise cracking bell boy and Mr. Brian, with the idea planted if there is a fire every one must go through Brian's room. Brian sends the only suit he has out to be pressed when fire bells are heard. Brian's fiancée is on the same floor, the two being on the outs. She rushes into his room in her lingerie wanting to be rescued and he with nothing on but his B. V. D.s. The sketch failed to get the desired effect, and rang down with two bows.

Varden and Perry came on at 5:10, and though a standard vaudeville turn, and scoring a substantial hit, should have changed spots with Bert Hanlon. This would have helped all around. Arco Brothers in "Feats of Strength" closed to a handful of people.

The show as a whole, is of substantial quality and quantity. The real test will come after the newness and excitement have subsided.

This entire show will lay off next week, jumping into New York and opening at the 44th Street Theatre Oct. 10, while the show this week playing Detroit, headed by Jimmy Hussey, will come here next week.

### McVICKER'S, CHICAGO

Chicago, Sept. 28.  
Much better on a whole is the current show than the average run of bills at this house lately. The bill is heavily loaded with comedy talking turns, but they are the order relished here, and as well were a relief from the general run of the all song bills of late.

Australian Delsos, man and woman, started with strong jaw work on the trapeze. The act opens with the woman singing a sentimental ballad in "one" and then goes to full stage where the couple perform on the trapeze and swinging rope. The song might be eliminated, and the act go into the routine at once. They have a number of thrilling teeth grip feats and these are sufficiently substantial, without taking up the few minutes in

### EUGENE COX SCENERY

1734 Ogden Ave.

Phone Seely 3801

Chicago

ASK JACK LAIT

1014 Stevens Bldg., Chicago  
Hats from \$7.50 to \$25.  
Professional Courtesy.

Annette  
Millinery

### Special Sale TRUNKS

ALL MAKES ALL STYLES  
ABELSON TRUNK WORKS, 39 W. Jackson Boulevard  
Conveniently located in Chicago's Loop.  
REMEMBER—ALL TRUNKS SOLD BY US GUARANTEED



Under New Management

### HOTEL SAVOY

3000 Michigan Ave., Chicago

A Home for Theatrical People  
at Theatrical Rates

Telephone: CALUMET 5652-5653-5654

\$1.50 Per Day; Weekly Rate \$7.00 and Up  
Cafe in Connection. Moderate Prices.

ART HENRY  
MEIER & SULLIVAN  
MERCHANT TAILORS  
401 THE PROFESSION  
610 State-Lake Bldg., Chicago, Ill.

IN THE HEART OF THE BOHEMIAN QUARTERS  
**BELLA NAPOLI**  
"Diamond" Joe Esposito ITALIAN RESTAURANT A. Volpe, Gen. Mgr.  
850 S. Halsted St., CHICAGO  
Real Italian Cooking—Ravioli and Spaghetti Our Specialty  
High Class Music—Dancing and Entertainment  
Open All Night. Special Attention to the Profession.

"ST. REGIS" HOTELS "MARION"  
516 N. Clark Street CHICAGO 505 W. Madison St.  
**PROFESSIONAL WEEKLY RATES**  
CHANGE OF RATES  
Single, without bath \$8.00 and \$9.00  
Double, without bath \$10.50 and \$12.00  
Single, with bath \$10.50 and \$12.00  
Double, with bath \$11.00 and \$13.00  
Thoroughly modern.  
Newly furnished.  
Convenient to all theatres.  
Free rehearsal hall.

**HAZEL RENE**  
HATS—GOWNS—COSTUMES  
300 308 State-Lake Building, Chicago Tel. Cent. 1899  
IRENE DURQUE Formerly with  
HAZEL RANOUX Edith Strickland

UNIVERSAL SCENIC ARTIST STUDIOS  
Ideas and plans submitted. Our prices and terms will interest you.  
SETS  
DROPS  
DRAPES  
YOUR CREDIT IS GOOD  
Call or write. 628 STATE-LAKE BUILDING, CHICAGO  
PHONE DEARBORN 1716

Stockings and Tights  
Half Hose—Ribbons—Laces—Undergarments  
Aiston's Silk Shop, Ltd.  
14 W. Washington St., Chicago



"one." The finish called "The Vertical Death Ride," is a thrilling spectacular climax. On next was the Street Urchin, a youth in beragged attire who plays on a violin. He also sings a ballad. On a bit too early to do him justice, as he is an exceptional violinist with a good selection of numbers. He has personality, a good voice, knowledge of technique and would do himself or any bill justice in a more choice spot. Walter Baker and Co., man and woman, next, with conventional sleight of hand and illusions. The tricks augmented by Baker's monolog got over very nicely, as he practically sells every one of them with talk. The woman acts as aid in a few of the magical stunts.

"Fifty-Fifty" is the title of a comedy skit, presented by Denoyer and Danie, man and woman, in the fourth position. It is of the light comedy order with theme songs interpolated telling a story of a couple who commence to quarrel in front of their home, is depicted by a drop in one, with practical doors and windows. The woman asks for the key to the home. The man tells her that he has lost it. The quarrel starts in lyrical fashion and is rendered in rhythmic style. The woman finally finds her key, enters the home; throws his belongings out and tells him to be on his way. Next door is a house for rent and the janitor had given him the key. The man enters, makes himself at home; when the wife discovers him, repents, and the couple make up and return to a "5050," the number of their dwelling. A most acceptable vehicle for the neighborhood houses and will always bolster up the middle of a program. Fletcher and Terre, two men, followed with a routine of rapid fire talk, song and acrobatic dancing. The "nut" comic of the turn has a keen sense of humor and knows the value of it, with the straight man being a most capable aide. They close their offering with two parody songs of the comedy order that carries the team off to big applause.

Lester Bernard and two men and a woman, in the next to closing spot in "The Golden Gate." This is Harry Green's old vehicle with Bernard, formerly of Bernard and Shaw, playing the green role of the Hebrew who applies to St. Peter at the doors of Heaven for admission. The idea is a good one and appealing, but some of the business might be left undone, especially when St. Peter asks the comedian if he knows "The Star Spangled Banner," and the latter tries to recite it in burlesque fashion. The man who depicts St. Peter, apparently got his idea of the dress and appearance from seeing the bewhiskered members of "The House of David Band." The scenic investments are attractive, and were the change made as suggested, it would live up to its equipment.

Young and Francis, man and woman, with a novelty soft shoe buck and wing clog and eccentric dancing offering closed the show. Their opening in uniforms of West Point Cadets, executing the manual of arms, is a vaudeville novelty.

Five Melody Maids and Rob Allen and Lucky Wilbur were not seen at this performance.

## "ELI," The Jeweler

TO THE PROFESSION  
Special Discount to Performers  
WHEN IN CHICAGO  
State-Lake Theatre Bldg. Ground Floor

**HYATT'S BOOKING EXCHANGE**  
Booking Better Tabloids—36 Randolph St., CHICAGO

**NEW YORK COSTUME CO.**  
LARGEST COSTUME MANUFACTURERS IN WEST COWNS  
137 N. WABASH AVE., CHICAGO Central 1801

**BLOOM**  
190 N. STATE ST. Phone Randolph 3393  
LARGEST AND BEST EQUIPPED  
POSING ROOMS IN THE COUNTRY  
GRAND PIANO FURNISHED FOR ALL MUSICAL ACTS  
ALL KINDS OF SCENERY AND SPOTLIGHT OPEN SUNDAYS

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 HEADLINERS ARE HERE LAST WEEK:—  
BOOSTERS FOR STEAKS

Blossom Seeley, Benny Fields, Frank Devoe, Harry Hosford, Henry Bergman, Gladys Clark, Freddie (Bones) Bachman, Jack Osterman and Milt Collins

## "THE BAT'S" RECORD RUN FOR CHICAGO

Passed "Wallingford's"  
Record on Monday—  
360th Performance

Chicago, Sept. 28.  
"Get Rich Quick Wallingford," which held the non-musical long run record here, having given 359 performances at the Olympic in 1910-11, lost its laurels Monday night when "The Bat" completed its 360th performance in Chicago at the Cohan Grand.

Statistics compiled by James W. Kerr, manager of "The Bat," show that in its 36 weeks at the Princess 224,248 persons left \$523,672.70 at the box-office. During that period \$53,339.80 was turned over to Uncle Sam for admission tax.

Previously to the "Wallingford" run the Olympic held the record with "The Fortune Hunter," which Thomas W. Ross and Frank Bacon appeared in 329 times during 1909-10.

A number of musical shows have surpassed the record of the non-musical aggregation. These shows were in small houses and some of them gave 10 and 11 performances a week. The official records on the run in 1907-08 of "A Knight for a Day," at the Whitney opera house, credits that attraction with 502 performances. In 1906-07, "The Time, the Place and the Girl" reached a total of 453 performances before completing its run at the La Salle. Changes were made in "The Bat" this week. Robert Connors replaced John Stokes; Robert Brister assumed the role played by Ryder Keane, and Robert Barrett stepped out to make way for Ward Way.

## CIRCUIT OF 36 HOUSES

Chicago, Sept. 30.  
During the past few months Fitzpatrick and McElroy have purchased four new theatres and commenced the erection of two new houses.

The new houses are the Jefferson and Lincoln in Goshen, Ind., each seating 900; Lincoln-Dixie, at Chicago Heights, seating 1,600 and the Leida at West Pullman, Ill., which seats 800.

The new houses will be at Benton Harbor, Mich., and Harvey, Ill. The former will have a capacity of 1,800 and the later, 1,200. This addition will give the concern 36 houses, in Michigan, Illinois, Wisconsin and Indiana.

All of the houses have a picture policy.

## 'CAT' SCENE AT FIELDS'

Chicago, Sept. 30.  
The "Cat" Courtroom Scene from the Fred Stone show "Tip Top" will be transferred in its entirety from the Colonial to the Marshall Field store Saturday morning where a special performance will be given for the "kiddies".

The department store is using full page advertisements in the dailies to announce this feature.

Frank Fay opened as amusement director at Healy's Golden Glades at Broadway and 66th street, Tuesday night. It is again a combination entertainment at the Glades, ice skating and floor show. The ice rink has been newly rearranged, at the head of the dance or stage floor, leaving the lay out like a T, with the rink at the top. It works out nicely that way, avoids the former delays of covering and uncovering the ice, with the band moving from its stand at the far corner of the rink to the rear of the stage, as occasion of either entertainment demands.

Fay approached his portion of the show cautiously the opening night. After Reisenweber's he was unaccustomed to the sweep of the Healy room, mostly because of its breadth. The one ensemble number Fay had to work with, called "The Titian Sextet," red headed girls, or nearly so, ran through pleasantly and is susceptible of being worked into a kidding bit of big value for a cabaret. The girls looked nice, were well gowned and despite evident nervousness, from people to musicians, got away well for the first show. Other entertainers in the Fay portion were the Ryan Sisters, neat and pretty dancers, Mack and Nelson, a cabaret two-man singing and instrumental turn, Madlyn La Verne, doing quite nicely with toe steps and later one of the red heads, and Gladys Riley, a blonde pop rag songstress, another of the Chicago bunch who came east. Miss Riley got here some time ago, has been at the various cabarets, and gets over the particular numbers she goes after. Fay's own contribution had a couple of songs, sung with his handkerchief in hand, and with Dave Dreyer at the piano. Besides retaining his kerchief, Fay again is hollering "Go" as the music cue.

Among the skaters are Margot, Collins and Ldraine, Lora Jean Carlisle (who is now doing a dandy single on the runners, formerly having been part of a skating double with Winslow (Steele and Winslow), while there is a trio of skaters, May Judels, Freda Peterson and Ray Collins. Of these Miss Judels races ahead on ice work and has advanced to the point where she is entitled to single skating, though Miss Judels can't help her skating by neglecting a tendency to put on avoidpous. Miss Peterson likewise can skate and do it well, so well she handled Miss Collins in the formations without allowing anyone about to know, said to be a skating of merit. Steele and Winslow, the ice comics, are also in this show, getting plenty of laughs, and there was a single unnamed male skater.

The show runs in three parts, though this may be scattered to two sections. It would better the show possibly. Last show at night starts at 11:30, but it is likely Fay will make it a continuous performance when all is set for his natural-skating style lends itself readily to the floor, and volunteers should be plentiful. The entertainers named are in the regular performance nightly. Fay is reported receiving \$1,000 weekly without participation in the cover or other charges, out of which he provides the floor performance.

The Golden Glades' present night show is the same as ever, a novelty, made so by the skating portion. Now that it has Fay, it should be a decided attraction, especially for those who like to be lightly amused late at night and dance besides.

A couple of peach numbers in the running were written by Clarence Gaskill, words and music. One is a

## 'SCANDALS' AT \$3.50 IN CHI

Chicago, Sept. 30.  
George White's "Scandals" which opens at the Illinois on Oct. 9, will charge a \$3.50 admission on week days for the lower floor and possibly \$4.40 on Saturday and Sunday evening.

Leon Friedman in advance of the attraction has grabbed considerable space for the show in the Sunday and Daily papers. His initial announcement for the attraction will take up 150 lines in the Saturday and Sunday papers.

## STAGE SHOES

EVERYTHING  
Immediate delivery single pair of Pro-  
duction orders  
Send for catalog

**AISTONS, Inc.**  
11 W. WASHINGTON ST., CHICAGO

## CABARET

new blues, "The Red, White and Blues." It's good and it's catchy. Clarence Gaskill's annual Wound Party was to have been held on its official date, Sept. 27, but owing to pressure of listening to his numbers at rehearsals up to Healey's, Clarence had to postpone it. He says the Wound Party will surely be held, whether Mr. Volstead is there or not. The Gaskill annual Wound Party is a selected number of war veterans, wounded in action in France with Mr. Gaskill, who lost his brother over there, being one of the wounded.

The Folies Bergere management, which also has the Cafe De Paris, denies any intention of playing Shubert vaudeville acts in those restaurants. The Folies Bergere is on the top floor of the Winter Garden building. The two restaurants are a part of the Salvin-Thompson string. A report got about the Shuberts might place acts in the night places, to take up open time on their contracts, but Johnny O'Connor, who is now doing the publicity for the restaurants, sent out the denial this week.

The Pavilion Royale, the Merrick road (Long Island) resort of the Salvin-Thompson restaurant chain, will remain open over the winter under the continued management of Bill Kurth. Since Mr. Kurth assumed charge of the Pavilion, business has held up remarkably there. The restaurant had a turnaway last Saturday night with a good crowd Sunday evening. Previously to Kurth's advent dissatisfaction seemed to spread among patrons through the management not having installed an experienced road man. With Kurth's advent that disappeared. Kurth had had a long experience on the road, also in the city. Combining the two he handles all departments of the Pavilion. The Pavilion this summer has gradually worn down the other road houses thereabouts, until it is said the Pavilion is about the only place in the Valley Stream-Lynbrook section doing anything to speak of.

Joe Paul is paying \$50,000 annual rental, it is said, for his basement restaurant, to be called the Knickerbocker Grill, in the building of that name at Broadway and 42nd street. Also Paul has given the Elkins orchestra a 52-week contract at \$1,800 weekly. The Elkins combination left the Pavilion Royale last Sunday. It was brought on here through Al Johnson and engaged by the Pavilion at \$1,500. The Pavilion has replaced the Elkins band with another at \$1,000 a week.

Inspector Bolen again is in charge of the Third Inspection District of

When in the FURS Don't Forget  
Market for FURS Forget  
REEL'S Saves You 1-3  
602 S. Michigan Ave. Write for Catalog  
CHICAGO

RIGHT IN THE LOOP—NEXT DOOR TO COLUMBIA THEATRE  
DELICIOUS ITALIAN-FRENCH FOOD  
RAVIOLI SPAGHETTI A SPECIALTY  
A La Carte Midnite Dinner \$1.00  
7 Course Dinner \$1.75  
6 Course Lunch \$1.00  
MUSIC—DANCING—ENTERTAINMENT FROM 6 P. M. to 1 A. M.  
SPECIAL ATTENTION TO THE PROFESSION  
27 N. Clark Street, 2nd floor. M. Cosciani, Manager. Dearborn 3987

**SCENERY, CURTAINS  
SETTINGS and DRAPERIES**  
"Modernistic designs, affording individuality"  
Plush, Velour, Satin, Silk  
Sateen and Novelty Fabrics  
Easy payments if Desired—Drops Furnished on Rentals  
**THE FABRIC STUDIOS, Inc.**  
177 No. State St. (Opposit State-Lake Theatre) CHICAGO  
Quality Satisfaction Service

New York City, that takes in Times square. The inspector returned to his former charge last week. Word immediately passed around the restaurants the new inspector would be strict. The contrary is expressed, however, by those who know him. Inspector Bolen is reported as strict only against violators. He cannot be reached, but bothers no one who properly conducts his business. The inspector is especially vigilant against the "speak easy" places, and is said to have started a crusade on the numberless places of that caliber abounding in his district. An early closing order for the Broadway restaurants is not unexpected. Inspector Bolen succeeded Inspector Routelie, who was transferred to Queens.

Paul Whiteman has renewed his contract with Paul Salvin for two years from its expiration in May next year. The new contract calls for Whiteman's band weekly salary to be \$2,100. His present salary with Salvin is \$2,000. A report was out Whiteman had asked Salvin \$3,500 weekly for a renewal. After the investment has been recovered from the new Salvin restaurant on West 52nd street, Whiteman will be given, in addition, a percentage of the profits. That place has not as yet opened.

Murray Stand, for several years connected with the Paul Salvin Broadway cabaret establishments, is to enter politics this fall as the Democratic candidate for the Board of Aldermen from the Fourth District, on the lower East Side, New York. Stand, one of Broadway's most popular restaurant men, was at one time in the United States Government service, connected with the Collector of Customs office.

The liquor dealers around New York have been talking of the sale lately to a Philadelphian, a private citizen but of a noted wealthy family over there. The Philadelphian bought in one lot 735 cases of Scotch whiskey, the entire consignment, paying cash and having it delivered to his home.

A new revue, "Pleasing You," opens at John's on West 97th street (formerly Peper's), Oct. 16. Leo Le Blanc put on the show, which includes beside its chorus of eight, Ann Greenway, Gracia Palmer, Chris Pender, Horton Sisters and Dancing Lems.

**MAYBELLE  
SMART SHOP**  
Gowns  
Hats  
Lingerie  
Catering  
Strictly to  
the Profession  
  
**LENORE BERNSTEIN**  
Room 503 145 N. Dearborn St.  
Phone Dearborn 5469





**VARIETY**  
 Trade-Mark Registered  
 Published Weekly by  
 VARIETY, Inc.  
 SIMS SILVERMAN, President  
 224 West 46th Street New York City

SUBSCRIPTION  
 Annual.....\$7 Foreign.....\$8  
 Single copies, 25 cents

VOL. LXIV. No. 6

An action begun in the Federal District Court some time ago by Harry O. Davis against David Belasco and John L. Hobbie who wrote the "Daddies" play which Belasco produced two years ago, was finally disposed of this week, the plaintiff withdrawing his complaint. Davis originally sued that the play infringed on a picture scenario he wrote but of which the defendants had no knowledge. Davis, convinced that any similarity on the war theme in the play and his scenario (which was treated in several different ways by other authors as well) was not an infringement on his work asked leave to discontinue the suit without costs which the defendants agreed to.

Finding singers and accordionists and hoofers performing in subway cars and on the streets is getting to be a common experience these days. The latest combination is a colored hooper and his "mouth organ" accompanist who holds daily court every afternoon on Broadway and 46th street, on the site where the former triangular Knights of Columbus hut used to stand. His white "manager" solicits the crowd with an extended cap in hand for small gratuities.

Three officers representing the Mayor's Committee witnessed a performance of Bothwell Browne and His Bathing Beauties at Keeney's, Brooklyn, the last half of last week, following a complaint made against the act by the Women's Reform League. A member of the League witnessed a performance Thursday and reported it as having a great deal of nudity. The officers representing the Mayor's Committee took no action, claiming that the turn displayed nothing in its dressing that was objectionable.

The Odeon, Marshalltown, Ia., has been leased to the Bard Amusement Co. of Davenport, Ia., for vaudeville. Busby Bros. ran the Odeon for 20 years. The new Capitol at Marshalltown opened Sunday last with five acts. It expects to shortly sign for bookings from the Pantages circuit.

The Garrick, Norristown, N. J., recently damaged by fire, reopened with pop vaudeville Monday. The house had been dark during the summer, the fire occurring a week prior to its scheduled opening.

The Keith Family Department has added the Olympic, Watertown, N. Y., booked by Billy Delaney, and the New Bristol, Bristol, Conn., five acts, booked by Carlin & Hutchinsin. Both split weeks.

A hold-up man tried to stop Chad and Monte Huber while they were on their way to a Kansas City theatre. The couple beat up the highwayman, with Chad Huber securing a black eye as a remembrance.

J. H. Mulhauser, former casting director for the United Artists on the coast, returned to New York this week and will enter the vaudeville producing field.

The Bristol, Bristol, Conn., opened last half current week playing five acts. The first half may play vaudeville later on.

The Congress, Saratoga, N. Y., will open Oct. 13, playing three acts, last half only.

The grand jury at Bucyrus O., indicted picture theatre owners last week for keeping open Sundays.

Vera and Billy de Meraden, in Australia, have arrived in New York.

The Orient, Jersey City, under the management of John E. Moody, started vaudeville this week, two bills a week two days each. The three remaining days of the week are devoted to a picture policy.

The new Ferber, Lakewood, N. J., nearing completion, will play pop vaudeville. Ferber's Rialto, Lakewood, is playing vaudeville this week.

## DEAR DOCTOR STRATON

Dear Dr. Straton, we hear you are going away from here. Can this be the truth? We feared for your future, Doctor, when we noticed you were being quoted in the dailies, your sermons and your opinions. And now we are again grieved to see that your chief and wealthy parishioners have supplanted you in the public prints. And that, Doctor, by the simple expedient of talking about you. So you can see how easy it is to get into print even when you don't want to. What are some of your parishioners saying, Doctor? We read this: "If the Lord were to call our pastor to some other part of the United States—" Though they wish that you would walk out, they limit you to this country. Doctor, we are not so particular. Go any place you prefer if you don't care for our advice where to go.

So, Doctor, see where you got to, trying to cleanse up the world, from the pulpit—and through the newspapers. It's the way of all sensationalists. We told you so. We hate to say we told you so, because you probably don't read Variety. But, Doctor, we really told you on this page to lay off personal publicity. That was long ago. But then, anyone who reads what he doesn't like says he didn't read it. If you didn't, you didn't. We said it, though, Doc, honest.

In the show business, Doctor, they say an actor or actress can "laugh their way out," meaning a jam. But you have talked yourself out, or nearly so. Visiting cabarets and other dumps in quest for the purity of the universe, you must have heard about the word "jam." Maybe it's only a show word, though. Anyway, Doctor, when a person's in trouble, he's in a "jam." It's short but expressive. If you can talk your way out of your jam, Doctor, will you send a copy of your talk to the newspapers? We'll say you won't.

We told you, Doctor, of the axiom of the show business, when something big is put over, "what are you going to follow it up with?" The Rev. John Roach Straton "investigated" plays and cabarets, for impurities and liquor selling. He alleged to have found both. It was fine for the papers and fine for Dr. Straton, while it lasted, but like everything else it had to come to an end. The Straton tirade or crusade duly stopped, but the theatres and cabarets kept on. The Doctor having nothing more to sell in the way of sensationalism or publicity, his name dropped off the linotype machines.

Then Fatty Arbuckle happened. Just why nothing ever broke out of that Hollywood colony before, no one in the show business ever understood. If Dr. Straton had only known about that. It would have been better than the World's Ku Klux Klan story. Anyway, Arbuckle got the front page in every paper in America and most of those in foreign lands. What the papers didn't tell about the Arbuckle affair wasn't fit to print or speak. It was the follow-up for Dr. Straton; the extra load that sent about 200 of his parishioners away from him. It left his church 50-50, professionally speaking, with Dr. Straton on the weak end, which is why we read Dr. Straton may be going away from here.

In a way, Dr., it's tough, you leaving. The Straton example, if you walk out or if you are pushed out, will be cited by men of the cloth for years to come. Some clergymen may find it difficult to wander among their flocks, to locate the ill and soothe the worried, when they could stick to the study, say nothing at all worth while and have it published with their name in the headlines. That's going to result in the theatres maybe running themselves, without spiritual counsel. The theatres may do it at that. They did it before there was a Dr. Straton. And with the Doctor out, away out, far away, the theatre may run wild; it may reduce its prices because the people don't mob the box office, but it may run wild just the same.

Too bad, Doctor, you picked the wrong time. Had you only waited for the current "dirty" plays, you could have kept perfectly silent, in the knowledge that without your sermons, your speech and your publicity, that kind of a show isn't worth raving about any more, for the people aren't going to see them.

Still, Doctor, you meant well, but you weren't still enough about it. And the next time you want to do press agenting, hire a press agent. It's the safest way. You, a minister, trying to be a press agent is like a lawyer trying to be a doctor.

Anyway, we feel badly because you wouldn't take our advice in the first place. What's the use of writing a lot of stuff if no one listens? But never mind, time passes on and we will pass with it. In due course of the changing orbit, we will all pass out and all be forgotten. But the theatres will be left, the churches will be left, and those of either who try to monkey with the other will also be left—out, as Dr. Straton may be.

So long, Doc.

## INSIDE STUFF

ON LEGIT

Just how seriously an author who is writing with an eye on the box office takes his professional critical audience, viz., the daily reviewers and others, is voiced by Dr. Charlton Andrews who some three years ago adapted Bataille's "The Torch" and earned columns of unattracted praise from the newspaper writers, a special story in the "American Magazine" by Walter Pritchard Eaton, and an avalanche of rich laudatory verbiage from the typewriter of Georges Jean Nathan in the "Smart Set" and other scholarly plaudits, only to find that the sum total earnings in the coin of the realm was three and a half weeks' royalty. It was the rankest "flop." Since then Dr. Andrews, who was an English instructor in a local prep school and a lecturer at New York University, decided to write not to please the critics but the public. Which meant financial success for him to the extent "Ladies' Night" ran 47 weeks locally. An authoritative editor and writer on theatrical subjects confided to the author this was the best entertainment he had enjoyed for a long while although his staid review of "Ladies' Night" gave no proof thereof. It simply was a matter of scholarly camouflage that he had to take a "slam" at the "dirt" element in the piece. Dr. Andrews is waiting to see how this same critic will take his new production, "Bluebeard's Eighth Wife."

The Russian stock from the Bat theatre, Moscow, to reach New York early in November under Ray Goetz's management, will take to a small theatre on Broadway. The troupe is now appearing in London, after having been a success in Paris. There are 30 players, all Russians. They give a series of sketches or bits, and need an intimate house.

Miss Grace Hanan died as a result of pistol shots fired at her last week in Brooklyn, by a Mrs. Lawes. Mrs. Lawes instantly killed herself after wounding Miss Hanan. The latter was the wife of Dr. Jerome L. Wagner, the theatrical physician.

## INSIDE STUFF

ON VAUDEVILLE

A cabaret producer was discoursing enthusiastically on what he deemed was a very novel, timely and striking staging bit in one of his new shows then in rehearsal. It was a travesty Ku Klux Klan number that he felt was secure and safe for himself alone because he had copyrighted certain lyrics and dialog. He was unpleasantly shocked some few days later, however, to discover other cabaret show impresarios had appropriated the idea and were also incorporating similar numbers into their own—and, shown in which the Klan's white-hooded and peak-shawled costume was the chief prop, although its treatment and development were different. He admits he has profited by this experience only to the extent, to quote him, "From now on I won't talk till the right time."

One of the circuses on the road found itself going against very light ticket wagon business. If it had not been for the grifters carried with the circus, the show would have been picking up a daily loss. The grifting matter became so important, an old stunt, called "marking a money man," was resorted to. The stunt had not been practiced in years before, according to circus people.

As a man walked up to the ticket wagon, a shill standing around would note the size of the roll he took out of his pockets to buy tickets with. If the roll looked worth while the shill would slap the intended victim on the back, saying, "You are going to see a good show, neighbor." In the shill's hand that did the slapping was a piece of chalk. With that a mark was made on the boob's coat, which identified him among the crowd to the grifters as a sure money man.

From reports the Shuberts are waiting to open the Strand, Louisville, with vaudeville at the same time they start one of their Cincinnati houses with the same policy. The Congressman Jos. L. Rhinock attitude and final settlement of his action against the Shuberts are the contributing causes to the delay, particularly in Cincinnati. While it has been said the Shuberts and Rhinock had reached an adjustment with the report confirmed by some of the Shubert staff, the Rhinock side make an exactly contrary statement. Negotiations for a settlement are on, if they have not progressed to a terminal.

A booking executive who holds the admiration and respect of all who come in contact with him, professionals and agents, has an infectious sense of humor. On the wall of his office and facing him is a large portrait of Fatty Arbuckle. When the film comic became tangled in the ugly coast scandal, several visitors suggested the picture be removed. But the booker said Fatty's mug was of more value now than before, because when he (the booker) is worried, all he needs to do is to lamp the photo of Arbuckle—a reminder that his own troubles are trivial compared to Fatty's.

"Tarzan of the Apes," which closed at the Broadhurst Saturday, was the most costly failure of the new crop of plays. A jungle setting incurred the bulk of the outlay, said to be around \$50,000. The drama called for two lions. The two beasts supplied were of opposite sexes and when the show left with the animals sent their separate ways, the roars emitted were so continuous the performance of "Daddy's Gone A-Hunting" at the Plymouth was disturbed, the latter house backing the Broadhurst. It was necessary to dispense with one of the lions last week.

The entire sales force of the automobile industry is on the trail of William Anthony McGuire, the author of "Six Cylinder Love." In the play the author has written a Roamer car and a machine of that make is being used on the stage. For the past two weeks representatives of the head of the sales force of the Packard and the Cadillac have been after the writer, trying to impress him that their car would be far better to play the role of the machine about which the entire plot evolves.

The Orpheum, St. Paul, bill was running rather short. The stage manager looked at his watch as the last act went on. He was observed by the non-professional husband of a singer on No. 2. "The show's running short, isn't it?" the husband asked.

The s. m. replied that it was. "Perhaps my wife can help," suggested the husband, and the stage manager smiled, thinking that another song might go well. "I'll ask her to sing slower," said the eager-to-help husband.

The suit of William E. Conley against the Loew Circuit to restrain defendant from donating one day's receipts to the National Vaudeville Artists, has been noticed for trial and will be reached some time this fall. Conley alleges he is a stockholder and claimed to be acting on behalf of himself and others similarly situated. He applied for a temporary injunction pending trial, but the action was denied.

Burlesque is apprehensive of Shubert vaudeville. Burlesque seems to be the only amusement which openly admits Shubert vaudeville may be opposition in fact to it. The Shubert scale of \$1 top and its style of show, vaudeville and revues or afterpieces, are what make the burlesque men think if the Shuberts draw from any competing houses along the line of their circuit, it is just as apt to be burlesque as any other. Burlesque is in reality composed of vaudeville acts and numbers. In many cities the burlesque entertainment is scaled at \$1 or over.

Harry Singer, the general representative of the Orpheum Circuit in Chicago, lately discovered a new invention in the form of a changeable enunciator. Mr. Singer had it placed in the State-Lake, and it was given full satisfaction. The enunciator names the acts as they appear. Worked from a switch, any name on the list may be thrown into the lights to the side of the theatre. Other systems involve running back or forward, or the old card system.

The Shuberts' Winter Garden advertised an admission scale of \$1 for its vaudeville, opening Monday, but as a matter of record the house is charging \$1.50 top. There are about 500 seats held at the \$1.50 price, with a majority of them in the boxes. At the present scale and seating capacity, figuring an increase on admissions Saturday and Sunday, the Garden can do \$25,000 gross on 14 performances in the week.

The band, flag and searchlight ballyhooed opening of the Shubert vaudeville houses brought diversified comment, but it obtained at all the Shuberts' vaudeville openings. The band was there at each one, the flags adorned the front and at night a searchlight from the upper part of the theatre or roof played on the street below.

Daniel Frohman is a confirmed motorcyclist. He regards the two-wheel scooter as a gymnasium and makes week-end trips of 80 miles or so into the country. During the bicycle era he was just as much of a bike hound. In company with Bronson Howard he pedaled throughout most of Europe.

# MUSIC BOX, SENSATIONAL HIT IN BROADWAY'S POOREST SEASON

**Jumped Into Lead from Premiere—One-Nighters  
Groaning—Two Non-Equity Plays Next Week.**

In the worst legitimate season\* started in a decade, Broadway uncovered a sensation with the opening of the Music Box last week with a revue of similar name. The show jumped to first place in demand from the premiere and this week was predominating the Broadway field.

It is the only new show charging a top of \$4. The price appears no object as has been shown before when a real smash comes along. Ticket agencies have been able to secure excess premiums for it. The brokers asked for the entire lower floor and three rows in the balcony of the Music Box but the management refused, stating it would give the public an opportunity to secure about one-half of the total number of tickets at the box office. The brokers were allotted 450 out of 520 seats on the lower floor and 40 seats in the balcony.

The "Music Box Revue" was \$10 for the premiere, which scale brought in \$7,500. The second night at the regular \$4 top it attracted \$3,300, which includes standing room. The Saturday night scale is \$5 and the capacity is then over \$4,000. The house has a capacity of 1,000 seats but can get nearly \$27,000 on the week. It is said at that gait a profit of between \$7,000 and \$8,000 can be made. Reports at first were that the million dollar cost of the house and the expensive operation of the production, which cost over \$100,000 and has a name cast, would not allow of a profit. The balcony has 11 rows scaled as low as \$1, with one row of seats at that price.

The beauty of the new theatre and the success of the revue is counted as a tonic for adjacent theatres. With the Saturday turnaway reported around 1,000 persons, other attractions on 45th street figure to be benefited.

Another of last week's premieres jumped to large favor. That was "Bluebeard's Eighth Wife," which opened at the Ritz. The piece was given a combined panning by the reviewers but a heavy demand was immediate and the show played to capacity throughout the week, the takings being \$17,000.

There are few other new successes. "The Circle" repeated at the Selwyn, playing to over \$20,000 on its second week, while "Six Cylinder Love" advanced to \$15,800. "Tangerine," musical, the Casino, counts in with the hand full of hits. "Sally" is still the uncontested Broadway leader. Last week it went to over \$32,000 and the total gross for 38 weeks is over \$1,276,000. "The Follies" is closing strongly at the Globe, with last week's business jumping to over \$29,000. "The Merry Widow" is drawing down the next best gross at the Knickerbocker, with over \$24,000 claimed.

The big bulk of the Broadway shows are doing a measure of business that would have classed them as failures in the last four or five seasons. Some are just in between, hovering between losing and gaining.

(Continued on page 22)

## BARTON LEAVING 'WALTZ'

"The Last Waltz" at the Century is losing Jim Barton, who will be replaced there by Eddie Nelson (Nelson and Chain). Nelson was with the Fanchon & Marco's "Sun Kiss" when at the Globe early in the summer.

Barton's contract with the Shuberts expires the day he leaves the "Waltz" production, it is said. Question of salary in the future is reported as the reason for Barton departing. That point is said to be in process of negotiation.

Barton is reported as saying a disagreement exists between himself and Max Hart, his agent. Barton claims he will take the matter of his contract with Hart into court, if necessary. That contract, according to Barton, was to have run for three years, as he believed. Now he finds it is for five years. It is this difference according to Barton that is causing him to leave the Shuberts in order that he may determine his rights to make a future contract himself.

## 'O'BRIEN GIRL' HAS PROVIDENCE RECORD

**Did \$24,400 Last Week at \$2.50 Top—Opens at Liberty Monday**

Providence, Sept. 28. "The O'Brien Girl," which played here last week at the Shubert-Majestic, drew the biggest gross at the prices on record here, the takings totaling \$24,400. The attraction scaled at \$2.50, with the Wednesday matinee \$2, at which time \$3,100 was drawn, with a heavy turnaway record. Considering general conditions the business of the Cohan show is considered remarkable by showmen. It could easily have remained a second week.

An index to the interest aroused by "The O'Brien Girl" may be seen in the number of applications for chorus positions received. The management stated that within six weeks 85 applications by choristers had been made; 43 came from New York, 21 telephone calls were received from New York and Boston, 16 personal applications and requests for positions came by letter from various points in New England.

Atlantic City, Sept. 28. "The O'Brien Girl" opened here at the Apollo Monday night, it being a repeat engagement. The gross was around \$2,000. George M. Cohan is putting the finishing touches on the show before opening at the Liberty, New York, next Monday.

The cast now has Ada Mae Weeks, Elizabeth Hines, Georgia Caine, Finita De Sovir, Andrew Tombes, Robinson Newbold, Edwin Forsberg, Freeman Stanley, Hazel Clements, Alexander Yakovlev, M. Clements and Carl Henner.

## GEN. WASHINGTON REP.

**R. G. Craerin Appointed by Shuberts to Take Charge at Capital**

Washington, D. C., Sept. 28. C. J. Harris, who has been manager for the Shuberts at Poli's since the house first came under their direction a little over two years ago, was replaced last week by R. G. Craerin. Mr. Craerin handled the Shubert-Garrick last season. It was reported that he would return to that house for the season just getting under way. When the Garrick opened, however, L. Stoddard Taylor, formerly at the Belasco for so many years was placed in charge at the Garrick.

The Shuberts, with the advent of the new season have made considerable changes in the personnel of the houses here. Ira LaMotte, after an absence of a number of years (previously at the Belasco when it was known as the Lafayette), returned to that house to handle the newly installed vaudeville, which opened Monday. The box office force was not changed. Webb Harris, a brother of C. J. at Poli's remained treasurer with W. D. Middleton as his assistant.

With the opening of the season at Poli's new faces entirely appeared at the box office of this house. Lory Lorenzi was transferred here from Poli's house in Springfield, Mass., to become treasurer, replacing W. F. Brennan, who had held that position for a number of years. F. Williams who had been assistant to Mr. Brennan was also replaced in the box office. Mr. Williams taking up work inside of the theater, as an assistant to Mr. Harris.

Mr. Craerin, it is stated, is to act as the general representative of the Shuberts here, taking his new duties upon arrival. Prior to Craerin's management of the Garrick last season he was connected with Poli's theatre some 28 years ago when he was known as Allbaugh's.

Mr. Harris has not yet made any announcement as to whether he would continue with the Shuberts in another city or enter another field here in Washington.

## TINNEY'S BEST 'GAG' CENSORED IN BOSTON

**Censor Casey Cuts Out Original and Variations Of Comedian**

Boston, Sept. 28. Censor of Public Morals John Casey and Frank Tinney have had a tilt over Tinney's biggest gag. For the last two weeks they have been at it to the great glee of Joe Flynn, the "Tickle Me" press agent, who has been sympathizing with both factions. Tinney's gag was based on a kiss which he receives from an impulsive Frenchman. Casey ruled it out under his "naunce" regulation.

It was Tinney's biggest laugh of the show. After trying about 14 variations, every one barred, Tinney then led up to it and announced to his audience at the Shubert "Right here is where I spring a wonderful joke but Casey has barred it so you'll have to roll your own."

Casey then ruled this remark out. The following night Tinney led up to the gag and repeated his "ro: your own," informing the public that inasmuch as Censor Casey did not want to have his name mentioned, wouldn't mention it again that night.

It was not until the Shubert management began to fear Casey would close the show that Tinney surrendered.

"Tickle Me" needed some publicity. Its business has been losing for the Arthur Hammerstein management. That producer is having his first experience as a loser with Tinney, but Boston is now ranked as about the worst show town on this continent, for the moment only, however. Whatever depression exists seems to center in this town. One show here last week (not "Tickle Me") did a gross of \$3,500.

Frank Tinney in "Tickle Me" will end its season around the holidays, star and production being sent to London by Arthur Hammerstein. The show will open at the Lyric there Jan. 24.

The producer will sail for England at Christmas to rehearse the show, the complement of the company there being all English with the exception of Tinney and several dancers.

"Tickle Me" will be the first offering of the Janebird-Hammerstein Corporation, formed when the manager was abroad last summer. Tinney will remain with the show for seven months, returning here next fall for a new production to be made by Hammerstein.

## BILLIE HANSEN'S SUIT

**Says Husband Earns \$1,000 a Month—Gives Her \$10**

Portland, Ore., Sept. 28. Mrs. Salvatore Santella, wife of the director of the Rivoli theatre orchestra, last week filed suit against her husband, whom she says is a Mexican. She declared that the musician is earning \$1,000 a month, yet gives her only \$10 a week to keep the home, while he maintains an automobile and a valet. She charges that, while submitting her to a life of drudgery, Santella once locked her up without her clothes. He spends money and time away from home and in the company of other women," she says.

That her husband often curses the American government is another charge. The couple were married at Detroit, April 17, 1920. One of the twins born to Mrs. Santella four months ago is living.

She asks \$250 a month alimony and \$100 for the support of the child whose custody she demands.

Mrs. Santella was, before her marriage, Billie Hansen, and her last professional engagement was with Shubert's "Passing Show." She is a sister of Juanita Hansen, film favorite.

## NELLIE REVELL BETTER

Encouraging reports of Nellie Revell's condition come from St. Vincent Hospital, New York, where Miss Revell has been a bed stricken invalid for over two years. Of late Miss Revell has been sitting up, also walking just a little and has been able to be wheeled about the yard of the hospital on pleasant days. The loss of the use of her spine at one time seemed to doom Nellie to become a confirmed and helpless invalid. The latest reports of her improvement are carried about by friends who feel elated over it for Nellie's sake.

# TRANS-CANADA CIRCUIT IN PARTNERSHIP SPLIT

**Geo. F. Driscoll and William Edwards Separate After  
ree Years Together—Edwards to Operate Under  
Another Policy—Adjustment Being Made.**

## WAYBURN'S SHOW CAUSES RUMORS

**"Town Gossip" Due on  
44th St. Roof Oct. 10—  
Has Money Troubles**

Boston, Sept. 28. Ned Wayburn's "Town Gossip" finishes at the Colonial Saturday, the succeeding attraction being Ziegfeld's "Follies."

Rumors here were that though Wayburn has found new backing the show would close this week. It is understood however, "Gossip" will open on Broadway Oct. 10, at the Nora Bayes theatre, it being definite no further K & E time has been arranged for.

Next week will be devoted to recasting and rehearsing the show. At present most of the roles are being handled by chorus girls and men.

The cast which started 100 per cent, Equity has been advised to continue playing, regardless of whether salaries are paid. The Equity officials are reported telling players that if the show closes through their withdrawal there will be no chance of collecting salaries due. Wayburn is an independent manager. The Equity and others having claims including the costumers are said to have filed writs of attachment under friendly arrangements.

Ada Meade is being added to the cast and Otto Harback is revamping the book. The show is in bad shape but "Gossip" possesses a good score, with the dressing and settings up to the mark.

Takings for last week are reported under \$5,000, with top money drawn Wednesday night last, when the house was sold out at a fraternal order. While salaries were not settled for, the company's hotel bills were reported taken care of by the management.

## MRS. BYAL SAYS

**Makes Statement of Colorado Springs  
Trouble**

Detroit, Sept. 28. Mrs. Carl Byal, formerly of Byal and Early, and now living at 307 West Warren avenue (old number), Detroit, has made the following statement for publication in connection with the reported trouble she was involved in recently at Colorado Springs. At that time Mrs. Byal threw acid in the face of a chorus girl in the vaudeville production act her husband was the leading comedian in. Mrs. Byal was travelling with her husband at the time but not appearing in the act.

The statement reads: "In regards to the recent trouble I had in Colorado Springs—it was not mere jealousy, but I had good cause to do what I did."

"And if this woman or anyone else carries this any farther I shall publish the entire story. I am still Mrs. Carl Byal and intend to remain so. Thanks to my friends who sent me such lovely letters and telegrams."

## CORT'S PARK

**Takes Possession To-night—Reopening Oct. 17.**

John Cort takes possession of the Park, New York, to-night, (Sept. 30) at midnight. The lease passes from Larry Anhalt who has had the house for a number of years. The Fox Corp. has had the house for the summer, presenting its feature pictures there with little success.

The theatre will be closed by Mr. Cort, to re-decorate.

Oct. 17 Cort will reopen it with his own production, "A Bachelor's Night."

## "Josephine" Cancelled

Ithaca, N. Y., Sept. 28. "Not To-night Josephine," scheduled for the Lyceum to-night, was suddenly cancelled this week.

Montreal, Sept. 28.

George F. Driscoll, general manager and promoter of the Trans-Canada, Ltd., \$3,000,000 company, organized three years ago for the purpose of supplying Canada with exclusive British road attractions and stars, has dissolved all affiliations with his partner, William Edwards, who worked in conjunction with Driscoll when the organization was first founded.

As a result of the sudden separation the Trans-Canada circuit has lost control of His Majesty's, Montreal, which house was directly controlled by Edwards. The latter was known as the "home" or the "mother" theatre of the circuit. It is said Driscoll was acting as manager of the house and on a minor partnership basis more for the benefit of the circuit than interests derived from it financially. It is also said the Shuberts control some stock in the Montreal theatre.

As the result of the accounting and settlement last week, Driscoll and his associates were left without a house in the chief city, nor have they a house in Toronto. The Grand there (purchased from Ambrose J. Small, who mysteriously disappeared a year ago last December) was the former Stair & Havlin house playing the dollar shows.

The three year old circuit is looking for new connections in Montreal with two houses under observation. Meantime Edwards will handle His Majesty's under a new policy and according to report will re-establish cordial relations with American producers.

The start of the circuit materialized more or less as a result of patriotic feeling during the war to provide Canada with all British shows with publicity propaganda issued from the Montreal headquarters regarding English shows and ignoring American attractions. People closely connected with Mr. Edwards express themselves surprised the break came three years after the circuit's formation.

Claims and counterclaims are now being adjusted by lawyers representing both sides.

## YIDDISH SEASON

**Theatrical Season Downtown in  
Full Swing—"Lillom" Failure**

The Yiddish theatrical season is in full swing with "The Dibbuk," a Maurice Schwartz production, the outstanding hit in the Yiddish Rialto. Dating from its premiere Sept. 11 it grossed \$21,000 the first 18 performances.

The first flop is "Lillom" adapted from Theatre Guild's success of last season, still current at the Fulton in English. This translation has been succeeded at the Irving Place theatre after a fortnight's run by Bertha Kalish in "One of Many," written by two sisters of Abraham S. Schomer, author of George Broadhurst's "Today" some seasons back.

At Thomashefsky's National downtown a Yiddish version of Comstock & Gest "The Wanderer" opens to-night (Friday), with Rudolph Schildkraut in the role created by the late Eugene O'Neill, while Baria Thomashefsky will hold forth this season at the 14th Street theatre in "Hativka" starting Oct. 3. "The Russian Princess" at the Second Avenue theatre will be succeeded after the Yiddish holidays by a new piece while "The Rabbi's Relatives" at Gabel's is attracting moderate attention.

The Gentile star of Gabel's, Jeanne Valiere, in "Every Woman's Desire" is creating a following.

## GEST CHOPPING

Bill Riley is back on Broadway, resigning in Allentown, Pa., Saturday from the "Chu Chin Chow" avant courier staff headed by Charles Emerson Cook, because Riley says he was asked to accept a 25 per cent. salary cut being imposed on all the show's cast, crews and advertising personnel. The production is playing Wilmington, Del., this half.



# WITHDRAW MANY WINNING LEGIT SHOWS IN FEAR OF FINANCIAL LOSSES LATER ON

Road Trouble Appears to Be Shows Are Framed  
Expensively—Government Figures 6,000,000  
Unemployed—Six More Tours End.

Business on the road is bad as compared to the war time years. Business however, is not bad but mighty good when compared to the same business that the majority of the road towns did in the two years prior to war times. The trouble at present seems to be the managers of road touring companies have gone on tour with their organizations hooked up on a war time pay basis and that is the reason the squawks and closing are flooding Broadway daily.

The prediction is being made road conditions won't get any better until after the first of the year. The Government report that five percent of the population of the country, or 6,000,000 people are unemployed, does not give any light on the number of people who were dependant on the 6,000,000 wage earners. According to the figures one of the heads of organizations which books the majority of the legitimate productions has compiled, there is an additional 20 per cent of the population, or another 24,000,000 people without spending money and conserving all their assets against a lean winter. With 30,000,000 possible spenders lopped off of the 110,000,000 people in the country there is considerable dent made in the amount spent weekly on amusements.

Another booker of road attractions who is withdrawing three companies from the road, states the conferences being called all over the country to evolve ways and means of taking care of the unemployed are also tending to cause depression. The man who is working at this time feels the fear that because of conditions he may be listed with the unemployed on any Saturday night.

This season will eliminate the producers who leaped in within the past few years and won out because of the high prosperity wave on which the country was soaring.

The shows that are listed to close

this week include three companies of "Ladies Night," "Shavings," "Rollo's Wild Out." Among those already been called in are "The Mau Who Came Back," Leo Dietrichstein, two companies of "Three Live Ghosts," two of "Buddies," "Nightly Night" and "Enter Madame."

The three companies of "Ladies Night" which the A. H. Woods office is recalling from tour all made money last week. The New England and Southern companies were about \$350 on the winning side, while the company that was scheduled to go to the coast got a little better than an even break.

Martin Herman, of the Woods office, stated that every one of these three shows was hooked up with an acting cast of 24 people. With one bad week there would be a loss of from \$1,500 to \$2,000 on any of the shows. The coast company when it reached St. Paul alone would mean an outlay of \$6,000 for return trip tickets to the coast and a couple of losing weeks would have to put that show entirely to the bad. The weeks when that kind of a loss is to be expected are the weeks that are just ahead for they are bound to come in the period between Thanksgiving and Christmas. If the early weeks in the season cannot make it possible for a show to weather that regular period of depression then it is safest to close and not stand for the loss to come later.

From certain sections of the country there are reports that some shows are getting money. In the majority, however, they are the musical attractions. The four "Irene" companies last week played to good business. One company in Duluth playing it as a one-nighter drew \$2,700. The Joe Weber "Honeydews" in Grand Rapids through Fair Week closing their Saturday got just under \$15,000 at the Powers.

In San Francisco the Columbia is having its biggest business in history (Continued on page 22)

## EQUITY'S SLEUTHS CAN'T FIND BAKER

### Judgments for Salaries Against Backer of "The Sacrifice"

The Equity has engaged private detectives to locate Morris Wittmann, the Brooklyn baker, who produced "The Sacrifice" at the Greenwich Village last May and failed to pay his company when the piece did not last over two performances.

Wittmann engaged an all-Equity cast giving play or pay contracts for four weeks. The people secured no remuneration, with the Equity obtaining undisputed judgments against the producer.

The organization endeavored to locate his bakery in Brooklyn but found he had sold it just prior to the judgments being granted.

The Equity sleuths trailed Wittmann to the Bronx but lost the track there.

## ALICE BRADY ASKING DIVORCE

### James A. Crane Served by His Wife—Married 21½ Years

Although attorneys and principals have kept the matter in secrecy, it has leaked out James A. Crane, son of Dr. Frank Crane, has been served in divorce proceedings by Alice Brady. An unknown woman is named with the Cranes' home on West 74th street and a late date in August, 1921, as the place and time of the alleged infidelity.

The couple were married May 20, 1919, since which time Crane has appeared in featured roles in several of William A. Brady's stage productions as well as playing opposite his wife in pictures.

No papers have been filed in the Supreme Court, although Crane has been served and is known to have defaulted on the 20 days' limit in which to file answer to the charges. Legally, this delayed filing of the papers can be accomplished by what is known as nunc pro tunc methods meaning the summons can later be registered as of the date when the suit was actually begun.

The plaintiff's attorneys affected a non-committal attitude when interviewed, instructions as to strict secrecy from the press having evidently been issued specifically.

Miss Brady, who is reported to expect an addition to the family shortly, is said to have had difficulties over her three years' picture contract with Realart (Famous Players subsidiary), half of which term has about expired. Inside reports have it legal action may result.

## NAMED CRITIC

### Leona Le Mar Calls Frank Morse and Tells Him Something

Washington, D. C., Sept. 28. Leona Le Mar, "the girl with the 1,000 Eyes," heading the Shubert vaudeville at the Belasco this week gave the local newspaper men a good laugh Monday night when she called the name of Frank Morse, who was reviewing the bill for the Post and adding that should Mr. Morse ask the young woman accompanying him to marry, the young lady would gladly accept. It brought Miss Le Mar one of the biggest laughs of her routine.

This morning Mr. Morse answered her with the following: "In passing, we might state for Miss Le Mar's information that notwithstanding her accuracy in revealing our name and describing the adjacent lady, she should confine her marital prophecies to members of the sex who are reasonably unmarried at least when their husbands are present."

No. 2 "Shavings" Closing  
The No. 2 "Shavings" will close Saturday in Kansas City. The company has been out for about six weeks, playing the middle west territory.

## MOROSCO'S NEW CO. OFFERING STOCK

### Oliver Morosco Holding Company Advertising in Country Papers

The following advertisement appeared last week in the Freeport, L. I., "Daily Review." Freeport has a large professional colony, mostly vaudevillians.

**How It Affects You Personally**  
Oliver Morosco has decided upon the plan of associating with his various enterprises, representative citizens in each large city of the country. To effect this co-operative organization all of his properties have been grouped together under the charter of a corporation known as The Oliver Morosco Holding Company.

**\$24 a Year Dividend Now on Each Unit**

Preferred shares are authorized to the total of \$1,500,000 and each share has a par value of \$100. These shares are preferred as to assets and as to dividends and are cumulative and non-assessable. Each share receives 8 per cent. dividends annually before any dividend is paid on the common. After Oct. 1, \$1 a month on Each Share of Common is Expected.

Common shares are authorized to the total of 100,000 shares which have no par value but receive all the dividends and earnings after the fixed amount has been paid on the preferred shares. Last year the earnings were approximately \$540,000, which left \$120,000 for the common shares after deducting the preferred dividends. This amounts to more than \$4 per share and dividends at this rate will be declared and become payable on all the common shares. Dividends are paid quarterly in July, October, January and April to stockholders of record on the 15th of each preceding month.

(Continued on page 22)

## U. S. IN VICE CASE; CONNOLLY HELD

### Heavy Bail Set in Case of Kansas City Photographer and Electric Park Manager

Kansas City, Sept. 28.

It is probable federal charges will be filed against James H. Connolly of Hixon & Connolly, theatrical photographers of this city, and John T. McGuire, former manager of Electric Park, both accused of misconduct with young boys.

Connolly is out on \$40,000 bail and McGuire is in jail unable to secure a bondsman for the \$20,000 surety demanded. McGuire is said to have signed a confession covering happenings over a period of nearly 10 years. The pair were seized as a result of a vice crusade growing out of complaints from parents of boys attending a local high school that the boys were lured to the Connolly photograph gallery and then taken to nearby hotels.

The federal charges are contemplated, based on the allegations of the police that the prisoners paid transportation for two young boys to Chicago. Lawyers practicing in the federal courts are unanimous in declaring that this is the first case of its kind that has come to the attention of United States officials.

Chicago, Sept. 28.

Art circles here are still talking of the arrest of James H. Connolly, of the Kansas City firm of Hixon & Connolly, known as among the best photographers of the country.

Connolly recently came here to establish a branch of his firm. He almost immediately captured the ultra trade of the city, including professionals, to the great dismay of his older competitors. His arrest followed last week.

# BAD BUSINESS AND FINANCES, BROADWAY MANAGERS LAMENT

## One Main Street Producer Unable to Borrow \$5,000— Big Manager Reported Considering Following Cohan's Retirement.

Sensationally deflated box office takings all about the line continued weekly without comparative improvement since the present season's opening finds New York's theatrical managers almost without exception in straits without a parallel in all the records of the theatre of the greater city.

With 51 theatres housing attractions coming under the legitimate classification, save for the two houses turned over to vaudeville with the new vaudeville war, not a single one of these except last year's holdover, "Sally," can be said to possess an attraction with an advance sale that safely puts it in the assured long-run class.

No general is the distress among the producing managers because of these conditions nothing short of fortuitous conditions not within present calculations can save some of the investors from crashes. Two months of public apathy to the legitimate playbills has so cut in on assets that even with a swift return of things to normal, and a continuance of good fortune for the rest of the season, many of the producers will not be able to catch up. As one of the struggling producers fighting the box office paralysis put it this week, "It's true that managers with success often pile up profits that look as big as the Atlantic Ocean, but it's also true that when a producer with a costly attraction on Broadway starts to lose, he can lose like Niagara Falls."

Tight squeezes of big producers in the records of Main Street are common enough in periods as recent as last season. In comparatively recent years it was nothing for a big producing manager to owe on notes to banks or theatre syndicates as much as \$100,000. Charles Frohman owed \$250,000 when he died, an indebtedness paid off by the late Alf Hayman. One of the bigger of the allies of one of the big syndicates as recently as two years ago owed the corporation controlling the theatre chain more than \$125,000.

This producer has since pulled out and is now rated a millionaire.

In wartime seasons banks were co-operative with producers who banked them. The sums deposited, together with the official bank statements of theatrical deposits throughout the country were substantial proof of approximate stability of the theatre as a business risk. With the depository institutions of Broadway and its environs a tell-tale eye as to the few managers at this time who are solid and who floundering, the banks are no longer sympathetic to the from day to day and week to week requests made upon them (Continued on page 22)

## ELSIE JANIS' "GANG"

### Dillingham's 2d Edition Started— Vaudeville Declined

The second edition of Elsie Janis' "Gang" goes into rehearsal this week under the Charles Dillingham banner.

The Janis show as before will more resemble a vaudeville program. According to report, it was through this Mr. Dillingham recently declined to give his consent to Miss Janis' New York vaudeville appearance before opening with the show.

## 20 SHOWS IN

### Road Business for Small Shows Very Bad.

Road business with the travelling one and two-night stand companies is reported very bad as is attested by the 20 odd companies that came in off the road Saturday. The permanent stock companies are also experiencing bad breaks.

The Blaneys' companies in Wilkes-Barre, Brooklyn, Astoria, Yorkville and the Bronx are playing below average, even with their 75-cent top and the Poli stock is said to be none too secure.

# CHICAGO OPERA CO. ROW UP FOR AIRING ON ATWELL SUIT

## Publicity Man's Claim for \$6,000 Comes to Trial in New York Monday—Recalls Explosion That Made Mary Garden Impresario.

The suit for \$6,000 salary claimed by Ben Atwell, now handling the Shubert vaudeville press department, against the Chicago Opera Association, is listed for hearing in the Supreme Court, New York City, next Monday. Atwell alleges he was not paid for any of the work as director of publicity for the Chicago opera organization during its season in New York, nor for services rendered in Chicago during part of the season there.

The case is expected to bring out many inside facts merrily the upheaval of the Chicago Opera Association last season, when most of the executive staff resigned and Mary Garden ascended as the first woman grand opera impresario.

It always was a mystery why the staff suddenly withdrew. Mme. Ganna Walska, the Polish singer, was scheduled to sing "Zaza." That brought objections from H. M. Johnson, the managing director and Gino Marinuzzi, both resigning when Harold McCormick, one of Chicago's heaviest operatic backers supported the plan for Mme. Walska's appearance. During the upheaval, when Galli-Curci and Tiro Ruffo were lost and Mary Garden was appointed director, Mme. Walska left Chicago in a huff and she never did appear in "Zaza."

The changes brought in George M.

Spangler as business manager. Difference between the latter who was new to the operatic field and Atwell arose immediately. Atwell was made to understand that he was not satisfactory, but he replied no one remained in the organization qualified to judge his competency. In New York Atwell sent in his resignation, but later it was handed back to him by McCormick's attorney who begged him to remain. Spangler upon learning that Atwell held a contract for his post, offered to settle for a lesser sum than claimed, but was refused.

Tuesday the New York Herald published a cable from its Paris office to the effect that Alexander Smith Cochran, a wealthy New Yorker who married Mme. Walska in September of last year, would sue for divorce on the grounds that their marriage was illegal. The story is that Mr. Cochran believes Mme. Walska was never legally divorced from Captain Archadie d'Enghien of the Russian army. Mrs. Walska's second husband was Dr. Joseph Fraenkel whom she met when appearing at the Century, 1915, the physician dying in 1920. Cochran and Mme. Walska separated in April of this year, he going to London and she to Dieppe, where she joined a party which included Mr. McCormick and his daughter. According to the Herald story, Mme. Walska is reported to be innocent and wealthy.

# BOSTON GETS TWO NEW SHOWS; "FOLLIES" \$3.50; "CORNERED" \$2

Henry W. Savage Making Drastic Cut With Madge Kennedy's Play—"Whirl of New York" Disappointing to Shuberts—Cool Reception.

Boston, Sept. 28.

With the exception of three of the legitimate houses, one of which is housing a feature photo-play, business was off in this city last week, and Monday night of this week did not show any decided improvement. Compared with the same time last year, business is at a decided low ebb just now with two things being blamed generally for the condition, one being the delightful weather conditions that have prevailed and which have given the beaches a play into the late season and the other a belief that the people who were patronizing the theatre so generally last season have not the money to buy tickets this season.

Saturday afternoon was one of the poorest Saturday matinees on record in this section in several years past. Even the Tremont where Mitzl has done capacity business since Labor Day was affected and it extended to the vaudeville houses. Week-end parties into the country and to the shore were blamed by the theatrical men but veterans of the game in Boston are to be seen shaking their heads and hoping it that this is going to be a tough season and in order to get across a show has to have most everything.

The "Follies" due at the Colonial next Monday is coming in a \$3.50 top. This fact was called to the attention of the theatre going public extensively in a half column reading notice in one of the dailies. Monday Henry Savage also startled people by announcing he will bring Madge Kennedy to "Cornered" in the Shubert next Monday at \$2.00 top. This is the lowest top price announced for a first class production in this city since before the war. With Savage's name attached to the show it should bring in the money. It will give Savage two shows in town as Mitzl will be hanging on at the Tremont. A Savage production in a Shubert house is another novelty.

There wasn't a change of bill at any of the legitimate houses for the week. The Boston opera house is dark with the departure of "Mecca" Sothen and Marlowe with their Shakespearean repertoire not being due there until next Monday. There will be a general shift of plays at the Shubert houses in town on that date. "The Claw" will leave the Plymouth and go to the Wilbur, which will be vacated by "The Whirl of New York." The ads announcing the last performances of "The Whirl of New York" say that Boston's loss is Pittsburgh's gain but Bostonians don't seem to be worrying much over it. The show was due to stay here for six weeks but after the opening last Monday night the Shuberts shifted their plans quickly and ordered it out at the end of this week.

Frank Tinney will leave the Shubert, having been in there since Labor Day and doing a fair business most of the time. Margaret Anglin with "The Woman of Bronze" is to replace the "Claw" at the Plymouth.

Wayburn's "Town Gossip" will also limp out of town Saturday, if nothing happens meantime. "The Follies" coming in. "The Wren" has two more weeks at the Hollis when Ethel Barrymore in "Declasse" is scheduled. When this play arrives the season for the house will get under way actually. Up to now it has been off for business.

Honors for the past week were divided between "Mecca" and Mitzl in "Lady Billy." Playing at a \$2.50 top with a most extensive display of advertising "Mecca" was put over big for the finishing week, playing to a better figure than any week it was here. Mitzl played almost capacity at the Tremont.

Estimates for last week: "Lady Billy" (Tremont, 4th week). Reported effort is being made to hold this show in town for next week or two. Due to leave week from Saturday and if it does will go to a turnaway, as was the case with "The O'Brien Girl." Business last week about \$19,000; the best house could do would be a bit over \$20,000. "Little Old New York" not looked upon as big money possibility for this house is underlined.

"The Wren" (Hollis, 2nd week). Despite drawing power of Helen Hayes, supposed to be as good here as in any city in the country. Tarkington's latest show is not getting over strong. About \$7,000 last week, not at all up to the standard. Consistent carriage trade but as one old-timer put it, "every carriage

(Continued on page 22)

## BLIGHT HITS PHILLY; LAST WEEK 'WAY OFF

"The Bat" Returned to Big Opening—New Shows Not Drawing

Philadelphia, Sept. 28.

One very sweet opening, and another that showed possibilities started the week off encouragingly, and took away some of the gloom inspired by terribly light attendance last week.

The blight hit the town square last week, and without any particularly bad weather breaks either—and dropped the bottom out of several continuing shows. One of these hit was "Cornered" which deserved a better fate. "Love Dreams" hit a low level at the Walnut, and "The Love Letter," despite bolstering, never got going at the Forrest.

The big noise Monday night was "The Bat"—fifth company of this wonder—which opened to a record house for the Adelphi. The house is sold out for the week, and the management is actually hoping the show will stay until around Christmas. If it does, at this house, it will pretty nearly make Philadelphia theatrical history. The company includes Helen Dauvray who is the bit of the show as the old maid who matches wits with the detective. Jessie Ralph has May Vokes' part. The critics were all enthusiastic.

"The Bill of Divorcement" which got the highbrows Monday received fair notices. The house was light, and the advance sale is not very encouraging. This marks the opening of the Broad for the season.

"Two Little Girls in Blue" rather topped expectations at the third Monday night opening at the Forrest. This Erlanger musical show went over well and got fine notices from most of the papers. The Fairbanks Twins have had a lot of good publicity in advance, and it seems reasonable to suppose that this show will do better here, in proportion, than it did on Broadway.

The Shuberts are bringing "Love Birds" into the Shubert Monday for a limited run (probably not more than three weeks). "Mecca" will follow it. Mrs. Fiske in "Wake in Jonathan" follows the "Divorcement" show at the Broad, for two weeks only. "Mary Rose" next for two weeks.

"Mr. Pim Passes By" will open the legitimate season at the Garrick when "The Four Horsemen" quits Oct. 8. "Spanish Love" comes to the Lyric next Monday for four weeks. "Happy-Go-Lucky" shifts into the Walnut. Of all the list there is only one, "The Bat" which is booked for a run. Two, three and, at the outside four, weeks are the usual thing.

Chestnut street was split open by the opening of Shubert vaudeville at the renovated Chestnut street opera house. The Keith people rushed in Gertrude Hoffman as the headliner. To date, nobody seems to be the loser. There was plenty of room upstairs at the Shubert show Monday matinee and night, and Keiths didn't have capacity, but both houses appeared satisfied.

The line-up of the legit houses: "Irene"—(Shubert, 4th week). Has not set the world on fire, but had rather an edge on "The Love Letter." Dropped last week during slump to about \$18,000. Leave Saturday, with "Love Birds" coming in. "A Bill of Divorcement"—(Broad, 1st week). Dillingham importation from England with Allan Pollock heading. Not very encouraging but is listed only for two weeks and has chance.

"Two Little Girls in Blue"—(Forrest, 1st week). Bettered expectations and has no end announced. Well treated by critics. "Love Letter" went out weakly. General consensus it needs more revision.

"Four Horsemen"—(Garrick, 7th week). Will make way for "Mr. Pim" Oct. 10. Ingram picture a knock-out right along, but showing effects of new legit openings.

"Cornered"—(Lyric, 4th week). Bully show, universally liked but has not been sticking to promise. Hardly 100 people downstairs Monday night and last week's figures did not reach \$3,000. "Spanish Love" Monday.

"The Bat"—(Adelphi, 1st week). First real knock-out of season. Opened to jammed house and sold out for week with prospects of staying to Christmas. "Irish Eyes"

## CHICAGO THEATRES CAN'T SELL UPSTAIRS

Biggest Hits of Windy City Have Balcony Vacancies

Chicago, Sept. 28.

Chicago business was again a bit off last week. Attractions selling out on the lower floors had little demand for the balcony. It appears the demand is altogether for the higher price seats. The early part of the week was light with "Tip Top," "Midnight Rounders," "Lightnin'" and "Gold Diggers," the only show to clear the lower portion of the house, but they had room here and there upstairs.

The one new show, "Erminie" at the Illinois, received commendable notices, but the response on the part of the public was not so gratifying. There was no Sunday night performance as Francis Wilson is sticking to tradition and refusing to perform on the Sabbath. This made a big dent in the gross. "Up in the Clouds," on the final sprint at the Garrick, went along at a mighty fast clip. Leo Dietrichstein in "Homely Henriques" (Studebaker) and Florence Reed in "The Mirage" (Olympic) enter on their final lap this week and move out to make way for "Afgar" at the Studebaker and "Honeydew" at the Great Northern. Holbrook Blinn in "The Bad Man" is stepping along and the management of the show working on "clubs."

Estimates for last week: "Up in the Clouds" (Garrick, 12th week). Finished strong, getting close to \$19,000. "The Midnight Rounders" moved over from the Apollo Sunday.

"Tip Top" (Colonial, 7th week). Still drawing heavily, lower floor going for all performances. Grossed around \$23,000, remaining in lead.

"The Midnight Rounders" (Apollo, 3d week). Business was a trifle better than previous week, showing coming close to \$24,500. Moved over to Garrick Sunday, to make way for Shubert vaudeville which opened Monday matinee.

"Four Horsemen" (LaSalle, 26th week). Judicious advertising toward the end of run brought total to \$7,500. Vacates this week when house is to be turned over to Shuberts who will put in legitimate attraction.

"The Bad Man" (Princess, 3d week). Caught on; business is increasing nightly. Over \$14,000.

"The Broken Wing" (Olympic, 4th week). Only attraction under \$2 mark; show shoppers flocked into this house; \$13,500.

"Erminie" (Illinois, 1st week). Limited engagement. Did not hit the stride anticipated. Thought Wilson and Hopper would pack them in. Plenty of room on lower floor all week. About \$14,000. This gives show better than break. White's "Scandals" underlined Oct. 6.

"Empress Jones" (Playhouse, 2d week). About same pace as last week, totalling \$9,500. Figured will pick up within a week or two.

"Homely Henriques" (Studebaker last week). The switch which Mr. Dietrichstein made from "Toto" was not an advantage from the box-office standpoint. Even though dailies were warm in praise of star, show only grossed around \$12,000. Makes way Sunday for "Afgar."

"Over the Hill" (Woods, 3d week). Film, switching from two performances to continuous at 5:45-7:50 and a few at \$1. Gross \$16,000, last week.

"The Mirage" (Great Northern, 3d week). Florence Reed having tedious struggle. Heavy advertising campaign appealing to women did not get results. Grossed about \$9,000. Moves out Sunday to make way for "Honeydew."

"Lightnin'" (Blackstone, 3d week). Frank Bacon will probably settle down here for record-breaking run. Business keeping up at all performances, with exception of few vacancies in upper section during early part of week. Rounded close to \$20,000.

"The Bat" (Grand, 30th week). Still garnering plenty of space in dailies. Business dropped below preceding week, chalking up \$17,300.

"The Gold Diggers" (Powers, 3d week). Again reached \$20,000. Society seems to have taken to this Belasco product.

Centra (Dark). Open Monday with "The Detour," from New York.

"The Champion" (Cort, Grossed but \$7,800 last week business away off.

Rehearsing "Jew" in Wilmington Wilmington, Del., Sept. 28.

The Playhouse for the week of Oct. 10 will be occupied by "The Wandering Jew," the imported Belasco-Erlanger show.

The early part of the week will be used for rehearsals, the production formally opening here Oct. 14.

went out to puny \$5,000.

"Love Dreams"—(Walnut, 3d week). Final week for this one saw it founder pretty badly. Marion Green and Elsie Alder are both leaving the cast, and many other things are being done to the show. "Happy-Go-Lucky" comes in next week.

## SHOWS IN N. Y. AND COMMENT

"Back Pay," Ellinger (5th week). Pace for last week reported about \$6,200; far from satisfactory. "The Demi Virgin," newest A. H. Woods' production, reported succeeding attraction.

"Blood and Sand,"—Empire (2nd week). Started well, opening Tuesday last week, with Otis Skinner getting the notices. His performances said to be best since "Kismet." Show probably listed for ten weeks, then for road where star is sure fire.

"Blossom Time," Ambassador (1st week). Shubert operetta tried out last season, scoring. Sent to Boston but looked so good held off until this season for Broadway. Opened Thursday.

"Blissard's Eighth Wife," Rita (2nd week). Severe punning by critics failed to hurt in any way. Second night turnaway and demand in agencies jumped among leaders with first week's gross over \$17,000.

"Blue Lagoon," Astor (3rd week). In doubt. Extra advertising resorted to, with only fair response last week. Shuberts will decide this week whether to try further with English scenic drama.

"Daddy's Goss A-Hunting," Plymouth (4th week). Again went to around \$7,700. May have been offered too early; management contends its audiences not yet returned to New York and full strength not tested.

"Daley," Frasca (5th week). Business in and out with box office bulging latter part of month. Better and more consistent draw needed to establish as hit first predicted.

"Follies," Globe (15th week). Closing strongly. Notice of last two weeks brought office rum, with house going to capacity again.

Final week, show opening at Boston. "The Love Letter," Dillingham musical play, comes in Oct. 10.

"First Year," Little (15th week). Still using printed box office statement at night. Last week again beat \$10,000, close to capacity eight performances.

"Get Together," Hippodrome (5th week). Holding pace and slightly improved takings last week with \$43,800. Said to be profitable for big house, for type of show presented (top \$1,500).

"Getting Gertie's Garter," Republic (9th week). Management not sanguine over future of this farce. Getting between \$7,000 and \$8,000 lately, 30 per cent under expectations.

"Greenwich Village Follies," Shubert (5th week). Class musical revue getting steady heavy attendance in top-price seats, which means lower floor. Around \$20,000, about \$1,400 under previous week, difference coming with Saturday matinee.

"Hoppers Are Even," Times Square (8th week). Probably will stay another month then Chicago mentioned as first stand. Made about even break and in normal times might have connected for run.

"Just Married," Nora Bayes (22nd week). Last week was best since moving over from Shubert last month, beating \$8,000 last week. Wayburn's "Town Gossip" due Oct. 10, with "Just Married" possibly assigned another house.

"Lancelot and Elaine," Greenwich Village (3rd week). Well regarded. Co-operative production, in on guarantee. Still figure asked for Broadway house makes future problematic. Around \$4,000 fairly good for house. Arnold Daly opens repertory Oct. 10.

"Lithem," Fulton (24th week). One of holdover leaders. Last week found draw strengthening, with gross going to \$11,500. Double present run expected.

"Man in the Making," Hudson (2nd week). Opened Tuesday last week with opinion divided. Except for end of week, takings were moderate. Show said to be in on 10 weeks' guarantee. Management not confident and show may leave any time.

"March Hares," Punch and Judy (8th week). Final week. Opened at Bijou and moved here but at no time made pretention of box office strength. "The Fan" with Hilda Spong succeeding.

"Mr. Pim Passes By," Garrick (2nd week). Goes to road Saturday, inserted here as stop gap. Theatre Guild opens season next week, with "Ambush."

"Music Box Revue," Music Box (2nd week). Off to great start Thursday last week, getting \$7,500 with top \$10 at premiere. Can play to \$3,300 nightly and around \$27,000 on week. Reviewers greeted show as one of finest revues ever staged. Jumped to leadership in agency demand.

"Nice People," Klaw (31st week). Final week, going to road. Opening any other period than spring, would have spanned full season. "Filles of the Field" next week.

"Only 38," Cort (3rd week). Showmen believe this would be winner in ordinary seasons. Agency buy has aided much so far. Improvement noted last week, gross going to little under \$8,000.

"Pet Luck," Comedy (1st week). First attraction of Kilbourne Gor-

don, Inc. Opened Thursday night. "Sally," New Amsterdam (39th week). Starting tenth month as strongly as first. Gross last week \$32,700. Piling up remarkable money record, total gross to date over \$1,276,000.

"Scandals," Liberty (12th week). Final week, leaving for road Saturday. George M. Cohan's "O'Brien Girl" succeeds, opening Monday, at \$2.50 top. Producer favored reports on road but lack of attractions brought it in now.

"Shuffle Along," 63rd St. (19th week). Stronger now than when first opened. Last week's gross claimed \$9,500, best figure thus far. Looks safe for further run. Getting \$1,400 early in week, with better than that for latter days.

"Six Cylinder Love," Sam Harris (6th week). One of few real winners among new season's productions. Gilded upward continued last week, gross \$15,800. Getting close to capacity as a rule, with mail-nees slightly off.

"Sonsy," 48th St. (7th week). One of number of early arrivals which have not gained enough box office momentum to get on winning side. Management expects to put it over.

"Swords," National (5th week). Listed for final week. Shuberts to bring in "Main Street" next Wednesday. May possibly seek another house for "Swords," but likely to be withdrawn Saturday.

"Return of Peter Grimm," Belasco (2nd week). Opened Wednesday last week, revival, drawing \$10,000 first five performances. Around capacity business and limited engagement, looks easy of success.

"Tangerines," Casino (8th week). Continues at fine gait; \$2,500 top, figures as a smash. Gross last week \$21,000. Night business \$2,700 and over. Matinees, \$1,400.

"The Bat," Morocco (58th week). Perked up further, gross going to \$11,766. Indications are for further increase and management expects show settling down for run well into winter.

"The Circle," Selwyn (3rd week). Smash of new dramas. Second week as big as first, gross beating \$20,000 again. Show praised all around. John Drew and Mrs. Lemmie Carter heading cast. Selwyns pulled this winner after closing three shows in row.

"The Detective," Bijou (6th week). Final week. Good notices failed to attract paying business. Due for Chicago next week. "The Nightcap" moved over from 30th Street.

"The Easiest Way," Lyceum (4th week). Around \$11,000 last week, good business for dramatic revival this season. Will probably run another month, then starts on tour.

"The Green Goddess," Booth (36th week). Best Saturday night since spring, gross going to over \$9,000. Engagement likely to run well into new season.

"The Honeymoon," Belmont (4th week). One of new shows given world of praise by dramatic critics. As yet has not shown paying strength. Last week was little under \$5,000. Must get \$7,000 to provide profit.

"The Last Waltz," Century (21st week). Interest in this imported musical piece not as great as expected with arrival of fall season. Is in cut rates, liberally supported there.

"The Merry Widow," Knickerbocker (4th week). Another three weeks. About \$24,500 last week. Revival elaborately staged and should clean up on tour.

"The Nightcap," 30th Street (7th week). Moves in to Bijou next week. Next here is "Like a King," first Adolph Klauer attraction this season.

"The Silver Fox," Maxine Elliott (4th week). Ran ahead of its second week's business, gross beating \$10,000. Figure satisfactory to management though capacity at \$3 about third more. Cast holds five persons, with William Faversham starred.

"The Spring," Princess (2nd week). Provincetown Players' attraction. Produced downtown last season and now offered on Broadway. Opened Wednesday, last week.

"Two Blocks Away," Cohan (5th week). Boasted pace \$500 last week but still disappointing. Some interest, starring Barney Bernard.

"The Wheel," Gayety (5th week) Another week to go, having drawn but fair takings with little over \$7,000 top. Tyler's "The Wren" with Helen Hayes succeeding.

"Walt Till We're Married," Playhouse (1st week). First offering by Oliver Morosco this season. Opened Monday night. Is fourth attraction offered in this house since late July.

"White Headed Boy," Henry Miller (3rd week). Another play given fine sendoff by critics. But business last week under expectations, around \$5,000. Most of that on upper floors.

"Little Lord Fauntleroy," (3rd week). Film. Mary Pickford feature. Last week about \$13,000.

"Three Musketeers," Lyric (5th week). Film. Fairbanks' picture. Easily smash of films here. Around \$22,000.



## AMERICA'S GREATEST SHOW

## MUSIC BOX REVUE

By JACK LAIT

Presented by Sam Harris; words and music by Irving Berlin; staged by Hassard Short; costumes and settings directed by Short; costumes designed by Ralph Mulligan, Cora Mac Geahy, Alice O'Neill; orchestrations by Frank Tours, Maurice de Pach, Steve Jones, Charles Grant, Alfred Dalby, Oscar Radin, Harry Akst.

Principals: Sam Bernard, William Collier, Florence Moore, Joseph Santley, Ivy Sawyer, Aleta, Emma Haig, Richard W. Keene, Paul Frawley, Maurice Quinlan, Hugh Cameron, Beth Meakins, Wilda Bennett, Marguerite and Gill, Margaret Irving, Robert Rhodes, Brox Sisters, Chester Hale, Ada Bockell, Rose Dolando, Rene Riano, Joseph Bove.

Irving Berlin's Music Box Revue opened and Sam H. Harris', Irving Berlin and Jos. M. Schenck's Music Box, the daintiest theatre in America, with the greatest girl-song-comedy-specialty-spectacle entertainment in history. No musical show of the past ever touched it in splendor. The gameness of its producers, the genius of its author-composer, the thrilling ingenuity of its director, and the ultra surroundings of the theatre—the last available in Bijou modeling and trimming—make it perhaps the most notable opening of its class in American theatrical annals.

The show played in accord with these elements. Before a premiere audience that had moved every influence short of divine to get tickets, it whizzed through in a blaze of enthusiasm and approval, gasps of admiring astonishment, typhoons of laughing amusement.

Many monuments have been built to Sam Harris in the way of theatres and successes; many less tangible but even more durable ones have been erected to Irving Berlin in the unprecedented popularity of his works and of his own personal endowment. But this was a combination of it all, with every quality that has brought each of these unusual men to the topmost, combined and blended.

All Broadway is ringing with the story of their courage, investing more than \$1,000,000 in the theatre and show enterprises in a year generally viewed with apprehensive suspicions; the cast they engaged for this venture is as magnificent and prodigious as their original outlay; the faith that they placed behind Hassard Short in his extravagant expenditures of their money is without parallel in such enterprises—the pearl scene, alone, cost upwards of \$20,000, just to present a number; the inimitable wit of Berlin sparkles through it all the way; and the whole thing mounts up to where it seems impossible that so small a playhouse can pay in dollars for all this investment.

Perhaps it is not an enterprise that dollars, alone, can repay; perhaps it wasn't the dollars, alone, that the men behind the Music Box and the Music Box Revue were seeking. There can be no doubt that the dollars will pour in. Whether they will be enough is a question. And whether these men, who have so many other sources of large income, would shut it off if the many dollars were not enough, is an equally substantial question.

If the Music Box Revue doesn't run for years, New York is crazy. It will not be the fault of Harris or Berlin, for they have given New York the most wonderful show it has ever beheld, in its sweetest theatre.

Manning it is innumerable mechanics, working hitherto unheard of lighting combinations and stage effects. On a bridge above stage more than a dozen operators sit and aim vertical spots, and from front and sides as many more shoot. Entrances are made through the floor, up practical elevators, out of dividing scenes, from everywhere. The show is a dizzy series of unexpected and unprecedented artistic freaks in staging, lighting, dressing, setting and operation.

The music box idea is introduced by a prologue showing the proof of a giant contraption. Little Aleta comes out of it and offers the show, looking tantalizing and eatable, and the scene goes to a practical music box, out of which pour the girls, carrying notes and bangles—two the symbols of songwriting, according to Berlin's frank methods of extracting humor.

Florence Moore stars in a skit by Frances Nordstrom, a satire on bedroom faces. Miss Nordstrom, like everyone else who had a hand in this happy pot-pourri, seems to have been inspired. "Under the Bed" is the wisest and surest of the satires that have carried her name. Collier directed this scene, and it was a hit all the way.

Halg and Keene dance sweetly. Then comes the big scene of the first half, a fan song led by Wilda Bennett. Miss Bennett, looking ravishing, enters before a gigantic fan uprightriding midway across stage. She handles a fan with dexterity and grace. Then the set fan opens, down comes a ladder, and the girls pour over it. The fan opens further, displaying indescribable tricks of scene construction and manipulation. Several specialty dances are interpolated. The scene rises down to a fusillade.

Bernard and Collier enter in "one." This cannot be had. It is great. The scene makes Collier a blame director

and Bernard a smitten angel. It gets sheets of laughter in preparation for "Nothing but Cuts," a sketch by Collier to follow, with an intervening episode starring Santley and Sawyer, called "Dining Out." Again, in the latter, the staging is extraordinary. It starts in a "cafe," the floor of which lifts to a balcony, carrying the principals up, while below them in pantomime are enacted the items of their cafe menu. For a pre-finale, trees come to life with girls in them and there is a blaze of animation, when suddenly it is transformed to the bungalow they have been singing about, and they are at home, washing dishes. A smash.

"Nothing but cuts" is a convulsing burlesque of stage direction, a wordy script being cut to a mono-word series, with laugh punches all the way. Collier, Bernard and Margaret Irving predominating, with Santley doing some excellent legitimate character work. This goes by magic to a lampoon on the Ben All Haggin living pictures, with a comedy fall by Miss Moore for a wow as the lights black out.

"My Little Book of Poetry," with Santley, the ever-busy, bringing to life the character of famous verse, makes a pleasant picture and talk scene. Miss Moore's monologue succeeds it. She was extremely nervous at the opening performance, but withal got it in high. Then Miss Bennett leads the many encore song bit of the show, "Say it with Music," a typical Berlin knockout, the number staged with rare lightings and harmonies and animated illustrations.

The three Brox Sisters, Canadian newcomers, destined to print themselves on Broadway memory as outstanding hit-makers in this memorable aggregation of better-known entertainers, lead the first act finale. This is in keeping with the daring which characterizes the entire affair. That they send in a hit is in keeping with the surefire spirit of the entire affair. The three babes tear off a particularly wicked blues in particularly naughty fashion. This is really the best number Berlin has done for the review—"Everybody Step." When the girls get it swinging the curtains part and the whole stage is in Alice blue and the whole company enters, dressed alike for a stunning effect and a work-up of hysterical enthusiasm in front.

The audience staggers out, dizzy and weak with laughter, applause and thrills. For once everyone at a New York show is agreed on a verdict—knockout. Now—what can follow that first half? Everyone is breathless. The overture glides into a classical and the curtain reveals a mythical garden with a fountain. It is the fountain of youth, Santley playing Youth. The allegory takes up but a minute, when girls came up from nowhere and a gorgeous ballet fills the eye, Helen Newcombe and Chester Hale executing a skillful and impressive interpretative dance. Rene Riano then does a single specialty and stops the show in low comedy song and dance.

The comedy high-spot follows, a travesty on movies by George V. Hobart, the actors playing a tragedy seriously and talking nonsense with stern faces, making a grotesque anomaly, entirely plausible and, therefore, as well as because the words are ludicrous, getting big-bang laughs without a gap. Then Sam Bernard, in "one," Sam isn't too proud to put on the old loose pants and the wig he wore 20 years ago. He starts with a bum political speech, gets into discussion of modern dancing, does a low comedy dance; the curtains disappear, and a magnificent number is staged of dancing specialties. Bernard here is a riot. The staging of the number is lavish and brilliant.

Now comes the pearl number. Never has anything more gorgeous been given to any audience. Miss Bennett appears in a gown that is mad with pearls. She blazes with them, for they are soaked in light for hours before she enters, and sings a song, when lo! A drop vanishes, and there is a hanging portiere of pearls, from tormentor to floor and the full width of the stage, while against the back wall is a huge lavalliere of brilliant, flanked with tremendous pearl pendants some ten feet long.

From every side come girls dressed in pearls on black. Suddenly the lights flash off and the pearls alone are seen, like a million radium bangles in the dark. The audience, already stunned by the spectacle, is here taken entirely breathless. When the lights go up again and it seems nothing more could be done to enhance what is already miraculous, Miss Bennett re-enters, two pearl-bristling pangs holding a train of pearls—more pearls—millions of pearls. The pearl parade is bewildering in no word-picture of it would visualize it.

Out of the typhoon of applause that follows, come Bernard, Miss Moore and a boy and girl before an apartment drop. They are flat hunting. Only a recently transplanted Chicagoan, from the sweet west where people live in homes instead of shacks and catcombs, can fully appreciate what it means to hunt an apartment in New York; but Tommy Gray, who wrote the bit, must have had an in-

sight, for it is cutting, clever, smart, sure satire. Collier acts as the junior. It is a howl from entrance and the final snapper is a yell.

Berlin then does his specialty, assisted by some girls. Needless to record, the audience cheered. Modest, witty, likeable, the little chap who has written the predominant hits of the decade and done so many other good things so well, was lionized. He kidded himself and the show and Harris and life at large. He sang some parodies of his own numbers, aimed at the possible outcome of his latest venture. Then a great wind-up with a jag of costume and scene novelties, and the whole ensemble a fitting finish to a gorgeous and unrivaled show.

To Hassard Short must be given glory without stint for the wizardry of this wonder-work. Permitted to "cut loose," Short outdistanced anything in musical show precedents. He originated, he invented, he applied, he illustrated, all with bizarre touches of individuality projected far beyond anything his predecessors had strained for in the past. His cunning was aided by the generosity of the show-owners and by the cleverness of his material, but Short's work in this success stands forth as an individual triumph that his successors may shoot at for years to come. He makes all the rest look like one-night-stand producers, and that takes in the best and the most famous.

Never before has such a show been seen. It guarantees the permanency of the Music Box as a mighty influence in the American theatre henceforth, and it lays a stage masterpiece at the feet of advancing time.

Lait.

## PAGE MISS VENUS

Despite its several very evident shortcomings this much can be said for the new musical piece which Leon De Costa, Inc., introduced for the first time on any stage at the Strand, Far Rockaway, Saturday night, "It has great possibilities." The lay opinion was forcefully voiced between acts by a lobbyist, "This is the kind of show you see when you buy cut rate tickets," in itself is more complimentary than otherwise. For if that be the verdict in comparison to a show that has hit Broadway after a break-in tour, the final verdict on this comedy with music after it has played the usual break-in itinerary should be something really worth while.

"Page Miss Venus" frankly shows too much evidence of being a one man job and with a musical piece, with its manifold incidental details, that is too much for any one man. Besides composing the score and writing the lyrics, Mr. De Costa practically adapted the libretto program credited to Lewis Allen Browne and Adelaide French. These latter twain are better known to stage writing as farceurs and it was in the form of a farce that De Costa originally saw the script, then titled "The Hundred Per Cent Girl."

That is the theme of the libretto; the finding of a girl for Jimmy Raleigh in order to comply with his uncle's million-dollar bequest to the effect that should he marry a young lady whose measurements coincided with the original Venus de Milo he would inherit the fortune. Philip Atwood, the lawyer, proceeds to find such a perfect type for his client in the form of his secretary but later for the finale discovers he himself is really in love with her and allows Jimmy to keep his own sweetheart, Beatrice Deauville, who in true musical comedy fashion was willing to sacrifice her lover and happiness that he inherit his fortune.

As Catherine Macon, the title role player, Janet Velie is entirely satisfactory, with insufficient to do. Her trilling voice that took the upper registers on high speed with smoothly beautiful ease stopped the show several times particularly in the "Story of Love" number which her rendition elevated into the hit of the show although "Fireside Dreams" contains more for popular appeal. This latter number is produced in an interior with a practical fireside in which several tableaux are prettily staged illustrating the theme of the song. The set itself was a makeshift on this presentation, having not arrived in time but its production charm was evident even with the substitute scenery.

The piece is laid in three acts, the first representing the lawyer's office and looking very much like an ordinary undeville theatre office set. The second set, in which the balance of the action takes place, is said to be more striking and even the temporary substitute was an improvement on the first act. The show gets a nifty getaway with the opening chorus of the lawyer's secretaries ticking an oetel of Corona typewriters. This chorus, only eight in number (backed up by a male quartet) is a sojourningly good-looking collection of flappers each with a resonant singing voice that gets the lyrics over corkingly well which is marvelous in this house particularly, so handicapped by poor acoustics.

The casting is adequate but for two characters. Roland Bottomley as the lawyer is too genteely polite and therefore unimpressive. Also Edward Begley as Doctor Nelson did not look the part, his corpulent appearance in a misfit dress suit automatically

## OUT OF TOWN REVIEWS

## 'A BILL OF DIVORCEMENT'

Philadelphia, Sept. 28.

An ending that is perfectly logical, but far from popular may hurt the success of Charles Dillingham's latest show which opened Monday at the Broad Street.

"A Bill of Divorcement" is a powerfully constructed, well-knit piece of work extremely well put on by its English cast, headed by Allan Pollock, a real war veteran who was shell-shocked and wounded himself. Its author, Clemence Dane, has tackled, besides the advertised theme of shell shock, such heavy subjects as the heredity of insanity, the problem of eugenic marriages and the right of a perfectly normal person to happiness despite an early wedding with a mentally tainted mate.

Nineteen years before the opening of the play, Hillary and Margaret Fairfield, both young, contracted a war-time marriage. Hillary is badly shell-shocked and, with a taint of insanity in his family, is confined in an asylum, his mind a complete blank. His wife and daughter, the latter of whom he has never seen, both fall in love. The wife divorces him and intends to marry Gray Meredith. The daughter, Sydney, knowing nothing of the mental taint and thinking the father is suffering from shell shock only, becomes engaged to the rector's son. A week before the mother's intended wedding, Hillary suddenly regains his memory, escapes and comes to the house. Margaret is about to renounce her new love and nurse Hillary to health in spite of the fact that she has never really been in love with him, when Sydney, overhearing her resisting Gray's pleas, learns of the family taint, fears to hand it down to her own possible children, tells her mother to go with Gray and find happiness and, herself, sacrifices her lover to spend her years taking care of her stricken father.

This doesn't sound like very entertaining food for the theatre, and it isn't in the popular sense, but the whole thing is so well done that the effect is one of power and reality, and the illusion is seldom if ever lost from first to last.

Pollock, still bearing 11 pieces of shrapnel, handles his role with the poise and restraint of Cyril Maude, only emphasizing the serious side always rather than the light. Katherine Cornell, the only American player in the British cast, handles the girl's role in a charming, whole-hearted sort of way, and never overacts. Ada King, the character part of Aunt Hester, is prim and precise to the life, and Charles Waldron, Evelyn Walsh Hall, Arnold Lucy, John Atley and Fred Graham add cameo hits.

The production is well-staged, and was well received here on Monday night except for that logical, but unhappy ending. There was no applause at the end, and except for the students of drama, the verdict seemed against that end. It is only running two weeks here.

The one high light, above all else, seems to be Pollock. If he doesn't repeat the acts of many English actors on these shores, the signs are all wrong.

Waters.

bringing to mind Dallas Welford doing a butler role. Guy Robertson as "Jimmy Raleigh" who must marry a Venus type to inherit his relative's fortune was a happy surprise in the casting doing much with his agile histrionics in bolstering up several weak spots.

What the show lacks, the producing company states is being taken care of. That is the building up of the "book" for comedy and the incorporation into the cast of a couple of specialty dancers. Lucille Ballantine, a specialty toe dancer, is due to join the show in Baltimore this week. The score is sprightly while not startlingly striking although it contains a couple or three good commercial tunes that should not worry the music publishers. The lyrics are really intelligent and the orchestrations beautifully soothing.

Earl Lindsay is credited with the staging and while it is adequate it contains nothing new in effects or choreography. Its simplicity is more on the order of tab staging.

The piece is pencilled in to open at one of the local Selwyn houses about Oct. 15.

Abel.

Alley Vincent and Rose Le Roy, choristers in a girl act called "Little Miss Sunshine" produced by Meyer North who is suing them for breach of contract, deny that they were given contracts either verbal or written. The girls state they withdrew from the North act because the turn worked but one week, then laid off. They claim to have given the producer five days' notice and said they could not afford to lay off. They also claim their make-up boxes are being held. Hyman Hess is defending them.

## THE SIX-FIFTY

Toledo, Sept. 28.

This three act comedy-drama, produced at the Saxon, Sept. 22 (and now playing in Detroit), is due in New York, Oct. 3. It was written by Kate McLaurin and produced by Lee Kugel, who gives the comedy-drama the descriptive caption "A Page Torn Out of the Book of Life."

Broadway will like the play, provided Kugel puts a little more speed into the action. Human qualities of intense interest form the fabric of the story but the climaxing episodes are too far apart to maintain the interest in even consecutive scenes.

Two scenes in the first act are synchronized in time. The first shows the kitchen of Dan Taylor's farm house in the New Hampshire Hills, the second the interior of a dining car.

In the kitchen scene is Hester, brought to a desperate mood through living in an atmosphere of Puritanism and rural life; Dan Taylor, her husband, who has spent seven years on the farm and lost his ambition for the pace of business, and "Gramp," grandfather of Dan, who, at 80, is constantly reiterating he has an ambition to live until one hundred, and backs up the ambition with confidence.

At the garden gate of this New Hampshire farm the train known as "the six fifty" is wrecked. Out of the dining car pour the characters, in the second scene. They are a dyspeptic railroad magnate, a famous prima-donna burnt with worldly unhappiness, a Don Juan who had nearly wrecked the life of the opera singer years before, a young college graduate, two flirtatious flappers, and the colored Pullman porter.

Into the quiet life of the Taylor farm household these "wrecked" passengers on the six fifty are thrown and their coming turns the immediate world of that family topsy-turvy.

Lillian Albertson returns to the stage in this play as Hester, with voice less limpid and appealing than of yore: William T. Hays, an amusing dyspeptic; Lillian Ross and Hazel Turley are the captivating flappers; Lolita Robertson is a stunning prima-donna; Wilbur Cox is a truly typical Pullman porter; Leonard Willey appeals in the role of the husband without ambition, and Louis Pierce as Gramp promises to score a great hit in the intensely human role of the near octogenarian who is determined to become a centenarian.

These strongly contrasting types form a kaleidoscopic characterization and the story moves smoothly but almost as slowly as a jerk-water station accommodation instead of a limited "sluffy." Its success in New York seems to depend upon its putting on more steam and acquiring more speed.

## ALBANY, N. Y., STOCK

Albany, N. Y., Sept. 28.

The Proctor Players scored their biggest hit of the season in George M. Cohan's "Seven Keys to Baldpate" at Proctor's Harmanus Bleeker Hall last week. The stock succeeding the Fasset Players last July, is popular, and drawing good houses. It is a coincidence that the company has scored its biggest success in Cohan plays. Their work this week is easily the best of the current season.

Albany playgoers have patronized the Players' attractions in such goodly numbers every week indications point not only to the company "sticking it out," but hanging up a new stock record for Albany. The Proctor Players is the first company that has ever attempted a fall and winter season of repertoire in Albany. Douglas Fairbanks, William Courtney, Frances Starr, Fay Bainter, Bert Lytell and others started on the ladder to theatrical success in Albany stock companies.

Ralph Kellard and Louisita Valentine are the leads of the Proctor Players. Kellard, who possesses many of the mannerisms of Bert Lytell, an idol when he played here, acted his way into the hearts of Albany playgoers the first week of the season and has been increasing his popularity weekly. Miss Valentine also is a big favorite and is daily besieged to attend affairs of women's organizations in Albany.

A girl who has shown real ability in her first year on the stage is Rena Titus of Troy. She played in the Fasset company in the spring and is one of five held over from that company. The others are Florie Watkins, Walter Dickinson, William Amadell and Eric Dressler. Others in the company are Florence Pendleton, Lillian Concord, William Townsend, James Shaw and Harold Burnett, the latter two joining the company this week.

George Parsons, formerly of the Cohan forces, is the stage director. Much of the success of last week's production was due to the staging of the play by Mr. Parsons.

William H. Haskell, dramatic critic of the Knickerbocker Press, is handling the publicity for the Players. John Wallace is treasurer of the company and A. A. "Tek" Crier is the advertising manager.

**NORA BAYES and CO. (2).**  
Songs.  
26 Mins.; Four (Special Set).  
Winter Garden.

Wonder grows as time passes over the head of Nora Bayes. Monday night at the Winter Garden Miss Bayes walked on the stage from a prettily placed velvet hang set, coming down center aisle wearing a white gown, carrying a fan, and making a picture those who saw Miss Bayes in other days would have sworn could not have happened. But it did and can not go without remark, as no doubt the entire house also remarked it.

With Allan Edwards indulging in a couple of double numbers with Miss Bayes and the pianist, Miss Bayes did a very nice turn, using several songs, interpolating a kidding comment exactly where it should have been each time and starting to walk off as a parade of flowers flowed toward her from the rear. Six or seven of the house stuff marched down the aisle each carrying a huge floral offering. While the flower girl thing could be looked upon as obsolete in this modern theatrical day, the Bayes flower procession was impressive.

Miss Bayes remained in her white gown but showed a variety of fans, one larger than the other and both large enough to act as canopies if occasion called. Previously in the Moran-Wiser Review the chorus girls had carried fans, but they weren't fans after Miss Bayes displayed her collection.

Two or three of the Bayes songs sounded exclusive. A couple were pops, one blues and the other a rube number. The latter was "Sally Green," sung better by Miss Bayes in the rural style than she did the blues number. Her "Saturday" was the hit. Mr. Allan looked very well, and Miss Bayes said, as she looked up at him, "You're the tallest beau I have ever had."

It's a good Bayes act, because Nora Bayes is in it. For \$3,500 weekly something is expected beyond the box office, and Miss Bayes delivers, whether \$3,500 worth or not, who can tell, excepting the management? *Sime.*

**ANDERSON and BURT.**  
"On the Heights" (Comedy Talk).  
14 Mins.; Three (Special Set).  
Fifth Ave.

Ernest Anderson and Marjorie Burt. Scene shows peak of Alps with practical rock in center about 10 feet high and concealed incline leading to top from behind leg drop at left. Man in tourist knickerbockers appears first, climbing up with safety line stretching back from his wrist. He reaches peak and pulls woman up hand over hand. They go into comedy talk of the quarrel sort, woman complaining of hardships of mountain climbing as sport and man expanding on beauties of scenery. Her catch line is, "Oh, I wish I was back in Freeport." This talk is continued ad lib for good laughs. Comedy is based on sure-fire husband-and-wife battle and is amusing.

For climax it begins to snow and husband is brought around to wishing himself back in Freeport also. Finish is rather weak and the act needs a healthier wallop for the curtain. Otherwise it is set for a first-rate quiet comedy number. Paul Gerano Smith is credited with authorship. For a turn without specialty and as straight talking stuff without much business it gets over neatly.

*Rush.*

**JAMES BARTON and CO. (2)**  
Comedy.  
15 Mins.; Full Stage.  
Winter Garden.

Rushed into the Shubert opening vaudeville bill at the Winter Garden Monday, it probably marked Jim Barton's first appearance in the twice daily. Barton leaped from burlesque to productions and has since remained in shows.

The Barton vaudeville act has a man and woman besides the comedian. The man is the straight with Barton doing his "souse," and the woman (Mrs. Barton, a slightly blonde) is almost a lay figure in the table scene. The table scene that takes in the major portion of the turn and provides all of the comedy is Barton's laugh getter. His applause maker is the encore dancing.

Between the two Barton stopped the show, although closing the first half, for the applause prevented the curtain coming down for several seconds.

As a vaudeville act Jim Barton is as certain as he has been in productions. *Sime.*

**MORAN and WISER REVIEW (29).**  
43 Mins.; Full Stage and One (Special Set).  
Winter Garden.

The Moran and Wiser Review is a Shubert vaudeville production, taken from "The Midnight Rounders" of 1921 as lately produced on the Century Roof. There are different scenes in the Review, concluding with the hat throwing turn of Moran and Wiser, set in a hat store. It abruptly ends the 43-minute act with no one on the stage at that moment excepting the two principals.

Previously there had been numbers and 12 girls, with several principals. Frank Hurst sings, Clarence Harvey is doing an old man character, and Cliff Edwards in blackface with his ukulele and blues went into "one" after the full stage set, to allow the second set to be made.

The stage looks like class in its full stage drapings, the choristers are pretty and well gowned, even to the display of fans they made, and everything about the production seems all right excepting it is a number and not an act. Besides there is a useless waste of time in taking 43 minutes to display really two acts that are somewhat injured through being interpolated into this kind of a turn.

The Moran and Wiser Review is not vaudeville and it is not economy. The turn besides wasting time must be wasting about \$1,000 weekly in salaries. The Moran and Wiser boom-erang hat-throwing alone would be a better act by itself, and Cliff Edwards alone would show better for himself than he does now in the Review. Having a blackface comedian in "one" break up a full stage doesn't do either any good.

The act should be discarded, with Moran and Wiser and Cliff Edwards continued, as two individual vaudeville acts. *Sime.*

**"MELTING OF MOLLY" (16).**  
Musical Comedy.  
25 Mins.; Full Stage (Special Set).  
Shubert-Crescent, Brooklyn.

Tabloid version of the three-act musical play of several seasons ago. Isabelle Lowe is featured. Ben Linn also plays a principal role, but his name does not appear on the program.

The piece has suffered from boiling down process. Its greatest weakness is a lack of comedy. Ten choristers making two costume changes. They have not been well drilled.

Although this is the second week the tab is playing, one of the numbers had the girls all doing different head motions. The costuming is inexpensive, the first set having the girls in gym suits, bloomers and half tights, and the second an ordinary looking lot of dresses.

Miss Lowe is a comedienne with a record of many Broadway successes behind her. She goes at her task with a will and gets more undoubtedly out of the lines and situations allotted her than most comedienues would with the same light material. Mr. Linn has little to do, coming on well toward the finish of the skit. There is another woman principal and a couple of juveniles, one a tall, black-haired chap who leads a couple of numbers with the other woman principal.

The set used is the interior of a gym. It is rather worn looking. There isn't a new idea in the whole tab. It just drags and drags.

Closing the show at the Crescent Monday night, it put a crimp in the performance that the audience took away from the theatre with them. *Bel.*

**JIMMY DUNN**  
Songs, Stories and Whistling.  
16 Mins.; One.  
American Roof.

Jimmy Dunn is a prepossessing chap in external appearance and has that much in his favor from the start but which fact boomerangs for him later. His reliant self-confidence with the opening published number pitches the expectation too high with the result he disappoints as the turn progresses. His air of a wise cracking comedian does not fulfill expectations the moment he starts reeling off a line of long-winded, weak-pointed gagging. In the course of a phone bit, an old rag number got something for him but the ensuing dance was a palpable fake and meant nothing and likewise fetched proportionately little.

A travesty on the Desperate Desmond type of ten-twenty-third villany won most on the old bladder bit when he was whacked across the rear as he backed up against the drop. A laughing number sent him off decently considering the tough sledging the first section of his routine. He should build that up. *Abel.*

**SOPHIE TUCKER and "Five Kings of Syncopation" (8).**  
Songs.  
38 Mins.; Full Stage.  
Palace.

Back from the cabarets comes Sophie Tucker. The billing "Everybody's Favorite" was no exaggeration judging from the way this singer of songs stood out from the thoroughbred talent that surrounded her. Signs on her set mentioned a third anniversary and upon her entrance it was brought out that her quintet of musicians had been with her for three seasons, in vaudeville and out. In the opening lyric the boys had something to say about Sophie "missing the cover charges at Reisenweber's." Aside from the band Miss Tucker is using a man and woman for hits, in addition to her colored maid, who manages to get into the picture.

Ten numbers made up Miss Tucker's routine Monday night, four counting as encores. There was a mixture of the current in popular songs, but special numbers credited to Miss Tucker seemed to predominate. One of that division may count the mother song, which had the songstress on her knees crooning to an old lady in gray. Another provided a change and highly amused, it coming next and the title being "When They Get Too Wild for Everyone Else—Perfect for Me."

Then came a dash of jazz with "The Chicago," a number Miss Tucker said she wrote anent the present "toddle," the lyric calling attention to the disappearance of the shimmy. During a change the band offered "Eli Eli," Miss Tucker announcing it was the first time the chant had ever been attempted by jazz musicians. It can be said the number was played with surprising effect. No irreverence was even suggested, the band playing the number with feeling and taking few liberties. The house accepted it as a novelty and in the spirit intended.

Miss Tucker with four of her musicians aiding returned with a semi-ballad.

One of the encores Miss Tucker announced as a new composition not by herself, it bringing the man and woman in for pictures. The extras were in Chinese costume for one number. A number which she explained resulted from the troubles of a maid at the shore who "aired" her husband was "Another Mule Hitched in Your Stable."

There is a difference in Miss Tucker's routines, some numbers used in cabaret being strictly for such rendition. Her present offering has been built solely for vaudeville. She probably never had any better collection of numbers for all around use and as a songstress entertainer still holds her own spot and place. *Ibee.*

**CHISHOLM and BREEN.**  
Comedy Playlet.  
10 Mins.; Two (Special Setting).  
Audubon.

Mixed team with smooth running comedy talking vehicle that should go. The girl is seated outside a fancy little bungalow home. He comes back from the army and the sudden meeting gives her a severe shock, for she has been under the impression that he was killed, having received information to this effect via a telegram from Washington.

The couple finally get together with the man doing most of the talking anent old times, especially commenting on father's former actions; occasionally referring to him as a one-time junk dealer and now a millionaire. He requests the presence of her dad for the purpose of investigating an automobile time clock which he had left with him prior to departing for the army. This leads up to information from her that he had the invention perfected, accounting for his millions. He is also informed she was married during his absence. The latter has a serious effect on his attitude, followed by a regrettable speech before leaving disregarding the auto invention. She finally admits that the marriage words were false, only spoken to try him out. Lights in the rear go up announcing that he was made one of the partners of father's establishment, while she concludes by stating that all is ready for him to put the ring on.

**WANDA and SEALS.**  
Trained Seals.  
9 Mins.; Full Stage.

Wanda has one seal that works and another that dresses the stage and stalls. The latter is a baby seal, judging from the size, and it does lend a few laughs. The larger of the animals runs through the usual routine of juggling, climbing over a stair and also a bit of tight rope walking on his front flippers. It is a good small time opening turn. *Fred*

**HARRY FOX with Beatrice Curtis**  
(1)  
"Interruptions."  
21 Mins.; Two (Special Hangings).  
Palace.

Last season's routine used by Harry Fox who then also had the fragily beautiful Beatrice Curtis aiding, has been builded to a turn along the skit lines, with William Collier credited with Fox in the conception.

The incident of the scrubwomen as hilarious as the bit was, has been eliminated. There never was any doubt as to the fun of the stunt but there was some feeling that perhaps the use of the old gag was not just right—probably that no respect was shown gray hairs. However, the ladies of the bucket appeared good natured enough about it.

Miss Curtis is now given a right-fully important place in the new lineup. When on she gets the major share of "looks" from the audience and that isn't a bad thing for Fox. The opening has the comedian chattering about smart foolery, with the moving in of the piano affording the first interruption. Miss Curtis next cuts in on Fox's dissertation about himself to say she is in another act and happened to cross the stage via the wrong entrance.

That leads to dialog and ends with a rose song, Miss Curtis exiting for a change. Reappearing she explains her partner was angry and she had decided to separate. Conversation leads to a proposal of marriage and their duetting of a pretty number.

Harry De Costa is at the piano with nothing more than occasional accompaniment bits, attention after the opening centering upon the principals. For an introductory number, Fox has a lyric working in snatches of "Hate To Get Up in the Morning."

The slender beauty of Miss Curtis, her finished and sweetness of speech and even her singing which has no semblance of power, make her as important in the Fox act as anything else. Fox is a classy juvenile and is smart enough to have attracted aid of like quality. *Ibee.*

**"FLORODORA" (35).**  
Condensed Version.  
35 Mins.; Full Stage.  
Rialto, Newark, N. J.

The Shuberts revived "Florodora" at the Century last season as a production, and have now condensed it to a one-act tabloid for vaudeville.

The condensed version was staged by Lew Morton. After an out-of-town break-in the piece has been cut to 35 minutes. That necessitates a fast gait for a piece of this kind. It consists mainly of a series of chorus numbers with a number leader, the "Pretty Maiden" number by the sextet the outstanding feature.

Little time is devoted to dialog, ad- visably cut for vaudeville. The numbers follow each other in close order, the chorus working harder than any of the principals and occupying the stage the greater portion of the time. The comedy role is handled by Fred Walton. He does a silly character which means nothing and fortunately is not overburdened with time. Royal Cutter does a character part acceptably with others among the men. George Spaulding, Elmer Haynes and Louis Christy. The women include Hattie Fox, Maude Gray and Bernice Mershov. The latter stands out.

The one set appears to have been used before which can also be said of the costumes.

"Florodora" is not a vaudeville act. It has been speeded up to the utmost but to no avail. It lacks the punch.

**WALSH, REED and WALSH.**  
Songs and Imitations.  
15 Mins.; One.  
Columbia (Sept. 25).

Two boys and a girl, seemingly brand new in nearly every way. They sang only, with the girl doing a couple of solos in a high, shrill soprano. About the only item of merit is a baby cornet imitation by one of the boys. No comedy, no dancing. A couple of specially written lyrics, and other songs, pops. May get the small time if not asking too much. *Sime.*

**CLASS, MANING and CLASS.**  
Full Stage.  
Columbia (Sept. 25).

A wire act, two girls and a boy. If there were nothing else to the turn, and there is, a great deal, the imitations of one of the girls of Bird Millman and Frisco on the wire would send this act over, and they should send it into the New York Hippodrome. As a wire act, it's certain. Opening the Sunday show it was probably the hit of the bill in applause. *Sime.*

**"THE DIVIDED WOMAN."**  
Illusion.  
14 Mins.; Full Stage.  
44th Street.

This is P. T. Selbit's presentation of the trick which is being made a feature act these days on several circuits. Selbit is said to have originated it. His claim was not allowed in this country on the ground Horace Goldin was the first to show the same thing on this side. Goldin's is called "Sawing a Woman in Half." This one might aptly be titled "Sawing a Box in Half," for it omits the principal punch of the Goldin presentation, in which the woman's feet and head are seen while the saw apparently passes through her body. In Selbit's the woman is invisible after the box is locked, and the chilling thrill of the other is absent; nor is the Selbit illusion as gripping.

Selbit's accomplishment is reminiscent of the disappearing woman in the trunk, which Herman perfected. The sawing process adds further detail to it, but the effect is about the same. Selbit seeks to maintain that "matter can pass through matter." He shows three panes of heavy glass through slits in the box, and two steel blades, criss-crossing in several directions, before the sawing, making it by that time seemingly impossible that a woman is really in the casket-like wooden box. Then two attendants saw it in half. When the box breaks midway she is seen within, tied hand, foot and neck, as she was when placed.

Selbit lectures the act. He is an Englishman of smart appearance and suave approach. He says matter can pass through matter, and works a trick with cubes of different colors, making them "pass through" each other under a hollow parallelepipedon. He then introduces an amazingly handsome brunet of stature and dignity, and brings forward a wooden box of rough boards, seemingly impregnable. He invites a committee. Two men came up Monday, one easily a plant and the other probably a stooge. They tie the woman's hands and ankles, and she is carried into the box and stood up in it. The top is then shut down and locked with hasps. The ropes are protruded through holes and tied up the outside. The box is laid flat on a wooden horse with an opening in the center, and the two uniformed attendants saw through the middle with a cross-cut saw after the glasses and blades have been thrust through the gaps.

The applause was not spectacular on this occasion.

Selbit takes his presentation very seriously, it seems. He bills it as his "baffling, mysterious sensation, direct from Europe, where he created and presented this astounding paradox to the confusion of plagiarists and imitators."

These days, when most folks refuse to believe in faires, genii, miracles or their best friends, it is pretty hard to sensationalize American audiences with illusions. In view of a rival beating Mr. Selbit to it, showing it can be easily duplicated—in fact, there are two Goldin troupes showing it as well if not better—it might have been a brilliant stroke of showmanship if Mr. Selbit went through his trick and then exposed its operation, thus making it triply entertaining and making it truly "baffling"—baffling his competitors rather than his public.

In its present form "The Divided Woman" is an interesting turn on any bill and in any full stage position, but if its supporters expected it to be a violent draw in the larger cities they are threatened with a disappointment. If the attitude of the Monday night audience here is a criterion. In any event, Mr. Selbit should improve his spectacle by meeting his rivals' method, showing the feet and head (or some feet and head) during the sawing job. *Lait.*

**FRED WERNER.**  
Songs and Talk.  
12 Mins.; One.

Fred Werner is a stout chap who wears a tux and straw hat. He belies his monicker by opening with an Irish song.

This is followed by some dull dialog about "marriage," which should go right out. The dialect is retained for this, and for the next song a ballad which blends into a patriotic recitation well delivered but of no special merit and too long.

Another song concludes. A good voice, a likeable personality and commanding appearance are buried under mediocre material. Werner will have a hard time qualifying for an early spot on the smaller bills with his present frame up. The Roof passed him on the vocalizing. *Con.*



**HAL SKELLY and CO. (3).**

Comedy Skit.  
32 Mins.; Full Stage. (Special Set-  
tings).  
Calatol.

Hal Skelly, late of musical comedy, is supported by a company of three women in a singing, dancing and conversational sketch, the idea of which is familiar but is certain vaudeville material, due to the excellence of its interpreters.

Scene is supposed to be the sitting room of a picture actress. She is seated with a girl friend before an afternoon tea wagon, singing "In my teacup I can see my childhood sweetheart." Maid enters with letter announcing representative of Mutual Film Co. will call with offer for her to star. "Prospective star goes off to dress to receive the picture man. Man (Mr. Skelly) calls and mistakes the friend for "Miss Manning." It is soon developed he represents the Mutual Life Insurance Co.—in other words an insurance agent seeking to write policies. Cross talk with conversational duet and dance for each of the three female members of his support, he scoring strongest with the maid who has a romantic character role.

When Skelly finally meets the actress and tries to sell her a \$50,000 insurance policy she mistakes his sales talk for an offer of that amount for a year's salary, and says "Go ahead and make out the contract before I die of heart failure."

Skelly's role is exactly suited to his eccentric personality, with a catch line throughout to the effect that it does seem ridiculous, but it isn't. He has one old gag that mars an otherwise original routine of talk: "Did you visit the ruins of Pompeii?—I married one." The big hit was scored with an eccentric knockabout song and dance with the maid.

To round out the "plot" it turns out the film star is his childhood sweetheart from Chanute, Kansas, and when he asks her to marry him she replies: "Don't be ridiculous," which permits him to once more pull his catch line: "It does sound ridiculous, but it isn't." For the finish he sings and all four dance.

There are no "fillers" in the supporting cast, the three women being competent singers and dancers, who can put over their lines intelligently. Skelly's personal work is too well known to suggest that it is anything but certain to register emphatically. The new Hal Skelly and Co. act is modern vaudeville at its best.

Jolo.

**TORINO.**

Juggling.  
10 Mins.; Full Stage. (Special Set).  
Winter Garden.

Torino is a foreign juggler, making his first American appearance. His billing (lobby) says he is "the only pupil of Paul Cinquevalli." Torino juggles not alone as though the late and great Cinquevalli taught him but as though Cinquevalli taught Torino to juggle exactly as he had done, in the light work. Torino does light work only. His billiard cue juggling is exactly as Cinquevalli did it. There are other bits as strikingly resembling Torino's tutor's work when over here years ago.

Torino opens in a pretty garden scene, hammock, etc., with a nice looking blonde young woman handling the props. He starts with a tennis racket. Among his best is striking a light on a match box thrown from between his heels over his head.

The act was programmed to close the show, but Monday evening, through the long bill, was omitted. Tuesday night Torino opened the performance. He will do very well there, but should be tried opening after intermission, for he has an effective background, a style about his work that while not as finished as Cinquevalli's was, recalls it, and in a summary, is a neat juggler of a kind vaudeville over here has forgotten.

Sime.

**JOE ROLLEY and CO.**

"At Palm Beach" (Comedy).  
14 Mins.; One (Special Drop).  
Fifth Ave. (Sept. 23).

First rate novelty frame-up for two-man talking act. Blackface comedian pushes straight man on in rolling chair. They stop in center and the talk goes along as conversation between swell tourist and lazy dandy.

Has good meaty points. Tourist offers dandy job as trainer in lion's cage and dandy is reluctant. Used for greater part of routine. Comedian works like seasoned blackface funster; straight man is capital feeder. Material fairly rich in laughs. Liked at Fifth Avenue two from closing, the comedian's loose dance furnishing a capital finish.

Rush.

**MARY BOLAND and CO. (3).**

"\$5,000" (Drama).  
21 Mins.; Full Stage.  
Orpheum, New Orleans.

New Orleans, Sept. 28.

Mary Boland is from the legitimate, having attained some prominence through being leading lady for John Drew and Robert Edeson. For her initial vaudeville try she has a playlet by Hilliard Booth. It has the usual triangle, but varied, and if written in bold strokes might have been considered daring.

The wife (Miss Boland) has tired of her husband, who is a private detective seeking to secure a fee of \$5,000 offered by the wife of a financier anxious to procure evidence that will alienate her. The financier is her lover of the wife of the detective. The big moment has to do with his entrance into her home and the outwitting of her own husband by the wife, the final curtain finding her in the arms of her lover.

The sketch looks like a play boiled down, with snatches from it strung together, the whole to conform to the accepted vaudeville demand. Through its unfoldment presently it appears vague, rising and falling, but always minus the essential arrangement of a cumulative playlet. Then again it pays too little attention to conventions without the usual expository reasons. The story really has not been told even at the end.

Miss Boland plays with restraint and knowledge of the technical side of stagecraft. She has not the broad sweep expected of actresses projecting dramatic moments in vaudeville. Barney Sherry, from pictures, is in her support, rising to competence. Henry Pemberton and Gertrude Fowler complete the cast.

Miss Boland, with reputation and the differentiated theme of her playlet, will perhaps prove an acceptable headliner of the less pretentious sort for the cities of the Orpheum Circuit, where she has been booked. Her reception here was pleasing.

Samuel.

**"HEREAFTER."**

Comedy.  
Full Stage (Special Hangings).  
Keith's, Washington.

Washington, Sept. 28.

Monte Bell has unearthed in "Hereafter" the unusual. Much has yet to be done before it can be termed ready, but most of this is detail. Mr. Bell in presenting the sketch secured the week here on the mere reading of the act by the Keith offices. It is styled a masterpiece of novelty and satire, and has a tag line surprise finish that is a gem.

The opening finds a modern man in what is believed the hereafter. He is told he is now to realize his slightest wish; a home furnished as he would have it; all sorts of things that mortal man strives for and works so hard for here on earth; even his wife comes to him minus her scolding and with an attractiveness most alluring.

Everything is just lovely. The old man placed to do his bidding will supply a harem if desired, and when this not acceptable does bring the three famous vamps of the ages.

All very nice for a while, but it soon palls and the man wants to suffer, to have an argument, to do anything to break the monotony. Finally in desperation wishing he could go to hell, to which his faithful servant replies with the question, "Well, where do you think you are?"

The laughs are scattered, but the injection of a little more comedy would enhance its playing value. The novelty cannot be denied, and it surely does hold interest. The finish is such it takes just a minute to have it fully realized.

Russell Fillmore, the featured player, gives a remarkably good performance. There is a sincere earnestness about his role most convincing. John Kline as the provider of all those things wished for reads the part excellently. His appearance in the flowing robes and snow white hair and beard is really impressive, creating a splendid impression.

In the choosing of the ladies, Mr. Bell has not been so fortunate. Doris Sheerin in the leading, as the wife, although attractive to look upon, does not, somehow, get over. The other young women are on for but a moment.

The sketch when first brought out appeared in Harper's Magazine, the first story of its kind to be printed in the pages of that weekly.

Meakin.

**ROLLAND, KELLY and CO. (1).**

"The Photographer" (Comedy).  
15 Mins.; Three (Special Set).  
58th St.

George Rolland and Billy Kelly have discarded their former low comedy standard, "Fixing the Furnace," and are playing "The Photographers." The action transpires in a photographer's studio. Set comedy photographs adorn the walls, with a large open window up center. The third member is an old man character who is being "shot" at the opening. His back is turned to the camera, good for a laugh.

Mr. Kelly enters, doing his English "saw" character. He is in eccentric costume of misfit clothes, trick hat and carries a large fly. The dialog is a succession of familiar gags, leading up to the taking of Kelly's photo. Considerable comedy is derived from Rolland's efforts to pose him. Finally placed atop a table before the open window, Rolland gets under the hood and fires a revolver, with Kelly doing a back fall through the window.

The act is funny in spots, mainly where there is action. More rough stuff and hokum will develop it into a worthy successor of the former turn. At the 58th they howled at times, but the finish was greeted mildly.

Con.

**CLIFF DEAN PLAYERS (6).**

Farce Comedy.  
17 Mins.; One.  
23rd St.

No billing was in sight for this turn but it is probably called "Through With Women." It is a farce comedy idea played with six persons in "one" and ought to serve for three-a-day featuring.

The use of four old men players is another novelty. When they first ambled on from the front of the house, it looked as though they might be made up. But the old boys are genuine A. K.'s. Two were recognized as once members of the "Old Soldier Fiddlers." Their silvery locks, also lace curtains on chin or cheek, were natural adornment.

For opening a man of medium age announced the Cliff Dean Players were delayed but that he would entertain the house with a story of his own. He belonged to the T. W. W. C., which means "Through With Women Club" and there was good and sufficient reason. He was interrupted by a little but peppery old chap near the orchestra, who desired to say he belonged to the club, too, and wanted for 50 years to have his innings of telling why. That called for an invitation upon the stage and along came the other three members who looked the same so far as ages goes.

The first old boy asked to tell his story, when the "all ages" quartet were seated, said he was only 73 and his last wife was 21. She bothered him some because she wanted to be taken to the movies. But the blow-off came one day when he arrived home and found her draped upon the animal rug in the parlor, with a lace curtain for a gown. When he asked the idea she had said: "Kiss me, my fool."

Next came a "lad" with locks over his shoulders, the same as once was used as a box plant by Jimmie Lucas. He mentioned about being a kid in Lincoln's time. When he told how good looking his gal was, the little member drew a big laugh by snapping out "hot dog." The third chap couldn't remember why he joined the T. W. W. club but insisted his family had put him in a sanitarium for no reason; that a keeper was in front, always following him about. The straight asked him questions, coming down to, "have you a wife?" which set the patient off on a tantrum. That was an old bit illustrated in this instance but it got over well.

The last was the little man who promised to tell 'em plenty. He started "back when the war started," meaning the Mexican war in 1842, which opened an argument with the others as to whether it was 1842 or 1843. He complained about his grandfather fooling around with chickens and then started raving about women being all wrong. The sixth player, a woman, interrupted from the aisle, calling the club members a lot of "old bats." She invaded the stage and dared the little man to say something in reply. His answer was a proposal of marriage—he hadn't been "talked to like that since Maggie died." The invader grabbed him when he mentioned having plenty of money.

A clever idea, farcical to a degree, with elements of novelty. The turn was perhaps framed with the big time in mind. It is a question if that goal will be won but for the other time it should land.

Ibee.

**BILLY SHARP and CO. (11).**

"Twentieth Century Review."  
31 Mins.; Full Stage.  
Broadway.

Billy Sharp has been presenting cabaret shows around the summer environs of New York. His review is a cabaret show, probably the pick of his seaside talent. While lacking the class required to headline big bills, this turn has the speed needed to keep more than half an hour of vaudeville alive and throbbing.

A satin shut-in lets a pretty girl out to announce the proceedings. The curtain parts, disclosing a jazz band of four men and a girl violinist, and specialty performers ranged on the other side of the stage. The band does a jazz and the violinist shim-mies while fiddling. The stunt is on the level, and is new. A girl singing a topical song follows. A girl in a novelty dance is next, then a strutter who finishes with a bit of cooch and shiver.

A series of "impersonations" then proceed, introduced by Sharp, who enters early in the routine. He is unassuming and delightfully courteous to the audience. A girl does a Bordoni, supported by Sharp, and it gets laughs and applause. A boy does a Timberg and stops the show cold. Two girls essay the Courtney Sisters, nothing like it but not bad of itself. A pretty bimbo does a Tanguay come-back, fair. A violin double, man and woman, get the expected results.

Then the modest Sharp goes to it with a series of soft-shoe dances that top everything that has gone before, and legitimately lifts the act into the hit list. Sharp is an astounding dancer, working equally well in a dozen styles. He credits them as imitations. He dances better than some of the stars he mentions.

A strong No. 5 for the biggest bills.

Lail.

**"ONE ON THE AISLE."**

With James Tenbrooke and Co. (4).  
Comedy Sketch.  
15 Mins.; Three (Special).  
23rd St.

"One on the Aisle" is a broad but withal clever satire on the end-seat hog, who for once is given the benefit of the doubt through sympathetic illustration of the manner in which a theatre patron occupying an aisle seat is mistreated by his restless neighbors in the same row sitting further in from the aisle. The curtain rises, disclosing five practical prop seats, four on one side and the other across the aisle. The usher shows a T. B. M. (Mr. Tenbrooke) to his choice aisle seat in "bald man's row." Enter a jassy, gum-chewing kid with her escort, who occupy the next two seats to the old gentleman and the ensuing action is occupied with the young man's periodical entering and exiting to fetch and carry some one or another forgotten article of his lady friend, much to the aisle seat occupant's disgust and annoyance.

The act is built for comedy and the laughs resultant are ample proof of the accomplishment of its purpose. For a finish the curtain drops and rises again, disclosing the old boy asleep in his seat and the usher, reminding him the show is all over, he remarks, "I didn't see anything so I'm gonna get my money back," thus giving the impression the preceding action was part of his dream. That afterpiece is superfluous.

It's a good No. 3 act for the better houses.

Abel.

**JACK ADAMS and THOMPSON**

SISTERS.

Musical.  
10 Mins.; One (5); Three (5).

Jack Adams opens with introductory song which introduces Thompson Sisters and enlightens audiences as to nature of act to follow. All three play saxophones in medley that runs the gamut from opera to pop numbers. The girls are prettily dressed in becoming low-neck dresses.

The song is continued by Adams to introduce six-part harmony on the marimbaphone, for which the act goes to "three," the curtain rising to disclose the instrument, upon which a "blues" selection is rendered by the trio, followed by a second selection, with one of the girls handling a mandolin.

A solo by Adams upon the ocarina is picked up by the girls on hanjosi, with Adams switching to a saxophone for the closing medley of jazzy and popular medley. An encore bit, with one girl playing a "zobo" trombone and the other a "zobo" toy cornet, was demanded.

All three are good musicians. The girls are young and good looking, with considerable personality. The turn qualifies as a first or ninth inning attraction for any vaudeville bill.

Con.

**"GIRLS" (5).**

Condensed Version.  
21 Mins.; Full Stage (Special Act).  
Rialto, Newark, N. J.

This tabloid version of the Clyde Fitch play of the same name is a Shubert office act. It is the first of a series of plays to be done in this manner for vaudeville. The condensed version is played by a cast of five, three girls and two men, in one set, the apartment house scene.

The action takes place at night, a male intruder entering the apartment of three bachelor girls where all males are supposedly banned. After many shrieks on his entrance the girls settle down into a discussion with the intruder informing him of their lack of interest in the male sex.

Each of the three "make a play" for him with the boss of the house making an appointment to meet him at his office the following day to secure a position as secretary, his exit being made via an ironing board to an adjoining apartment due to the husband of a lady friend in the same building waiting in the hall for him.

This tab supplies a good comedy idea. It is filled with activity and comedy situations. More playing will improve it immeasurably. The cast appears to be well selected with Mildred Southwick and Lyons Wickland having the leading roles. Dorothy Clay and Edna Temple are the other two girls. Of the two Miss Temple stands out prominently. She is a vivacious miss rather inclined to over play the part at times but invariably good for a laugh in the comedy situations. Her work should improve greatly as the turn goes along. Miss Clay is the show girl type depending almost entirely upon her looks. James Murray does a bit as the janitor.

"Girls" can fit into the sketch position on any of the Shubert bills and give satisfaction. The three young women in negligees are enough to make it, especially the dressing of Miss Temple which leaves little to the imagination at times. The set is a plain interior, all that is called for.

**COLVIN and WOOD.**

Comedy Skit.  
15 Mins.; One. (Special Hangings).  
23rd St.

Blanche Colvin some years ago did a single turn. This present frame-up is introduced by a special ditty to the effect she once carried heavy production and scenery, but which she has relegated in favor of some sprightly patter and a couple new songs, plus a little burlesque, going into a travesty bit with the telephone and other things winding up with a hurry-up call for a physician in Brooklyn and the medico entering immediately thereafter.

The M. D., as portrayed by Al Wood, is a leisurely sort of comic who impresses chiefly on his very careless nonchalance. The comedy patter revolves on the patient's ailments which at first she refuses to disclose, evincing a side remark from the "Doc" that the case is going to be interesting. When she finally gathers courage to state it is nervous trouble he is sorely disappointed and introduces some colored phials, each capable of making the patient dance. This leads up to a double number, then some more talk and a topical song about "Pills the Doctor" that made for a nifty getaway.

The act is set for a feature spot on the better thrice daily and the small big time.

Abel.

**MCCARTHY and GALE.**

Comedy Talk, Songs, Dance.  
14 Mins.; One.  
58th St.

Young couple with clever idea. Girl, unusually pretty brunet, enters carrying a picture magazine. She is a country maiden and screen struck. After this is registered, she exits.

Light comedian follows on as camera man with picture machine. She returns and is enthralled. They cross-fire, the man pulling comedy get-backs to her questions about film stars. She wants to enter the "movies" and he disillusiones her. A song and dance is blended, the man carrying the vocalizing with the girl following with a graceful kicking solo.

Learning she has been taking a correspondence course in screen technique, he gives her a comedy lesson, the girl doing the different emotions wrong for laughing purposes. After she is thoroughly cured and decides the country is good enough for both of them, they exit on a nicely harmonized double song.

The turn is big time. The girl's appearance and personality are the assets, although the man is a capable comedian. The act contains no wows, but will satisfy wherever a refined light comedy duo act is needed.

Con.

## PALACE

Competition is said to be the life of trade. All signs around the Palace Monday night pointed to a like application to amusements. With the Winter Garden opening that day with vaudeville and the 44th Street in its second week, the Palace probably never housed any more people. The crowd gathered early and the staid ropes needed, lent the air of holiday attendance.

The bill held six name or feature acts, making a formidable group of talent that no doubt calls for a salary list much larger than the usual Palace outlay. The pace of the first day if continued through the week should bring into the box office a surplus over the average gross that will more than compensate for the additional expense. The lineup of names brought about the use of time-table billing, a device never before in use at the Palace but likely necessary to eliminate any contest over billing honors.

With the show holding the customary nine acts, there was so much of the revenue in total that the running time was close to four hours. At the matinee the exit fell around ten minutes to six. It was 11:40 for the finale at night.

Two of the three multiple person turns came before intermission and that pair were run together, which looked disadvantageous. William and Gordon Dooley and the Morin Sisters were No. 4 with the Lighter Girls and Alexander revue carded sixth, after which intermission was scheduled. Wellington Cross was in between at the matinee but at night opened after intermission. The length of the first section was one reason and it might have been the Cross finale did not leave enough time to set the Lighter turn without a wait.

Sophie Tucker, back from the cabarets, was surrounded by a field of class but won the blue ribbon with no difference of opinion. Miss Tucker (New Acts) took the No. 7 position, remaining for 38 minutes to splendidly entertain many with a range of songs that alone is a credit to her. Harry Fox with Beatrice Curtis (New Acts) another of the name entertainers, stepped into the honor spot (next to closing) at eleven. His rattle of chatter was a change welcome, in contrast with the myriad of song numbers of the evening that outdid the extravagance of a legitimate musical show. Fox, however, counted with his vocal effects.

That brought Harry Watson, Jr., on at twenty minutes past the hour. After the "8241 party J. Williamsburg" telephone bit, there was an outward movement on the lower floor, with the upper section sticking solid for the "Battling Kid Dugan" finale. With the curtain up for the bit there was no further walking. The house rocked in laughter with the kid's antics, the Watson act doing what was expected of it—sending the audience of the Palace's biggest show, in many moons home in good humor.

The Lighters and Alexander turn is much the same as first shown last season, though it is being presented with fewer persons. Eight girls, some of whom had bits, were originally with the revue, as against four now and the juvenile has been replaced. The changes have rather aided the offering, with Winnie Lighter easily the star of the interlude. Her cleverness in handling the ballad number continues a surprise, as shown by the demand encore. That one number is an indicator of musical comedy possibilities.

The Dooleys alternated between the full stage hangings and the apron, with virtually all the family comedy work in one. They waited for the Apache number, waiting out on the first bits. Willie proved it was not necessary to dig up old big shoes and he was just as comical in new number twelve. During the "avenue" bit, the shoulder straps of Gordon's "gown" slipped from his shoulders and revealed him stripped to the waist. That was a surprise laugh. The Dooleys, their falls and their feet tickled in the same sure fire way. And then the exits of William, who trod into the entrance like a tragic legit actor, drew new chuckles. The Morin girls mostly provide breathing space for the brothers. But they connected finally, with the double jointed bit and specialties.

Cross with Dean Moore at the piano retained his single style, with several published numbers being offered successively. Cross rapidly told his stories, and they sounded new, working in a pseudo dramatic bit which had for its point the use of house flowers sent over the foots. What was worked in as an encore, was a lift. It was the burlesque mind reading stunt, with Cross in the aisles and Moore as the "madame." The stunt is a sure fire one, and it naturally landed. Perhaps Cross worked in something of his own, when saying he smelled liquor but couldn't locate it, though that isn't sure.

George Bobbe and Eddie Nelson landed, on third, with Nelson's voice the winning feature. He shot across a popular number that has been sung a thousand times and did it so well that an encore was demanded. Nelson spied Babe Ruth in the first row and advised him not to laugh because he (Ruth) would soon be doing "two frolics daily" instead of knocking out

two home runs (which the Babe did Monday). The latter portion of the turn could not hold up to the singing feature. Miller and Capman danced in No. 2 but it was early and they did not get attention.

Reynolds, Donegan and Co. commanded attention. It is the leading roller skating act today as it was seasons ago. Also it is the biggest fashion turn of the skaters. With Helen and Maudie Reynolds figuring prominently, the act has youth as well as class; a flock of curtains was the result. The Reynolds, Donegan act is recently back from England and is due for a repeat there at the end of this season.

Ibee.

## WINTER GARDEN

The Winter Garden is to the Shuberts what the Palace is to Keith's. Each is the pride of the circuit and its best money maker when business is good. And now each is in opposition to the other, in big time vaudeville, for that policy opened at the Shuberts' best known Broadway house Monday.

With the Winter Garden advertised as \$1 top at night, and 50-75 for matinees, those going there found the matinee scale at \$1 for the best seats, while at night the \$1.50 space extended from the boxes to nearly the last rows of the orchestra, making the Winter Garden a \$1.50 house.

Monday afternoon the Garden did not hold capacity. The orchestra had been neatly dressed, although the dressing stopped toward the rear with about four rows vacant there. It is a wide house and this showed quite an emptiness. The house had not been "papered", a mistake, since the management had not figured on the ball game in the afternoon, neither had they figured apparently on the \$10,000 bill the Palace was showing. Nor perhaps on the 44th Street's show, also opposition to the Winter Garden and vice versa, as much as the Palace is to either. The 44th Street was off at Monday's matinee, about 20 per cent short of capacity downstairs and about one-half capacity in the balcony, with the gate 55 cents top for matinees.

Vaudeville is not unknown at the Winter Garden. Its Sunday concerts are famous, especially among that bunch of regulars that went there every Sunday night to a \$2.50 top to see about the same features, and liked it, not knowing where else to go to see the same faces in the audiences. Most of the time it was the faces, not the show, they often paid a gross of \$3,300 on a Sunday night to witness.

That may be why the opening night of Shubert vaudeville clicked off so smoothly. It didn't seem new, the show or the running of it, just vaudeville by the Shuberts, another addition to their enterprises, with their vast theatrical resources, in the way of material shown in this program. How they will manipulate the material is another question.

That the Shubert condensed versions seemed doomed to flop is not alone presaged by the Moran and Wiser Review of the current Winter Garden bill, but also with the "Molly" tab at Brooklyn, the Snapshots at the 44th Street and "Florodora" that was sent this week to Newark from Boston. It looks like the same old thing in the miniatures, they won't reduce.

Flags, band, searchlights and moving pictures were the Garden's evening ballroom. The show should have started at eight. It commenced at 8:25. Delay in rearrangement was given for the delay but at eight there was no crowd to play to. The house slowly filled up. Even at the starting time it was sparse though afterward capacity with some standees or sitters behind the orchestra rail. The Garden is naturally a late house and for vaudeville should be a great drop-in place. It might be given the music hall atmosphere though no attempt thus far has been made. Smoking is permitted only in the upstairs boxes.

The program had Nora Bayes to top with other "names" for Broadway, but the first half ran almost entirely without comedy until James Barton and Co. (New Acts) added, closing the first half, took all the comedy of the evening, nearly, and got the hit of the performance. Moran and Wiser in their hat turn caught some laughs but that couldn't help the "production" they had been set in and which called for other people, without any being of actual value.

Through Joe Smith and Charlie Dale objecting to the "Avon Comedy Four" billing and leaving the program without notice or reporting, Barton was doubled from "The Last Waltz" at the Century. This was the point in the material resource. The Shuberts could as well commended a musical comedy number, star or anything else, to fill in. Besides Barton they also added Bob Nelson. Whereas the Moran and Wiser turn should have closed the first part, the necessity of Barton making connections at the Century forced Nelson on after the review, with a cut down act to permit Barton to immediately follow, with the first half running to 10:45 before intermission came. After the brief interval and the omission of the news weekly, the show ran along to a 11:35 finish. The final turn programed Torino, a foreign juggler, did not appear. He was on

the stage. Miss Bayes closed the show. It was likely properly gauged the walk out on Torino after Bayes would have ruined him.

Nothing untoward happened at the opening. Hal Forde, after the Gitz Rice and Hal Forde turn, made a short address, saying Shubert vaudeville meant a great deal to everyone in the show business and particularly to netors. Mr. Forde mentioned Arthur Klein in a complimentary manner.

The house retained its old dress, down to the scenery, with house drops for "one" of the stock on hand, while the full stage sets were given imposing dressing. For Miss Bayes the stage was boxed in and that will probably often be done. There is a sliding drop utilized for this. It can be boxed for any distance without much preparation. The Garden's stage is wide. The singles when in the center are 50 feet away from either entrance.

Perhaps the real applause act of the show was Tameo Kajiyama, the Jap marvel. He was No. 3 and with his concentrated handwriting, bit this house an awful wallop. The applause was added to and worked up when Kajiyama in a short speech to the applause, mentioned the presence in the house of the Japanese Mission, composed of six Japanese who held a side box on the invitation of himself and the Shuberts. It was nice of Kajiyama to mention that and as the spotlight played on the gentlemen from Japan, the audience forced them to arise in acknowledgment. Ben Atwell, the Shuberts' vaudeville publicity man, staged the affair. Probably Ben was the only one in New York who knew the Jap Mission had arrived.

With Andy Byrne in charge of the orchestra and playing the syndicated composition of Byrne, Daab and Bartlett, known as "The Spirit of Vaudeville," dedicated to the Shuberts, the first Winter Garden bill ran as follows:

Mile. Olympia Desvall opened with her attractive animal act, making it look big and carrying her male assistant. Benn Linn, also appearing in the "Molly" production at the Shubert, (Crescent in Brooklyn, was No. 2, singing songs, mugging a bit and kidding along on his size to a fairly good reception in the spot. Kajiyama was third, a position far too early. No matter how many times seen, one cannot fail but to attempt to reason how this Jap can so heavily concentrate and still keep his mental balance. The Forde-Gitz Rice turn, next, moved smoothly and to fair results, Gitz Rice doing the trick with "Old Pal" at the finish; then the Moran and Wiser Review (New Acts) that hardly did anything at all, followed by Bob Nelson who was going all right but had to cut some of his best material to accommodate Barton, the clean up of the show.

After intermission Du Callion, the English ladder balancer, also cut his turn and appeared to seem peeved at the finish, though the applause was ample. He brusquely rushed off the stage with a bare short glance at the house and refused to return. The applause was only quieted by the flashing of the Bayes name. Miss Bayes wound up a good vaudeville bill that could have been made better by rearrangement, if there had been sufficient time after the discovery that one of the depended upon turns, that of Smith and Dale, would not appear. The running order was likely changed Tuesday.

The Garden ran the stage much as in the Sunday concert days, not permitting too much encoring or bow taking, and snapping it up. It's the best way.

Sime.

## BROADWAY

While the big babies above 42d street are fighting it out with "Wonder Bills" and "All-star Shows," the Broadway took the week easily, as always, ran a fast but not important bill, and was packed Tuesday night.

Its headliner was an unknown turn, the "Twentieth Century Review," with Billy Sharp (New Acts), which played speedily. Mrs. Gene Hughes, in an Irish biddy character dressed up, took the comedy cream. It was pretty rough stuff, and only a beloved and respected artist like Mrs. Hughes could keep it on big time. The sketch would be elevated if called a farce; it is a horseplay. Its certain line is "Pat, you're such a damn fool!" Mrs. Hughes keeps it afloat by her warm personality and many admirable attributes. But the script is coarse work and so is the support. The amiable rowdies upstairs got in on it more than once, for its brickyard humor made them feel so much at home, they all but took their shoes off, and when the imposable butler served improbable "wine" a few of them began conversation with him from the gallery.

This was not the only turn in which the upper regions made themselves members of the party. There was no dangerous or vicious interruption, but whistling was pretty boisterous and remarks were shot rather freely.

Billy Glason goaled them and should have been next to closing in place of Lloyd and Christie, whose quiet opening lost them a horde of walkout customers. Lloyd and Christie's opening was quiet only on the

stage; the orchestra was going full blast. But orchestras don't count, so out they walked in front. Lloyd, once of Aveling and Lloyd, has reunited with Christie, who for a while was doing the same turn with a partner named Bennett. Both boys talk Dixie, and they get some laughs on pretty steady material. The finish is a prohibition gag with the tall chopped off from the way they did it before, when Havana was mentioned. It finished light because of an abrupt exit on a weak wheeze.

Glason, on the other hand, got 'em from entrance and he'd 'em solid with song and jest. A good-looking little chap, Glason wins quickly; a clever entertainer, he accounts for his time with laughter and applause. He is of the white-face Eddie Cantor order. His comedy business is punchy and effective. He is an extremely valuable single entertainer, for he has the faculty for keeping up comedy while remaining neat and nifty.

Royal Gascoignes closed. There isn't a better closing act anywhere, and the audience seemed to sense it and nobody blew. The laughs came in gales; the applause, clattered throughout and even after the finish, very unusual for a closer running until after 11 in a family house. Perhaps this able turn is kept closing bills so steadily because it closes them so ably.

Frank Shields opened, with clever rope spinning and juggling and work on a globe and ladder to complicate it. Finished handily on a breakneck stunt. The Murray Girls, favorites in the W. V. M. A. territory, started gradually in second spot, though they took on appearance, and got going beautifully when they worked into blues. Very pleasant and pretty girls with light but musical voices, their mid songs fit them too well to be exciting and their exciting songs are so unexpected from these subdued girls that they are wows.

The Broadway has a new orchestra in place of the all-woman fiasco that held the pit for some weeks. Now they are all men except two women, one playing brass and one the bass violin. The spectacle of a woman at a bass fiddle is odd enough in a feminine orchestra—in a male one it is perhaps unique. The new gang is there forty ways, a rattling good vaudeville outfit.

Lait.

## STATE

Loew's State with its continuous policy and 50-cent top price during the week is drawing its attendance from Broadway's floating population, with the house having a steady stream coming and going throughout the day. This, to a certain extent, hampers the bill, as there are no set intervals when the patrons can change their seats. The continual moving proves a disturbing factor to the people who are satisfied to remain in their original locations. Late comers might be allowed to secure seats up front only at certain intervals and not after every act. Under the present system it is impossible for the house to become quiet by the time the next act goes on.

Monday evening found business good. A few vacant rows in the huge house were noticeable on the lower floor with the remainder of the orchestra filled solidly. The evening vaudeville started at nine preceded by a corking overture devised by Joe Jackson, the leader.

Prevost and Goelet opened the show. The less talk attempted by an acrobatic turn in this house the better. The men scored strongly on the strength of their acrobatics and falls, with a strong guitar bit by the comedian sure fire. A more suitable opening turn could not have been secured. Brennan and Winne, No. 2, brought forth new and old songs. It is a sister turn, one girl doing current pop numbers with the other old-time songs. The idea could hardly be credited to them but is nicely handled. The girl doing the popular numbers could work them up to better advantage. More action is needed with the present rags to bring them into competition with the favorites of yesterday. No. 2 fitted these girls nicely.

Mallen Case, a two-man team including a plant from the audience, gathered in the early comedy honors. The plant supplies some corking comedy falls that brought forth the laughs. This chap should work into a production berth on the strength of his comedy work. These boys, following a quiet singing act, made their comedy stand up in capable style. Chapelle, Stinette and Co., a flashy colored trio, No. 4, had a popular song routine along proper lines. A bit of dancing could not do the turn any harm and it is expected. The young woman displays a gown with several birds of paradise adorning it that is a knockout. It provides a flash seldom seen in a pop house. The act in its general makeup provides a sure feature for any of the Loew bills.

Ash and Hyams, the third two-man team, disclosed new talk in the No. 5 spot. These boys have a good idea of delivery and have material that should be made to stand up for them. The size of the State hampered them to a certain extent in putting their material across. In most instances their gags are new with the turn a good next to closer.

Edward Stanialoff and Co. in "Dance Creations" closed the show. It is a Victor Hyde act with Stanialoff an exceptional Russian dancer. Five girls are with him, used mainly for ensemble numbers when he is off stage. The turn gathered goodly applause in the late spot.

The Elaine Hammerstein feature, "Handcuffs or Kisser" provided the picture entertainment.

## 44th ST.

Business Monday night, the second week of Shubert vaudeville here, was creditable. With record bills at Broadway big-time houses, this one might have been lost in the shuffle, with its warmed-over headliner, Lew Fields, and the remnants of "Snapshots" and a surrounding show none too alluring. Yet the house was 90 per cent sold at night.

McConnell and Simpson in their hoary "At Home" gleaned the honors. Miss McConnell, the Imperial Kleagle of versatile comedienne, banged in a laugh every time she spoke, moved or winked. This closed the first part, and really started the show, making the intermission a gap rather than an interlude. For what had gone before was rather sorry vaudeville.

Jack and Kitty DeMico opened. This was fair enough, a man and woman ring act, the rings coming as skeletonized tennis racket after the revealment of one of those obvious camouflage efforts which opening acts believe are necessary. The work was snappy and the stunts interesting if not rousing. Armstrong and James, a straight-and-comic blackface two-manner, deuced to little except a few titers on blue ones. Billy Swede Hall and Co. grabbed No. 3. Hall had a hoarse throat, which made it pitiful rather than absurd. He essayed a burlesque trick for an encore. It amounted to little, but had been hastily inserted to allow for another set behind.

And then—Yvette. Her two men worked up an entrance for her that would have done for Cleopatra. With a flourish of bow and fiddle, all a smile and animated, she dashed on, and after that she did nothing, until her encore. The turn is soggy with "showmanship." Yvette suffers from a misunderstanding that she must put on dog, make changes, flash scenery and brandish props. Those things help, all right, but they cannot make any act. If she would serve something, all the side dishes would dress the menu; as it is the routine is mostly howling and entering and bull, and it fools nobody. The encore was forced without apology. Yvette in all took no less than a dozen bows, not one justified. Then she went into her banyard encore, and it was the only thing in the act worth any time. The young woman needs a director who will lay out some genuine work for her and whisper to her that bows get her nowhere, especially when they are volunteered. Everywhere about this reviewer he heard people say, "For heaven's sake why don't she play?"

"The Divided Woman," P. T. Selbit's version of the much discussed illusion, opened the second half to close attention (New Acts). Vinie Daly, starting slow with a pirate number that seemed out of her range, made little progress with a concert solo; then she suddenly switched to colloquial stuff with a couple of soubret impersonations, and then into unashamed hoofing, and she stopped the show. Miss Daly has taken on some weight since she was last seen here, and it affects her style, though it seems to have had no effect on her speed. She was suffering from a cold.

Fred Allen, more familiar in the mid-west than in the far east, made the next-to-closing position stand up with one of the few legitimate hits of the evening. Working in eccentric vein, he got the house quickly, and after that held them securely. Allen is a sharp wit, and his individual style drives his comedy points to the mark. Some of it was new stuff, kidding the bill and the management. He referred to the "Wonder Acts"—wondering where they went next week; regarding the woman who was sawed in half, he said he was on the stage right afterward looking for the last half. He breezed along without a struggle at any point, and scored.

The "Snapshots" act was rather woeful. For some reason even the few sure-fire scenes of the show didn't register. The revived barber-shop episode, classical in that it gave Vernon Castle his start to fame, got a few throaty laughs, but went foul at the end and seemed strained. Something went wrong in every scene. The stage and the lights were miserably handled, as they were throughout the entire show, hurting more in these production scenes than in the regular vaudeville, however. The scenic finale, a sensation in the show, seemed to mean nothing in the act.

Lait.

Forrest Tobbetts is organizing two bathing girl companies which will be sent on tour with a newly made bathing picture. Six girls will be carried by each company both of which are to be sent through the south and later to South America.



## ORPHEUM

At the Orpheum, Brooklyn, the second week of big competition brought a strong array of Keith acts, all standard, familiar and known in booking circles as New York turns. Edith Taliaferro and Co. in Joseph Hart's "Under the Same Old Moon," was the headliner in the second after intermission spot. The nine acts made for a well-blended vaudeville show, but Joe Cook, next to closing, was the only act on the bill that seemed to go as usual.

They like boku and low comedy at the Orpheum as evidenced at the reception given the latter brand from Rome and Gaut, the two-man dancing and foolery turn and the lines that got laughs in "Parlor, Bedroom and Bath." Such gems as "How old are you?" "I'm 28." "You'll be 29 when you get out," and others of equally ancient vintage were greeted with loud guffaws. The situations in the turn and Sager Midgley's "sap" character also struck them funny. The sketch was third.

The show was given a nice start by Cong and Rosie Moey, two Orientalists with a prettily produced singing and dancing turn. The pair are a novelty, inasmuch as the vaudeville fan usually associates Chinese or Japs with the "dumb" acts. They sing acceptably and dance gracefully, showing resplendent silk costumes.

Sharkey, Roth and Witt, a piano and singing three-man trio, framed up along familiar lines, went well following. The fat member goes in for mild comedy and registered with a "nancy" characterization in a "whoops" number. The harmonizing was effective and a piano and voice solo of a maudlin mother song by the pianist landed like a bomb. They took four healthy bows and encores.

Rome and Gaut next went strongly all through, through the contrast in physique, with the eccentric dancing getting most. This turn didn't cash at the conclusion either, the house seemingly taking it for granted it was a long bill and that encores were taboo.

Ivan Bankoff closed the first half. Bankoff worked like a Trojan without starting much of anything. His usually sure fire Russian solo only got ripples in spots while Miss Cannon's marvelously graceful toe work was appreciated but almost silently. They finished to a couple of hasty bows full stage, and one in "one." Bankoff never did a better act than his present one, but followed considerable ahead that may have taken the edge off.

After intermission Mae and Rose Wilton by clever jockeying and showmanship finished strongly after an indifferent start. This couple have played the house innumerable times but the reception on the entrance was a little too strong. The opening song, "Cinderella," is about ready to be relegated and the blues is useless locally, unless the girls cop the number one rehearsal check. The Sharkey, Roth and Witt Trio had used it in their turn and milked all the nourishment out of it. The vocalizing of the piano-playing sister in the flute obligato paved the way for the balance of the routine.

Miss Taliaferro followed. Her playlet is a masterly production in three scenes which allows her opportunity for characterizing a Dutch, Japanese and Canadian girl. She is capably supported by William Macaulay, Robert Bentley, Lawrence Williams and Lloyd Wertman. The closing episode has a plot that would have done credit to Cora Payton and is extremely stagey and improbable but lands, due to the players. Miss Taliaferro was sweet and convincing in the other two parts.

Joe Cook followed and cleaned up. The one-man vaudeville show has a couple of new pieces of business that helped. One is a nonsensical bit where Cook and his "stooge" meet and repeat "How have you been?" and other familiar stock greetings until repetition makes it very funny. Nearly every male on the program walked on in this bit to be greeted likewise. A travesty on "Saving a Woman" was another howl. As usual Cook cleaned through the closing turn. Alexander Bros. and Evelyn in their ball juggling. They couldn't seem to get enough of Cook, who followed a long list of acts, which may or not be the tip-off that the Orpheum hunch like their comedy in broad, sneaky splashes.

Nearly capacity Monday night on the lower floor with the upper sections and boxes reported as a sell-out. From the comments around this reviewer some of the Orpheum regulars had just discovered the Shuberts were playing vaudeville at the Crescent, in its second week, down the street.

Joe Burns (Burns and Kissen) announced this week that he will again enter vaudeville, with Joe Klein as his partner, in a singing and talking act by Joe Smith. Burns has been absent from vaudeville for about a year, during which time he has had several business establishments. His last one was a beauty parlor which he sold.

## SHUBERT-CRESCENT

The second week of Shubert vaudeville in Brooklyn was ushered in Monday, with a show that fell several notches below accepted big time standards. The framing of the bill of nine acts was particularly bad. Mlle. Nana and Alexis, for instance, and the Horlick and Sarampa Sisters, the first No. 3, and the second opening after intermission, were dancing turns far too much similarity to be placed on the same bill.

The Shubert-Crescent current show with the exception of one act played as a unit at the Majestic, Boston, last week. A tab version of "The Melting of Molly" (New Acts), replaced a condensation of "Florodora." The miniature "Florodora" was reported from Boston as weak, but it must have been pretty bad to have been any worse than "Molly."

Three acts saved the show. They were Emily Ann Wellman, Marie Stoddard and George Rosener. Sensational Togo, a youthful Jap, who features a couple of really thrilling slides down a rope stretched over the audience, opened. It's a breath-taker, this Togo act, but it looks too dangerous to be permitted without a net. Those in the front orchestra seats were decidedly uncomfortable, most of them gazing up at Togo apprehensively every second he was on the rope. They gave Togo full credit for his daring.

Grace and Eddie Parks were second with singing, dancing and kidding, all of which pleased. An old English comic song dating back to the Vesta Victoria initial engagements over here landed a mild whack, and Eddie Parks' hoofing at the finish pulled them through nicely. It was a hard bunch to get going, this Crescent first night audience, and the show didn't help things along particularly.

Nana, assisted by Alexis, worked like a beaver to break the wall of ice that had by this time formed itself into a tough barrier for any act to pass through.

The routine held a couple of fast double fancy dances and Alexis did several spins and pirouettes that stamped him as a wonder at the ballet thing. Each number got a smack of applause, far less than deserved.

It looked rather blue for Clayton and Lennie who stepped out fourth with a commission to make 'em laugh. It's a straight and fop Englishman combination, with the comedy arising from the straight annoying the Englishman, pulling his hat down over his eyes, etc. The Crescent is in a Brooklyn neighborhood that almost means the calling of the police reserves if Lloyd George's picture is shown in the News Weekly. The bunch immediately fell for the tormenting of the Englishman in the Clayton and Lennie turn. The boys had their work cut out for them though and probably never worked harder to capture the elusive laugh. An old published comic sent them off to the biggest applause thus far of the show.

Emily Ann Wellman has a vaudeville classic in "The Actor's Wife." It has all the speed and interest of a high class picture thriller, with the added value of being interpreted by humans. The piece has been well cast and its frequent changes of scene reflects credit on Miss Wellman, as a producer who has succeeded in getting miles away from the beaten path. It closed to a wallop. Richard Gordon, who plays the principal male role, gets his personally clear across the foot to the last row in the gallery.

News Pictorial and Bud Fisher Cartoons followed intermission. Horlick and Sarampa Sisters picked up the show handily opening the second half, the Russian and character dances gathering in substantial appreciation. Marie Stoddard, next, with travesty song numbers, proved one of the bright spots. She doesn't overdo the burlesquing of the types and while all were familiar, they are handled in a distinctive way that makes them appear different.

George Rosener, next to closing, was accorded a reception. He completely dominated his audience, as usual, and walked off with a real hit. "Melting of Molly" closed.

Business at the Crescent Monday night was about three-quarters capacity.

Bel.

## ELMIRA THEATRES SOLD

Elmira, N. Y., Sept. 28. The Majestic and Mozart were sold yesterday by the Happy Hour Amusement Co. and the Elmira Amusement Co. to William Bernstein, of Albany, owner of the Colonial and the Hudson in that city.

The deal involves about \$100,000.

Walter M. Powers, manager of the Colonial Theatre, Albany, will be resident manager, with Benjamin Bernstein, son of the new owner, his assistant.

Keith vaudeville at the Majestic will be continued. The Mozart is under lease for two years to Mrs. George W. Jackson, who has been presenting pictures for several months.

The Mozart has gone through several owners, beginning with Edward Mozart, the original builder in 1908. Early in its history the White Rats conducted it as a vaudeville house.

## RIALTO, NEWARK

Newark, N. J., Sept. 28.

The Shuberts opened the Rialto Monday with vaudeville using their customary two-a-day policy with \$1 top at night during the week and \$1.50 Saturday and Sunday. The Rialto, formerly a picture house, has a Broad street location rather far uptown and directly opposite the City Hall. It is flanked on both sides by picture houses but is alone in its vicinity as far as vaudeville is concerned. The house has but one floor, the rear portion of which is termed a mezzanine with a row of loges the dividing point. Tuesday evening found business good with the house comfortably filled in all sections the few vacant seats being well scattered.

The opening bill was headed by a tabloid version of "Florodora" (New Acts) cut down to 35 minutes. Sandwiched in between two solid hits in the second half it was the most disappointing feature of an otherwise entertaining bill. A condensed version of "Girls" (New Acts) No. 3 in the first half gave far greater satisfaction.

Kremka Brothers opened the show with acrobatics going through a fast eight-minute routine. The returns were adequate for these boys, with Roy Harrah and Irene Rubini No. 2, failing to hold up the pace. Harrah is a roller skater with Miss Rubini an accordionist. The combination is not a good one. Harrah does little skating, devoting most of his time to talk. He can not qualify as a monologist. Miss Rubini gains all that can be credited the turn with her playing. A stronger finish should be developed or no greater returns can be expected than gained at this house Tuesday. "Girls" followed being moved from closing the first half to the No. 3 spot.

Walter Brower No. 4 scored a constant stream of laughs. The audience displayed its approval of this chap during his entire turn. Following the sketch which contained innumerable laughs, Brower stepped in and planted his talk in expert manner sharing the laughs of the first half with the preceding turn.

The first half closing position had Francis Renault moved there from No. 3. Renault is setting a pace for other female impersonators to follow. His dressing is an outstanding feature. He discloses his identity after the first number, a novelty for a turn of this order. The average impersonator could hardly afford a drastic step such as this, with Renault putting over his succeeding female impersonations in expert style. His Geraldine Farrar and Ruth St. Denis bits that are immense.

Libby and Sparrow opened the second half, the intermission being given over to a news reel. The pianist formerly employed by this couple has been eliminated, the orchestra being relied upon for the accompaniment. Libby discloses himself as an exceptional stepper opening in "one" in a double dance with Miss Sparrow. The "dancing pill" idea is used for impersonations of recognized dancers with a burlesque Oriental dance by both the closing bit. The turn gave satisfaction the routine being fast and nicely worked out.

Felix Bernard and Sid Townes second after intermission, made the spot stand up. These boys have a piano act abounding with merit. Bernard remains almost exclusively at the ivories with Townes the vocalist. The latter displays considerable magnetism in the handling of the numbers. Bernard tops the turn off with a corking dance that got the house. A two-man combination hard to beat. "Florodora" followed after which Ryan and Lee stepped in and banded over one of the biggest hits of the evening. The Newark audience took to this couple from the start and placed their O. K. on everything that was said and done. Selma Bratz in a full stage-juggling turn closed the show in a capable manner.

## PROCTOR'S, NEWARK

Newark, N. J., Sept. 28.

Val and Ernie Stanton stepped on the rostrum at the Palace without introduction, and proceeded to mop up.

Whipple and Huston ran second in applause with their elaborate revue, "Time." This act first broke in here, so it was familiar to most of the regulars who compose the Monday matinee audience, but the personality of the pair put them over.

Emily Darrell, assisted by her little "Oscar," drew a laugh on her entrance with her freak make-up, but soon proved she did not depend on the clothes. She assassinated the English language, but in a different style than do the Stantons.

Jack Norworth's act is much the same as before. He is billed as appearing with a pianist, Fred Meade, but Fred must have missed his train. They liked Norworth.

Harriet and Marie McConnel also broke their present Hassard Short vehicle in at this house. They are pleasing singers and were well received.

Valerie Bergere and a company of five presented a weak vehicle called "O Joy San," which did not meet with approval. Miss Bergere's continental accent destroys the illusion her make-

## COLONIAL

Long show at the Colonial this week. With the overture concluded and the news pictorial running by 8 P. M., the last act did not have a chance at the audience until after 11 o'clock. Most of the lengthy turns could have copped and brought the bill within the regulation bounds, making the show just that much snappier and proportionately more pleasing.

The opening turn, Monroe and Grant, comedy acrobats with bounding table in the form of a motor truck, while doing a relatively brief act, could have chopped out a couple of minutes. Their turn is all right as it is, but where it is necessary to chop it could be done. They are very smooth workers and scored neatly.

Then came Dotson, colored hoover with his "fit" dance that caused the usual riot. The man is full of magnetism—just 100 per cent. colored, and his easy monologuing also registered. Once more, his turn is all right as it stands, but could be cut by omitting entirely the preliminary dancing.

Solly Ward and Co. in "Babies," a clever heart interest sketch unfolded via superb comedy, has been commented upon often enough the past season. Ward has added many new bits of comedy business.

Craig Campbell had a narrow escape Monday evening. He opened with Gounod's "Romeo et Juliet" in Italian and had barely started when a single penny came across the footlights. Immediately the ushers, etc., went on guard to locate further annoyance of that sort and it ceased. The downstairs portion of the audience applauded to indicate its approval of his work. Campbell's vocal selections are of the concert sort, with little vaudeville appeal and after the penny-tossing annoyance he deliberately enhanced it. The pianist started off the introduction to "Good-Bye Forever" for his last number when the singer stopped him and switched to "Piangiaci" in Italian. It looked like a deliberate challenge to the gallery. Hal Skelly and Co. (New Acts) closed the first half. "Topics of the Day" started off the second part, without one general laugh by those present.

Harry Kahne, with his feats of double, triple, quadruple and finally quintuple concentration stunts, is so marvelous he is positively nerve-racking. Such demonstrations before a noisy audience are uncanny. His work is not generally appreciated. Adelaide and Hughes are back in vaudeville with pretty much their former dancing turn, but are always to be relied on for a bit of something new. With special settings, their own pianist and neat sartorial equipment, they offer a turn comprising all known—and possibly some unknown—forms of dancing, winding up with a neat pantomimic "Dancing Dolls" number. They must have a new pianist for Hughes was compelled to throw him the music cues throughout the turn Monday evening.

Joe Rolley and Co., next to closing, with the former Gallagher and Rolley skit "At Palm Beach," Rolley has another straight man feeding him and the act chalked up its usual strong hit.

El Rey Sisters started in at 11.02 with their neat roller skating and dancing on the wheels, most becomingly gowned. It was impossible to hold the audience at that hour and they lost a goodly proportion, through no fault of their offering. Fred

## W. & V. BOOKING TABS

Wilmer & Vincent have completed plans for the installation of a musical comedy tab policy in the Orpheum, Altoona, and the Majestic, Harrisburg, Pa., which will put in effect the latter part of October.

The Jimmy Hodges Musical Comedy Co. will inaugurate the new policy at the Altoona house, booked in for five weeks after the completion of which the company will be moved to Harrisburg for a similar engagement.

The tab shows will run for one hour with the remainder of the program being padded out by vaudeville acts and pictures.

## Eddie Foyer in Production Act

Eddie Foyer, for several years in vaudeville, has started rehearsals in a new production act in three scenes, entitled "Classics," in which he will be supported by Dorothy Newman, from pictures, and John Cornier.

up strives for, and the company is not particularly good.

Gibson and Price, a juggler with a clever line of "wise" remarks and a girl who did a few rapid sketches, opened the show to a good hand. Edna Brown and Sister tried hard to put over a poor act, and failed dismally. Ramsdells and Deyo, two girls and a man, presented a neat dance specially in the closing spot, holding them in nicely. The house was three-quarters full for the matinee. Kirke.

## AUDUBON

Following the actual inauguration of big time opposition in the Washington Heights district this house was virtually at a standstill for business. But now it appears as though the tide has changed, for the one time lobby crowds absent from this house for several months, are again forming a double line. Monday night the theatre was capacity with the exception of several rows in the balcony. The consensus of opinion attributes the good business to the showing of the feature pictures, not the class of vaudeville although in good style. Tom Mix in "The Night Horseman" and a Harold Lloyd comedy, first half films.

McNally, Kelly and De Wolf, formerly McNally, Denis and De Wolf, were in the opening spot managing to secure only fair results. The middle name of the trio represents that of the feminine sex while the other two members are of the masculine gender. The latter couple enter looking for work on the stage. The girl who is the cashier of a theatre fixes things for them to play a benefit performance. Action goes to "two" with one of the men changing attire to a bell-boy uniform, executing a fair routine of "hoofing" accompanied by the woman.

Young and Wheeler, two tall men, one as blond as the other is dark, and in evening clothes, make an excellent appearance and do not fail in the handling of their respective musical instruments with proper satisfaction. The blond sounds the atmosphere with vibrations from violin while the other gent plays on the ivories that commands attention. The violinist also renders several minutes of animal imitations.

Chisholm and Breen (New Acts) held down the middle position with a comedy skit that held them attentive with slices of comedy talk mixed with the customary regrettable speech following his love failure with her.

Paul and Walter La Varr, attired in typical English walking clothes, offer a good class of strong arm feats but their main material appears to have been adapted from the Franklin Charles turn, especially the chair arrangement. However, the couple appear to know the ropes and go through with satisfaction.

Shaw and Morris, one as a light Hebrew comedian and the taller one as a "dope fiend," have a corking good comedy talking vehicle combined with both possessing good vocal power, and there should be no reason why they should not keep going with proper results. The title, according to unofficial information, is "The Mosquito Trust" and it is a well selected one. The "dope fiend's" talk is founded on imaginary power that seems to get in the blood of the needle targets. It is out of the ordinary and in the manner he puts it over, it should be amusing to any audience.

Jack Waldron and Betty Winslow closed the show with a variety of dance selections with all credit going in his favor. As a dancer he can stand with the best but she does not appear to be capable enough of keeping pace with him. At least this condition was very noticeable last Monday evening.

## "JR." BOOKINGS

Earl Saunders in Orpheum's N. Y. Office to Have Charge

Earl Saunders has been assigned in charge of all Orpheum, Jr., bookings, under supervision of Frank Vincent, and Lester Hamel, who had been handling the junior lists in New York will act as Saunders' assistant. This was due in a measure to Saunders' familiarity with the conditions peculiar to the west and of the Orpheum, Jr., policies.

Andy Talbot, former manager of the Great Northern Hippodrome, Chicago, has been appointed an assistant booker with three new junior houses as a start. They are the Hennepin Avenue, Minneapolis; Main Street, Kansas City, and Orpheum, Sioux City.

Reports that Nat Kalchheim, recently appointed eastern booking representative for the Western Vaudeville Managers' Association, has been returned to Chicago and that hereafter all W. V. M. A. booking would be done in Chicago exclusively, were denied by Mort H. Singer, who stated no important amendments had been instituted in the booking system. Kalchheim is in Chicago temporarily on business, which probably gave rise to the report.

Sam Thall will succeed Cal Griffith's, resigned, as Chicago representative of the Orpheum Circuit. Thall is at present "sitting in" on the job.

The Miles, Scranton, Pa., which is nearing completion, is expected to open with vaudeville, Oct. 24. The new house which has a seating capacity of 2,000 is being erected under the direction of R. C. Owens representing the Miles interests. When completed it will constitute the eastern opening point for the Miles-Pantages vaudeville shows.

# BILLS NEXT WEEK (Oct. 3)

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.

KEITH	CIRCUIT	CHATTANOOGA
NEW YORK CITY Keith's Palace Keith's Hoffman Keith's Fields Hert Errol Edith Tallaferro Co. Piero Leo Carillo Carl Randall Co. (Two to fill) Keith's Riverside Hackett & Del- Co. Hert Baker Co. Mason & Shaw Jean Grane Co. McConnell Sis Daphne Pollard Lill Robinson Chong & Moe (One to fill) Keith's Royal Sophie Tucker Co. Jim McWilliams Ray Raymond Rolls & Rodee Rome & Galt Claudia Coleman Raymond Bond Co. Novity Clintons (One to fill) Keith's Colonial Harry Carroll Co. Creole Fashion Pl Nathan Bros Jack Hanley Berk Swan Creasey & Dayne Keith's Alhambra Ben Welch Ford Sis Craig Campbell Gallagher & Shean Buckridge & Casey Newell & Mint Miller & Capman Monroe & Grant Musical Hunters Moss' Broadway I J Kaufman Valerie Bergere Co. Sidney Phillips Tyrell & Mack (Others to fill) Moss' Coliseum 4 Marx Bros Jimmy Duffy Co. Frank Ward (Others to fill) 24 half Tracey & McBride B & F Mayo 20th Century Rev (Others to fill) Keith's Forum Herman Timberg Frances Pritchard Co. "Cave Man Love" (Others to fill) 24 half Geo Jessel & Rev Harry Breen Conlin & Glass Jimmy Duffy Co. Alexandria (One to fill)	2d half (6-9) Allen & Cantor Henry's Pets (Others to fill) Proctor's 125th St 2d half (29-2) Burke & Durkin Tracey & McBride E & G Galt Craig & Holtz- worth Kurt & Partner Bill Genevieve & W 1st half (3-5) Maud Ryan "The Comebacks" (Others to fill) 2d half (6-9) Murray Klassen Co Adler & Dunbar Caroline (Others to fill) Proctor's 58th St Kaufman & Lillian "Miss Cupid" (Others to fill) 2d half Wilson & Kelly John McGowan (Others to fill) Proctor's 5th Ave 2d half (29-2) Eddie Poyer Co V & E Stanton Thos J Ryan Co "Van & Cantwell" F & E Carmen (Others to fill) 1st half (3-5) Murray Klassen Co Renee Roberts Co Mrs Gene Hughes Co Lewis & Norton Henry's Pets (Others to fill) 2d half (6-9) W & G Donley Co Wm Mandel Co (Others to fill) Proctor's 23d St 2d half (29-2) Stephens & Hollis- ton Happy Jack Gard- ner Josie Rooney Minetti & Sidell J & F Poole "Jenny Healy" (Others to fill) 1st half (3-5) Allen & Cantor Bill Genevieve & W (Others to fill) 2d half (6-9) Edith Tallaferro Co. Angel & Fuller Jos Norcross (Others to fill) 24 half "Cave Man Love" (Others to fill) 2d half Geo Jessel & Rev Harry Breen Conlin & Glass Jimmy Duffy Co. Alexandria (One to fill)	Rialto (Knoxville split) 1st half Robert & Robert Dora Hilton Co Overholt & Young Murray & Bennett Melody Garden CHENTER, PA Admission Chas Baldi A & L Hall "Sango Shores" Ben Smith Amaranth Sis 2d half McCormick & Irv- ing Lorenberg Sis & N Hobby Heath Co (Two to fill) CINCINNATI B. F. Keith's

## BOB NELSON

"SMILES"  
in Vaudeville

Moss' Franklin Primrose Semon Co. Roy & Arthur Harry L. Mann Burke & Durkin "Sawing Woman" Craig & Holtz- worth 2d half Mrs Gene Hughes Co. Cunningham & Bennett "Rubeville" Vernon (Two to fill) Keith's Hamilton Harry Dell "Love Race" Dave Roth "Pavlov Bedroom" B Edwin Gardner & T Van Cleve (Two to fill) Keith's Jefferson Wilson & Kelly Jack McAuliffe Royal Gascogne (Others to fill) 2d half Arthur West J & A Kelly (Others to fill) Moss' Regent Lou Hyman (La Placita 3) Mme Bascom Co (Others to fill) 2d half Owen McGivney Ruth Warren Laura Devine Kaufman & Lillian Roy & Arthur Frederick Roland Keith's 81st St Armand Kalls Co Lynn & Smythe Dale & Burch Sheffield Dancers Young & Wheeler L & J Archer Keith's H O H 2d half (29-2) James Thornton "The Frill Shop" "Love Link" Walsh Reed & W Ricardo & Ash- forth Neapolitan 2 (Others to fill)	Dave Schooler Co Valeksa Suratt Co (Others to fill) BROOKLYN Keith's Babcock Eddie Leonard Co J.C. Nugent Langford & Fred- ericks Patricia Joyce & Christie Jeale Husley Co Sharkey Roth & W Reynolds & Done- gan (One to fill) Keith's Orpheum Hert Errol Franklyn Ardell Co "Dress Rehearsal" Ernest Ball Vincent O'Donnell Davis & Peile Adelle Rowland H & A Seymour (One to fill) Keith's Boro Park Dave Schooler Co Ruth Warren Owen McGivney Alexandria 2d half Frances Pritchard Co. Burke & Durkin Royal Gascogne Primrose Semon Co (One to fill) Moss' Flatbush Van Haven Solly Ward Co Ellmore & Williams Howard & Sadler "Haine & Gull" Pearson Newport & P Keith's Greenpoint 2d half (29-2) Edith Tallaferro Co. Plantados & Ab- bott Lang & Vernon Miller & Rose Ruby & Mitchell (One to fill) 2d half (6-9) Minetti & Sidell Ruth Roy (Others to fill) Keith's Prospect 2d half (29-2) Howard & Lewis "Charlotte Walker" Co
--	---

## Ambassador Theatre

# DOROTHY WHITMORE

in "BLOSSOM TIME"

Exclusive Management

Ed DAVIDOW and  
RUFUS L. MAIR

1403 Broadway, Tel. Bryant 841-842

(Two to fill) 2d half Bessie Clifford Tuck & Claire Middleton & Spell- meyer Wheeler & Potter Doyle & Cavanaugh Cahill & Romaine Fred Elliott (One to fill) ALLEN TOWN, PA Orpheum Garrett Bros Murray Giger Harry Bulger Co Hamilton & B (One to fill) 2d half F & M Dale Dalton & Craig Espe & Dutton (Two to fill) ALTOONA, PA Orpheum Story & Clark Evelyn Phillips Co The Leightons The McManis (One to fill) 2d half Hoen & Dupreese Faden 3 Valentine Vox Marie Gaspar "Century Girl" ATLANTA Lyrie (Birmingham split) 1st half The Leightons Bobby Folson Wells Virginia & W Morgan & Blinder Bison City 4 BALTIMORE Maryland Cornell Leona & Z Lehr & Bell Richard Keane Wilton Sis H Watson Co Yvette Ruge Lightner Sis Alexander Rev BIRMINGHAM Lyrie (Atlanta split) 1st half Will Morrisland Jewell & Raymond Frank Stafford Co Wilton Bros The Frabelles	Mr & Mrs G Wilde McFarlane & Pal- ace Clayton White Co D H H Horace Goldin Frances Kennedy David & Darnell Doris Humphrey Co CLEVELAND Hippodrome Lidell & Gibson Frank Gaby Keane & Whitney Ames & Winthrop Silber & North COLUMBIA B. F. Keith's (Charleston split) 1st half Golde & Ward Bigelow & Clinton Joan Shiers Powell & Adair The Alkens COLUMBUS B. F. Keith's Elsie LaBergere Ames & Winthrop Dorsey's Opera Edwin George Profiteering Martha Pryor Lorimer Hudson Co DETROIT Temple Eddie Ross Wilson & Abrey 3 Raymond Wilbert Mr & Mrs A Rogers Bert Fitzgerald Elsie Ryan Co Wilbur & Mans- field Walsh & Edwards EASTON, PA Able O H F & M Dale Dalton & Craig Espe & Dutton (Two to fill) Garcinetti Bros Murray Giger Harry Bulger Co Hamilton & Barnes (One to fill) ERIE, PA Colonial Martin & Moore Cassilas Birds Toto Black & O'Donnell LaBerna Co
---	---

## MATTY WHITE

in a Singing Humoresque

BOSTON B. F. Keith's Elly Clifton & Rooney Jack LaVier Hope Eden Co Hershel Henlere BUFFALO Shea's Theresa & Wiley Cates Bros McLennan & Car- son Joe Towle J & B Morgan Sally Fisher Co Watson Sis A Hine Devilla CHARLESTON Victory (Columbia split) 1st half Jennier Bros Hart Wagner & E Lerner Girls & Co Dunham & Wil- son Billy Bouncers Clr	Kane & Herman GRAND RAPIDS W & H Brown Green & Myra Lady Alice Pets Chic Sale Howard & Clark Farrell Taylor Co Chan Howard Co HAMILTON, CAN Lyrie Taylor Howard & T Pierce & Goff Henry B Toomer Co "Ladies of Jury" Wm Hallen Ruth Howell 2 HARRISBURG Majestic Hoen & Dupreese Faden 3 Valentine Vox Marie Gaspar "Century Girl" 2d half Story & Clark Evelyn Phillips Co
--	---

The Leightons  
The McManis  
(One to fill)  
INDIANAPOLIS  
B. F. Keith's  
Tony & George  
Spencer K Wil-  
liams  
Frankling Chas Co  
Jed Dooley Co  
Sylvia Clark  
Van & Corbett  
L & B Dryer  
JACKSONVILLE  
Aroede  
(Savannah split)  
1st half  
Gladya Green Co  
Gray Carpenter &  
G  
Ryan Weber & R  
Billy Beard  
Techno Animals  
JOHNSTOWN  
Majestic  
(Pittsburgh split)  
1st half  
Beck & Stone  
Monroe & Grotton  
Langston & Haney  
(Two to fill)  
KNOXVILLE  
Lyrie  
(Chattanooga  
split)  
1st half  
The Barlowes  
Pauline Saxon &  
Sis  
Elmi City 4  
Toonerville Toot-  
ers  
LOUISVILLE  
Mary Anderson  
Maxins Bros & Rob  
Weeks & Barron  
Frank Wilcox Co  
Demarest & Col-  
lette  
Unusual 3  
Rae Samuels  
R A Rolfe's Rev  
Keith's National  
(Nashville 3)  
1st half  
Redford & Win-  
chester  
Merritt & Bridwell  
Hayes & Lynch Co  
Alexander & Fields  
Wyoming 3  
LOWELL  
B. F. Keith's  
Lucille & Cockie  
Black & White  
Dancing MacDon-  
alds  
Kenny & Hollis  
Mason & Gwynne  
Fred Sumner Co  
3urt Roadside  
MOBILE  
Lyrie  
(New Orleans  
split)  
1st half  
Nash & Thompson  
Marsh & Williams  
Hard Boiled

Sidney Phillips  
(Others to fill)  
1st half (3-5)  
Dotson  
Tracey & McBride  
(Others to fill)  
2d half (6-9)  
Herman Timberg  
Bill Genevieve &  
W  
Ethel McDonough  
(Others to fill)  
NEW ORLEANS  
Lyrie  
(Mobile split)  
1st half  
Musical Gerards  
Howard & Nor-  
wood  
Max Bloom Co  
Denno Sis Thibault  
& C  
Devor & Statler  
NORFOLK  
Academy  
(Richmond split)  
1st half  
Markey & Ray  
Princess Wash-Let-  
ton  
Clifford & O'Con-  
nor  
Gibson & Price  
(One to fill)  
PHILADELPHIA  
B. F. Keith's  
Dare Bros  
Chandon 3  
Eddie Foy Co  
Ann Gray  
Mrs. Turnbull  
Mrs. Bankhoff Co  
Imhoff & Corene  
Co  
Billy Glasen  
Sully & Thomas  
Girard  
Potter & Doyle  
Herbert's Animals  
(Others to fill)  
2d half  
A & L Bell  
Ada Jaffe Co  
Fraser & Buncs  
Amanda Gilbert Co  
(One to fill)  
Dave & Lillian  
McCormick & Irv-  
ing  
Lorenberg Sis & N  
Bobby Heath Co  
Amanda Gilbert Co  
2d half  
Chas Baldi  
Potter & Doyle  
"Tango Shoes"  
Ben Smith  
Amaranth Sis  
FITCHBURGH  
David  
Scotch Lads & Las  
Alexander Bros  
John Steele  
Frisko Co  
Igor's Ballet  
Wm Brack Co  
Powers & Wallace  
Joe Cook

Hampton  
Joe Jenny 3  
Edwards 2  
MONTREAL  
Priscans  
(Sunday Opening)  
Dale & Hays  
H & G Ellsworth  
Lemair Hayes Co  
Doris Duncan Co  
Leipic  
Two Little Pals  
Lloyd & Rubin  
Aeroplane Girls  
MT KERNON,  
N Y  
Proctor's  
2d half  
Creole Fashion Pl  
B & B Wheeler  
Buckridge & Casey  
Young & Wheeler  
Emily Darrell  
(Others to fill)  
1st half (3-5)  
V & E Stanton  
W & G Dooley Co  
(Others to fill)  
2d half (6-9)  
Donovan & Lee  
Jimmy Dunn Co  
(Others to fill)  
NASHVILLE  
Kitty & Pollock  
3 Kitzler  
(Louisville split)  
1st half  
The Norvelles  
Carroll & Gorman  
Odds and Ends  
Bob Mulken  
Werner Amores 3  
NEVADA, N J  
Proctor's  
2d half (29-2)  
Billy Shaw Rev  
"Sawing Woman"  
Iole & Burch  
Stuart Harris

Marion Harris  
Sheridan Sq  
(Johnstown split)  
1st half  
J & O Meers  
Thos Jackson Co  
May & Hill  
Dixon Lynch & D  
(One to fill)  
PORTLAND  
B. F. Keith's  
Joe Darcy  
Fisher & Gilmore  
Samaroff & Sonia  
C & F Usher  
Reed & Tucker  
Herman & Shirley  
PROVIDENCE  
E F Albee  
The Joannys  
Brent Hayes  
Paul Swan & M  
Clark Howard  
Josephine Victor  
Co  
Walter Fisher Co  
Wylie & Harman  
Joe Harris  
JOHNSON BAKER & J  
2d half  
Harvard & Bruce  
McDevitt Kelly &  
2  
Quinn & Caverly  
Frank Dobson

RICHMOND  
Lyrie  
(Norfolk split)  
1st half  
Jean Middleton  
J C Mack Co  
Lanrel Lee  
Welch Hooley & M  
(One to fill)  
ROANOKE, VA  
Manoake  
Bary & Eary  
Peel & Corvin  
Anderson & Young  
Co  
M & A Clark  
Vicras Hawlans  
2d half  
Lever & Collins  
Mack & Lane  
Galden Bird  
Hank Brown Co  
Vieras Hawlans  
ROCHESTER  
Temple  
Marcelle Pallet  
W C Kelly  
Dillon & Parker  
The Creightons  
Sully & Houghton  
Reddington &  
Grant  
Glenn & Jenkins  
Althea Lucas  
SAVANNAH  
Bljoo  
(Jacksonville split)  
1st half

If you want Time in the  
West communicate with  
the Largest Independent  
Vaudeville Agency in the  
World.  
**ERNIE YOUNG**  
AGENCY  
1312-13 Masonic Temple  
CHICAGO

Hartley & Joe  
Bert Howard  
Dance Original  
Berk Walsh & N  
Bernard Bros  
SCHENECTADY  
Proctor's  
Rodeo & Francis  
Graves & Demonde  
Hazel Crosby Co  
"Rubeville"  
(One to fill)  
2d half  
P W Levar  
Florence Brady  
Sabin & Tappan  
(Two to fill)  
SYRACUSE  
B. F. Keith's  
Burns & Freda  
Arthur Atall Co  
Artistic  
"Port of U"  
Millership & Ger-  
ard  
Sampson & Deliah  
Proctor's  
Florence Brady  
Moore & Fields  
"New Producer"  
Shine & Tappan  
P W Levar  
(One to fill)  
2d half  
Rodeo & Francis  
Graves & Demonde  
Arthur Miller  
(Two to fill)  
TOLEDO  
B. F. Keith's  
Arthur Bart  
Millicent Mower  
Jack Benny  
Handers & Mellis  
Courtney Sis  
Maxine Bros & Bob  
Nash & O'Donnell

BRIDGEPORT  
Fell's  
Evans & Massart  
Keller & Waters  
Wm Seabury Co  
Johns & Cavanaugh  
Johnson Baker & J  
2d half  
Harvard & Bruce  
McDevitt Kelly &  
2  
Quinn & Caverly  
Frank Dobson  
"JINGLES"  
Says: I am enjoying route from Marcus  
Low With  
FAYE and THOMAS  
in  
"A Dancing Honeymoon"  
MARSHALL & WIL-  
liams  
Plaza  
Marvel & Wilkins  
Carroll & Stergis  
Camyarie  
(One to fill)  
2d half  
Novello  
Lizzette & Rooney  
Corman & Carroll  
(One to fill)  
HARTFORD  
Capitol  
Hayataka Bros  
Bronson & Rene  
L. Gonne Co  
Al Wylie  
Frank Dobson  
2d half  
Kramer & Zarrell  
Gilde & Jaford  
Brennan & Rule  
Holmes & Lavers  
Cocktail Romance  
Palace  
Dawson Sis Co  
Harry Meehan  
Will Stanton Co  
Carlton & Tate  
Shires  
2d half  
Vino & Fay  
Chas King Co  
D Ferguson Co  
Shireen  
(One to fill)  
NEW HAVEN  
Bljoo  
Hawaiian 2  
Gertrude Morgan  
Marshall & Wil-  
liams  
Giles - Jaford  
Berto Girls  
2d half

TORONTO  
Shea's  
J & B Mitchell  
B & P Valentine  
Adolphus Co  
Norwood & Hall  
Paul Decker Co  
Oliver & Ann  
"For Pitty Sake"  
Burns Bros  
Hippodrome  
McRae & Clegg  
Daisy Nellis  
Tennessee 10  
Hobbes & Seattle  
Willie Solar  
Rex Circus  
TROY, N Y  
Proctor's  
Cassie Clifford  
Luck & Claire  
Middleton & Spell-  
meyer  
Wheeler & Potter  
Doyle & Cavan-  
augh  
Cahill & Romaine  
Fred & S  
(One to fill)  
2d half  
Ernie & Ernie  
Thunder & Light-  
ning  
Mel Kise  
Dolly Dumplin  
Chuck Reimer  
Waded & Ridnor  
(Two to fill)

UTICA  
Proctor's  
H & P Oakes  
Arthur Miller Co  
(Others to fill)  
2d half  
Moore & Fields  
Hazel Crosby Co  
(Others to fill)  
WASHINGTON  
B. F. Keith  
Ruth Budd  
Dale & Burch  
Elsie Borden  
A & C Falls  
McFarlane  
Plavertans  
Elsie & Paulsen  
WILMINGTON  
DEL  
Garrick  
Murray  
Lang & Vernon  
Honey Boy Miss  
4 Bards  
Honey Lewis & G  
YORK, PA  
Open House  
A & C Falls  
Boyle & Bennett  
Anderson & Burt  
Barrett & Caneen  
Morton & Jewell  
Co  
2d half  
Spoor & Parsons  
Barron & Burt  
Francis Bell Co  
Polly & Os  
(One to fill)  
YOUNGSTOWN  
Hippodrome  
Corralin's  
Animals  
Lane & Harper  
Dummlies  
Pressler & Klais  
Russell & Revitt  
Johnny Barle  
Claude Golden

POLI'S CIRCUIT  
Marvel & Wilkins  
Carroll & Stergis  
Tronson & Rene  
Camyarie  
Berto Olivas  
Harvard & Bruce  
Manning & Ruby  
McDevitt Kelly &  
2  
D Ferguson Co  
Bobby O'Neill Co

DAYTON  
B. F. Keith's  
Lozier-Worth Co  
Byron Bros Band  
Thoma & Sers  
Elsie Sisters  
(One to fill)  
2d half  
T & K O'Meara  
Moel Lester Co  
Mabel Bondell  
"Pinched"  
(One to fill)  
DETROIT  
LaSalle Gardens  
Lothe & Sterling  
Knowles & Hurst  
"The Question"  
5 Mine Monarchs  
(One to fill)  
2d half  
Raffens Monks  
"Oh Hector"  
Hall & Dexter  
J & J Gibson  
(One to fill)  
FLINT, MICH  
W & H Brown  
Al Rippon  
Les Kellors  
Fenwick Girls  
Steds Sextet  
2d half  
Roberts & Mond  
King & Wise  
"Question"  
(Two to fill)  
FT WAYNE, IND

WILKES BARRE,  
PA  
Fell's  
(Scranton split)  
1st half  
1 Dixie Boys  
Chadwick & Tay-  
lor  
"Oh What a Day"  
M Romaine Co  
Erford's Oddities  
WORCESTER,  
Fell's  
Kramer & Zarrell  
Edward Hill  
Holmes & Lavers  
Brennan & Rule  
Phillips & Travis  
"Earth to Moon"  
(One to fill)

BOSTON-B. F. KEITH  
BOSTON  
Foley & La Ture  
Diamond & Bren-  
nan  
James J Morton  
Lill Jim  
Gordon's Olympia  
(Scranton 2)  
Roger Gray Co.  
Ben Turpin  
Le Carbo Bros  
(One to fill)  
Gordon's Olympia  
Washington 2  
B & L Walton  
Thos J Ryan Co  
Bowman Bros  
Robinson's Bab-  
oons  
Bewdala Sis  
Will & M Rogers  
Chas L Fletcher  
(One to fill)  
Howard  
Will Mahoney  
Class Manning & C  
(Others to fill)  
RANGERS, ME  
Eljoo  
Helen Miller  
Geo P Wilson  
McManus & Mc-  
Nulty  
B & B Redding  
Bowman Bros  
Hite & Redow Co  
2d half  
Pardo & Archer  
Countess Verona  
Bennett & Shepard  
Tom Kelly  
Elsie & Eva  
Fields & Fink  
Russell & Hayes  
2d half  
Bob & "Tip"  
Gertrude Morgan  
Miller Girls  
Wilkins & Wilkins  
DRUM REHEARSAL  
MANCHESTER  
Palace  
A & N Delmont  
Helen Moratti  
Gallagher & Clair  
Ward Bros  
Potter & Hartwell  
2d half  
Miller Girls  
Grey & Byron  
Primrose 3  
La Dora & Beck-  
ma  
(One to fill)  
NEWPORT, R I  
Colonial  
Mr & Mrs T Martia

UNUSUAL DUO  
FRANK FIVE and GHO. JENNY  
Week Oct. 16-Keith's, Columbus, O.  
Week Oct. 17-Keith's, Akron, O.  
Booked Solid. Keith's Circuit.  
Bergers & Bloom  
Nelson Waring  
McCoy & Walton  
Sabott & Brooks  
World Cycle Kings  
3d half  
Monarch Comedy 4  
Russell & Hayes  
CHICAGO-KEITH CIRCUIT  
CINCINNATI  
Keith's Palace  
Valentine & Bell  
K & B Ashman  
Howard & Fields  
Jardner & Grey  
Joe Pantan Co  
Bobby VanHorn  
"Carnival Of Ven-  
ice"  
DANVILLE, ILL  
Terrace  
Mack & Stanton  
Adams & Barnett  
Tilguy & Rogers  
Lustine & Barrett  
Coates Co  
2d half  
Jack Gregory Co  
Jos E Bernard Co  
Mullen & Renn  
Milo Dance  
Dunlay & Merrill  
DAYTON  
B. F. Keith's  
Lozier-Worth Co  
Byron Bros Band  
Thoma & Sers  
Elsie Sisters  
(One to fill)  
2d half  
T & K O'Meara  
Moel Lester Co  
Mabel Bondell  
"Pinched"  
(One to fill)  
DETROIT  
LaSalle Gardens  
Lothe & Sterling  
Knowles & Hurst  
"The Question"  
5 Mine Monarchs  
(One to fill)  
2d half  
Raffens Monks  
"Oh Hector"  
Hall & Dexter  
J & J Gibson  
(One to fill)  
FLINT, MICH  
W & H Brown  
Al Rippon  
Les Kellors  
Fenwick Girls  
Steds Sextet  
2d half  
Roberts & Mond  
King & Wise  
"Question"  
(Two to fill)  
FT WAYNE, IND

WATERBURY  
Poll's  
Novello  
Vino & Fay  
Filer Bros Co  
T Lyman Co  
"Cocktail Romance"  
2d half  
Hart & Helene  
Harley Meehan  
Ruby Kide  
Bryan & Stewart  
"Earth to Moon"

IF YOU WANT VAUDEVILLE, MUSICAL COMEDY OR DRAMA

SEE

# Max Hart

Room 803 Low Building  
1540 Broadway, N. Y. C.

Bryant 7403-04  
4783-4

# BILLY GLASON

"JUST SONGS AND SAYINGS"  
PALACE, NEW YORK, WEEK OCT. 17



Phina Co  
Monroe Bros  
Waltman & Berry  
"Cotton Pickers"  
"Air Rips"  
Nagles  
LEXINGTON, KY  
Ben-All  
McLillyer & Hamill  
"Patched"  
Baines & Avey  
Mabel Blomfield  
Jennie Middleton  
"Current of Fun"  
2d half  
Blaine Pudding  
(Four to fill)  
MARION  
Orpheum  
Noel Lester Co  
Major Allen  
M Hamilton Co  
2d half  
Byron Bros Band  
Berry & Layton  
(One to fill)  
MT KLENS, MO  
Momb  
Maurice Co  
Helen Staples  
Jones & Crambley  
2d half  
Peaks Blackheads  
Pawlick Girls  
Minutrel Monarch  
Mart Fuller  
Frank R.  
**GOLDEN and WARE**  
Rear Bldg., 545 West 47th St.  
Phone: Bryant 3170  
Booking exclusively with B. F. Keith and  
affiliated circuits.  
Our Acts are all working.  
If you want quick action see us at once.

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**Official Dentist to the N. V. A.**  
**DR. JULIAN SIEGEL**  
1432 Broadway (Putnam Bldg.) New York

Grace Nelson  
Moran & Mack  
Dance Fantasies  
East & West  
KANSAS CITY  
Orpheum  
Samuel & Marion  
Jean Darrico  
Jean Adair Co  
Lyons & Yosoo  
Lee Kids  
Jack Ingila  
Tarnan  
LINCOLN, NEB  
Orpheum  
Dresser & Gardner  
Flannigan & Mor-  
rison  
Frankley & Louise  
David Saprstein  
Carson & Willard  
Four Lany  
LOS ANGELES  
Orpheum  
Wilbur Mack Co  
Riggs & Wittche  
Frank Wilson  
Edith Clifford  
M Morgan Co  
Nanon Kelsch Co  
Katta & Hawley  
Cousins Sardin  
MEMPHIS  
Orpheum  
Clark & Bergman  
Dainty Marie  
Morris & Campbell  
Frank DeVoe Co

**DENTIST**  
MEVICKEN THEATRE BLDG.  
**Dr. M. G. CARY**  
CHICAGO  
Special Rates to the Profession.

Mary Haynes  
SALT LAKE  
Orpheum  
Sarah Padden Co  
McIntosh & Meyer  
Frank Farron  
Gibson & Connell  
Margaret Calvert  
Grant & Wallace  
SAN FRANCISCO  
Orpheum  
Carlyle Blackwell  
McKay & Ardine  
Neal Abel  
Beret Sls  
Quixy 4  
Juggling Nelsons  
Carlton & Ballew  
SEATTLE  
Orpheum  
Helen Keller  
G & M LeVeve  
Mel Klee  
The Gellie  
Margaret Barracks  
Bob LaSalle  
Harry Conley Co  
LOEW  
NEW YORK CITY  
State  
Snell & Vernon  
Norton & Noble  
Lee Mass Co  
Jones & Jones  
C & T Harvey  
Wilson & McAvoy  
Tallman Revue  
2d half  
Bergott & Herman  
Cartier & Biddy  
Julius Curtis  
"Money is Money"  
Hall & West  
(Two to fill)  
American  
Hart & Francis  
Leab & Catlin  
Frances Ross & D  
Murphy & Lock-  
mar  
Jackson Taylor Co  
Harris Gilbert  
E Heron Co  
Morris & Shaw  
The Anselm Smith  
2d half  
Gene Martini  
Nora Jane Co  
Cope & Hutton  
Bustin Around  
Manning & Hall  
Driscoll Long & H  
Marvel & Payne  
Worwick  
Lockhart & Laddie  
J B Totten Co  
Gertrude George  
McCormick & W  
Bustin Around  
2d half  
Gladys Kelton  
C. H. Hester  
"Mrs Wiggs"  
Grace Cameron Co  
Jack Martin 3  
Lincoln Sq  
Bett's Seals  
Del & Orma  
Mae & Hill  
Arthur Deagon  
Wheeler Trio  
2d half  
The McIntyres  
Monte Lyons  
Chase & LaFour  
Murphy & Lock-  
mar  
Put & Take  
Greely Sq  
Gladys Kelton  
NEW ORLEANS  
Orpheum  
Krans & White  
The Rosellas  
Moody & Duncan  
Frear Baggett & F  
Rose Ellis & R  
Sam Mann Co  
Jay Velle Co  
OAKLAND  
Orpheum  
Bushman & Bayne  
Gauthier Bricklay-  
ers  
Toney Gray Co  
Millard & Martin  
L & D Dubelle  
The Sharrocks  
OMAHA  
Orpheum  
Margaret Taylor  
Sandy  
Butler & Parker  
Ward & Palmer  
Gus Edwards Rev  
Zuhn & Dreis  
Frazier & Peck  
PORTLAND, ORE  
Orpheum  
The Canons  
Allen Stanley  
Adler & Ross  
Bowers Walters &  
C  
Hughes Mus. 2  
Wallace Galvin

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**Ask MAX HALPERIN**  
Who is the BEST LAWYER in Chicago

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**Official Dentist to the N. V. A.**  
**DR. JULIAN SIEGEL**  
1432 Broadway (Putnam Bldg.) New York

Jack Lyle  
Hammell's Misses  
Morrissey & Young  
G Ayres & Bro  
DETROIT  
Colonial  
Peters & LeBuff  
Buhla Pearl  
Let's Go  
Walter Kaufman  
Brava Michellina  
Co  
FALL RIVER  
Empire  
Norman & Jeanette  
Patrice & Sullivan  
Bond Berry Co  
Eddie Cassidy  
4 Jacks & Queen  
2d half  
Melroy & Golet  
Prevost & Golet  
"Week From To-  
day"  
Maley & O'Brien  
Cycling Champions  
FRENCH CAL  
Hippodrome  
Hip Raymond  
O & K King  
Jimmy Rosen Co  
Granville & Fields  
"Mixtura"  
2d half  
V & M Crawford  
Curt Galloway  
J DeConde Co  
Moore & Shy  
LaTemple Co  
JACK LYLE  
Hammell's Misses  
Morrissey & Young  
G Ayres & Bro  
DETROIT  
Colonial  
Peters & LeBuff  
Buhla Pearl  
Let's Go  
Walter Kaufman  
Brava Michellina  
Co  
FALL RIVER  
Empire  
Norman & Jeanette  
Patrice & Sullivan  
Bond Berry Co  
Eddie Cassidy  
4 Jacks & Queen  
2d half  
Melroy & Golet  
Prevost & Golet  
"Week From To-  
day"  
Maley & O'Brien  
Cycling Champions  
FRENCH CAL  
Hippodrome  
Hip Raymond  
O & K King  
Jimmy Rosen Co  
Granville & Fields  
"Mixtura"

**MAY and HILL**  
Direction: JACK LEWIS-KEITH  
HORWITZ-KRAUS-LOEW.

**MAY and HILL**  
Direction: JACK LEWIS-KEITH  
HORWITZ-KRAUS-LOEW.

**Ask MAX HALPERIN**  
Who is the BEST LAWYER in Chicago

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**Official Dentist to the N. V. A.**  
**DR. JULIAN SIEGEL**  
1432 Broadway (Putnam Bldg.) New York

SAN ANTONIO  
Princess  
Glenn & Har-  
dard  
Rosa & Flynn  
Boothby & Ever-  
deen  
Kennedy & Martin  
Royal Harmony 5  
2d half  
Ernesto  
Tallman & Kerwin  
Hall & O'Brien  
Luckie & Harris  
J Adler & Girls  
SAN DIEGO  
Sparks  
(6-9)  
Stryker  
Galloway & Gar-  
rette  
Furness & Day  
Burton & Dyer  
"Fortune Queen"  
SAN FRANCISCO  
Hippodrome  
Maurice & Girls  
Lawrence Johnson  
Evans & Cline  
Patrick & Otto  
4 Kings & Dad  
Wigwam  
Donald & Donalds  
Phillips & Ely  
Ed Grimes & Co  
2d half  
Lawrence Johnson  
"Women"  
Bennett & Lee  
Brindamour & Co  
SAN JOSE  
Hippodrome  
Lamb & Goodrich  
Burt Adler  
Lyle & Emerson  
Worth Wayten 4  
L Ziegler  
2d half  
Donald & Donalds  
Hill & Rose  
Phillips & Ely  
Jack Symonds  
BRIDGEVILLE  
SPRINGFIELD  
MASS  
Broadway  
Geo & Lily Garden  
The McNaughtons  
Fox & Kelly  
WESTERN VAUDEVILLE  
ALTON, ILL  
Hippodrome  
Maurice Englin  
Come See Come 8  
Nitty 2d  
Hawell & Fields  
BOKER, ILL.  
Washington  
Gill & Veak  
Zalaya  
2d half  
Wolpat  
Waylay & Kent  
BLOOMINGTON, ILL  
Majestic  
Tyler & St Clair  
Francis & Kennedy  
Schep's Circus  
2d half  
Polis & Le Roy  
Al Raymond  
Joe Thomas Co  
CEDAR RAPIDS, IA  
Majestic  
Fitter & Dye  
Billy Broad  
2d half  
Watsika & Under  
Jean Gordon Co  
Fitz & Ford  
Carlisle & Lamai  
Fagg & White  
Bronson & Edward  
CENTRALIA, ILL  
Grand  
Delton Bros  
Dunbar & Merrill  
2d half  
Holly  
CHAMPAIGN, ILL  
Orpheum  
Hafford & Craven  
Momi Kalam  
"District School"  
Al Raymond  
Bally Hob 3  
(One to fill)  
"Touch in Time"  
Whitfield & Irel'd  
Keno Keyes & M  
(Three to fill)  
CHICAGO  
American  
Byron & Halg  
Marks & Wilson  
Ed Morton  
Jack Hedley 3  
(Two to fill)  
2d half  
Fred Lewis Rev  
Al Wohlman  
(Four to fill)  
Avenue  
F & G Demont  
Phinia Co  
Valentine & Bell  
2d half  
Farrell & Hatch  
Empress  
Elwyn's Co  
Chamberlain & E  
Jack Lee  
"New Leader"  
Newport & Strik 3  
Raffins Monks  
2d half  
Bartino Animals  
Fitter & Dye  
H & J Chase  
Goley & Jaxon  
Willis Gilbert Co  
Karl Karey  
Harper  
Wastika & Under  
Knapp & Cornalia  
"Blowdowns"  
2d half  
Raffin's Novelty  
(Two to fill)  
Kedzie  
Kinze  
Denise & Balrd  
6 Minutrel Mon  
Newport & Strik 3  
F & O Walters  
Lincoln  
Hal Johnson Co  
Corinne Co  
Val Harris Co  
(Two to fill)  
2d half  
"Regular Guy"  
Lella Shiao  
Robison McCabe 3  
Dancing Surprise  
ST LOUIS  
Loew  
Hartz & Evans  
Jack Lyle  
Hammell's Misses  
Morrissey & Young  
G Ayres & Bro  
2d half  
Sinclair & Gray  
Wheeler & Mack  
Lella Shiao  
Robison McCabe 3  
Dancing Surprise

**MAY and HILL**  
Direction: JACK LEWIS-KEITH  
HORWITZ-KRAUS-LOEW.

**MAY and HILL**  
Direction: JACK LEWIS-KEITH  
HORWITZ-KRAUS-LOEW.

**Ask MAX HALPERIN**  
Who is the BEST LAWYER in Chicago

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**Official Dentist to the N. V. A.**  
**DR. JULIAN SIEGEL**  
1432 Broadway (Putnam Bldg.) New York

**YORK and KING**  
Present "THE OLD FAMILY TINTYPE"  
This Week (Sept. 26) Sacramento and  
Fresno  
Personal Direction LEE STEWART  
Cleo & Thomas  
Bell & Belgrave  
Nelson & Madison  
Hawalian 5  
2d half  
Claymo  
Hollins Sls  
"Down Yonder"  
Craig & Catto  
(One to fill)  
MADISON, WIS.  
Orpheum  
Duval & Little  
Jack Osterman  
(Four to fill)  
Loew  
The Perettes  
Johnson Bros & J  
Brown & Elaine  
W. Pick  
Downing & Bunin  
Sls  
WACO, TEX  
Majestic  
McMahon & Ade-  
laid  
Arthur Lloyd  
Murray & Lane  
Berry & Nickerson  
Aerial Macks  
2d half  
Glenn & Richards  
Rosa & Flynn  
Boothby & Ever-  
deen  
Kennedy & Martin  
Royal Harmony 5  
WASHINGTON  
Strand  
Herman & Engel  
Loring & Green  
V & C Avery  
Frank Terry  
Jack Pourty Rev  
WINDSOR, CAN  
Loew  
Cooper & Rodello  
Reeder & Arm-  
strong  
"Rounder of B'way"  
2d half  
Wardell & LaCoste  
Mumford & Stan-  
ley  
Virginia Belles  
BRONSON & EDWARD  
(One to fill)  
2d half  
Willie Hale Co  
Fagg & White  
McGrath & Deeds  
Corlins Co  
Mitt Collins  
Joe Thomas Co  
(One to fill)  
2d half  
Tyler & St Clair  
Francis & Kennedy  
Hal Johnson Co  
Langston 5 & L  
Lightlike Rev  
DECATUR, ILL  
Empress  
Palermo's Animals  
Jimmy Fox Co  
George 3  
Luthe & Co  
Jo Jo Harrison  
"Smiles"  
2d half  
Swan & Swan  
Lyle & Cramston  
Mon & Malone  
Kellam & O'Dare  
Bally Hoo 3  
(One to fill)  
DES MOINES, IA  
Majestic  
Bennington & S  
Valada  
2d half  
K & E Kuehn  
Merians Animals  
DUBUQUE, IA  
Majestic  
Fagg & White  
B J Moore Co  
The Camerons  
Stone & Hayes  
J Gregory Co  
E. ST. LOUIS, ILL  
Majestic  
Fitter & Dye  
Billy Broad  
2d half  
Watsika & Under  
Jean Gordon Co  
Fitz & Ford  
Carlisle & Lamai  
Fagg & White  
Bronson & Edward  
CENTRALIA, ILL  
Grand  
Delton Bros  
Dunbar & Merrill  
2d half  
Holly  
CHAMPAIGN, ILL  
Orpheum  
Hafford & Craven  
Momi Kalam  
"District School"  
Al Raymond  
Bally Hob 3  
(One to fill)  
"Touch in Time"  
Whitfield & Irel'd  
Keno Keyes & M  
(Three to fill)  
CHICAGO  
American  
Byron & Halg  
Marks & Wilson  
Ed Morton  
Jack Hedley 3  
(Two to fill)  
2d half  
Fred Lewis Rev  
Al Wohlman  
(Four to fill)  
Avenue  
F & G Demont  
Phinia Co  
Valentine & Bell  
2d half  
Farrell & Hatch  
Empress  
Elwyn's Co  
Chamberlain & E  
Jack Lee  
"New Leader"  
Newport & Strik 3  
Raffins Monks  
2d half  
Bartino Animals  
Fitter & Dye  
H & J Chase  
Goley & Jaxon  
Willis Gilbert Co  
Karl Karey  
Harper  
Wastika & Under  
Knapp & Cornalia  
"Blowdowns"  
2d half  
Raffin's Novelty  
(Two to fill)  
Kedzie  
Kinze  
Denise & Balrd  
6 Minutrel Mon  
Newport & Strik 3  
F & O Walters  
Lincoln  
Hal Johnson Co  
Corinne Co  
Val Harris Co  
(Two to fill)  
2d half  
"Regular Guy"  
Lella Shiao  
Robison McCabe 3  
Dancing Surprise  
ST LOUIS  
Loew  
Hartz & Evans  
Jack Lyle  
Hammell's Misses  
Morrissey & Young  
G Ayres & Bro  
2d half  
Sinclair & Gray  
Wheeler & Mack  
Lella Shiao  
Robison McCabe 3  
Dancing Surprise

**MAY and HILL**  
Direction: JACK LEWIS-KEITH  
HORWITZ-KRAUS-LOEW.

**MAY and HILL**  
Direction: JACK LEWIS-KEITH  
HORWITZ-KRAUS-LOEW.

**Ask MAX HALPERIN**  
Who is the BEST LAWYER in Chicago

**ORPHEUM CIRCUIT**  
CHICAGO  
Majestic  
Belle Baker  
Lyndell & Macy  
Beth Berl  
L Pierpont Co  
Yip Yaphankers  
Larry Comer  
Pieret & Scofield  
Palace  
Blossom Seelye  
Jack McGowan  
Friscoe  
H Herbert Co  
Ritter & Knapp  
Edward Marshall  
If You Wish European Engagements  
**CHARLES BORNHAUPT**  
12 Rue des Princes, BRUSSELS

**Official Dentist to the N. V. A.**  
**DR. JULIAN SIEGEL**  
1432 Broadway (Putnam Bldg.) New York

## BROADWAY STORY

(Continued from page 12)

while others never have reached an even break.

One of Broadway's managers whose road attractions are considerable and who in addition has several attractions in New York views the sagging legitimate situation having a chance at possibly brightening before November. Readjustment of prices he believes will reduce the evident timidity in spending. This manager is regarded as one of the shrewdest on Broadway but he believes if the legit business does not come back within five weeks, it looks like the worst season on record.

Outside business continues even worse than Broadway. An idea of the flop on the road can be cited. A theatre in a town of over 300,000 population last year drew as high as \$15,000 and \$17,000 with dramatic shows. This season the top gross for the house was \$10,000 and that with a musical show. Two musical shows in Philadelphia last week are reported failing to reach a combined gross of \$20,000. One was a Broadway record breaker and the other a big name operetta. Drops from last season of as much as 50 per cent and more are common on the road.

Wholesale cancellation of one-night routes are reported. It is said that between the two booking offices (K. & E. and Shuberts) around 85 one-nighters are to be withdrawn. The report states that complaint of the one-night managers is given as one of the main reasons for the cancellations, they claiming it does not pay to continue unless more consecutive booking is possible. Pictures or vaudeville is the policy mentioned to be tried by such stands.

October opens importantly on Broadway nevertheless, with next week seeing at least eight new attractions. Among them are two non-Equity companies, George M. Cohan's "The O'Brien Girl," which comes into the Liberty as successor to "Scandals" from the road with excellent business reports and "The Fan," which takes the Punch and Judy, replacing "March Hares," which stops.

Al Jolson will open the new Shubert house named after him with "Bonobos," "Lilies of the Field" will follow "Nice People" at the Klaw; "Like a King" will take the 33rd Street, "The Nightcap" moving over to the Bijou, which becomes available with the going out of "The Detour"; "Main Street" succeeds "Swords" at the National; William Hodge relights the Broadway with "Beware of Dogs"; "Ambush," the first Theatre Guild offering this season, bows into the Garrick.

The agency business is suffering along with that of the theatres. Among the 18 buys that the brokers have listed this week there are any number of weak sisters that still have a few weeks to run, and in the majority of these instances the return permitted of about 25 per cent. does not cover the number of seats which are unsalable, with the result that the "counter men" in almost all of the agencies are getting houses on all of the seats that they manage to "push" for certain attractions.

Of this week's three new attractions there is a buy for but one thus far. That is for the new Shubert attraction "Blossom Time" which opened at the Ambassador last night. "Wait Till We're Married" at the Playhouse does not loom as a buy possibility while the verdict on "Pot Luck" last night's other premiere at the Comedy is still out.

The 18 attractions in the brokers as buys are "Blossom Time" (Ambassador); "The Return of Peter Grimm" (Belasco) for which the allotment is about 200 seats a night; "The Hero" (Belmont); "Tangerine" (Casino); "Two Blocks Away" (Cohan); "Only 38" (Cort); "Blood and Sand" (Empire); "Dulcy" (Frazee); "Follies" (Globe); "Six Cylinder Love" (Harris); "Merry Widow" (Knickerbocker); "Scandals" (Liberty); "Music Box Revue" (Music Box); "Sally" (New Amsterdam); "Daddy's Gone A Hunting" (Plymouth); "Bluebeard's Eighth Wife" (Ritz); "The Circle" (Selwyn); "Greenwich Village Follies" (Shubert).

Counting the Mary Pickford "Little Lord Fauntleroy" and the "Shuffle Along" show the cut rate list for the week held 16 shows with Matty Zimmerman who has charge of the "guarantees" for the attractions offered by the Joe Leblang agency not offering any of the newly arriving shows on the "pop" price board anything in the way of guarantee on the business to be done. One show added to the list this week after seeing the monetary return on Monday night however decided to remain in the last despite

the fact that no guarantee was forthcoming.

In addition to the two above mentioned attractions the list contains "The Blue Lagoon" (Astor); "The Hero" (Belmont); "The Detour" (Bijou); "The Last Waltz" (Century); "Only 38" (Cort); "Back Pay" (Eltinge); "Sonja" (48th Street); "The Wheel" (Gaiety); "Laurel and Elaine" (Greenwich Village); "Just Married" (Hayes); "Wait Till We're Married" (Playhouse); "The Spring" (Princess); "March Hares" (Punch and Judy); "Getting Gertie's Garret" (Republic); "The Night Cap" (39th Street) and "Honors Are Even" (Times Sq.).

## IN LONDON

(Continued from page 2)

dent though it was, has been little used as a vehicle for inspiration by playwrights although Cavaling and Roundhead plays have been numerous enough. Victor Hugo once wrote a tragedy on the subject, "Cromwell," which, however, was a failure.

## WITHDRAWING

(Continued from page 13)

with a dramatic attraction. Henry Miller and Blanche Bates co-starred in "The Famous Mrs. Fair" drew over \$25,000 for the first week and the four week's engagement will go between \$80,000 and \$100,000.

The big pictures are also reported as doing big business. In Atlanta at the Atlanta theatre with the "Four Horsemen" and the attraction for two weeks prior to the opening of the regular season at the house, the gross was \$22,000. The same attraction at the Broadway, Denver, now in its fourth week got \$32,000 on the first three weeks.

As against that Frank Tinney in Boston with "Tickle Me" had his first losing week since he has been under Arthur Hammerstein's management. Boston at this time is notoriously bad although the Mizzi Hays show which followed the "O'Brien Girl" into the Tremont is pulling good business. The Hollis is fairly well the season considered with "The Wren" and the Colonial has not as yet had an attraction to figure new season business on.

The "Shavings" company is being closed in Kansas City by Henry W. Savage and "Rollo's Wild Oat" closes in Buffalo. These two attractions are said to be the only two of the regular attractions on the Erlanger books that are finishing.

On the Shubert books the "Three Ladies Nights" finish and the road companies which were handled by Philip Klein include the "Buddies," "Live Ghosts," "Enter Madame," and "Nighty Night." The Gilda Varese company in "Enter Madame" which is under the management of Murdock Pemberton is continuing playing at the Riviera this week. At the Bronx last week the show got just under \$5,000.

The default of a number of attractions that were scheduled for the week stands and some of the biggest towns has made it necessary for a lot of rerouting to be done. "The Passing Show" which was scheduled for some southern time has been pulled north and shot into Cincinnati and "Afgan" which was to have slipped into some of the week stands has been routed into Chicago.

The Dillingham office closed "The Wise Child" in Washington a week ago, after a tryout.

Another of the closings of a tryout is that of the Louis Mann attraction "In The Mountains" which brings its tour to an end at Far Rockaway on Saturday night after a three weeks try.

## BAD BUSINESS

(Continued from page 13)

exchequers. The show business is not a good risk at this time in the estimate of these inflexible thermometers of financial conditions.

An attempt during the week of one of the theatrical producers of the street whose name up to the present has been a synonym of stability to borrow so low a sum as \$5,000 failed, not only in his efforts at banks where his deposits within recent seasons have run to the hundred thousands, but also in his application to fellow managers with whom he has week to week deals.

Commonly in the early weeks of the autumn the theatre of New York is supported to a considerable extent by out of towners in to buy fall and winter goods. Overstocked last season and crippled in many lines this year, the buyers came this season in but a small fraction of their former numbers. In dress goods, men's clothing, and other apparel commodities that move consumers' cash in

the early autumn and winter the losses are reported fabulous, with only the equally fabulous profits made during wartime over a long period enabling the losers to endure.

Detailed reports from the theatres of the cities and towns outside New York offering legitimate theatrical attractions this season tally in the main with the conditions of Main Street.

The unprecedented stretch of outdoor weather, unknown in New York so unbroke in the fall, the depleted personal bank rolls, the reduced wages, unemployment in all lines, and more pertinently than any of these, the number of new theatres set down in New York of late years like pieces filling a checkboard, are advanced as reasons for the protracted bad business.

Everyone knows that the city's hosts of legitimate attractions, three of the seasons production attained all the popular qualities usually insuring enduring box office success. Yet even the town's three big hits are suffering to in lesser degree, the public apathy here recorded, toward the mass of the town's odd 50 legitimate shows.

Things are so bad in town that producing managers with other untied plays selected for production are shelving them until times improve, being content to take their losses, great or small, with the wares they have already put down then chance further disaster with new ventures. This condition has precipitated another, the offer to big picture syndicates of prospect open time for special films on conditions equivalent to those offered theatrical offerings in Main Street's occasional periods of legitimate famine.

Supporting facts of revolutionary conditions stick out obtrusively in the large number of failures of Broadway since August, one theatre having already housed four one after another, and one producing manager having already batted five thus far within as many weeks. Farther, the road output of producers has been reduced 75 per cent that of two seasons ago, the booking sheets of the prolific purveyors showing in most instances this season but a single company touring in a lone production where in recent seasons as many as a dozen touring companies and scarcely ever less than half that number were the customary road quota of the same producers.

The George H. Cohan exit is openly discussed by managers of the street now being hard pressed as the only solution of their dilemma.

One of the big producers as representative of the theatre of the country as Cohan has had his works all lubricated during the past few weeks in readiness for the repeat of the Cohan answer to the situation, but is postponing temporary retirement until he discovers what a lowered temperature does to help business.

## SELLING STOCK

(Continued from page 13)

Common Stock Will Advance to \$25 or \$30 Per Share Shortly

Whenever the holder of a preferred share wishes to do so he may send it to the main office and have it converted into four shares of the common, no matter what may be the prevailing price of the common stock at that time. For this purpose an extra 60,000 shares of common have been authorized but these cannot be issued for any other purpose than converting of preferred.

Associates closely connected with Mr. Morosco have already taken up more than \$500,000 of the preferred stock with the accompanying shares of the common and would quickly take up the remaining balance were it not for Mr. Morosco's determination to have this scattered in small groups of people in every principal city of the country.

Those whose names are recommended for their city have been allotted from one to ten units each—a unit consisting of the combination as shown in the following tables.

## TABLE OF UNITS AND PARTIAL PAYMENTS

One Unit		
1 Convert. 8 Per Cent. Preferred Shares.....	\$100.00	
4 Shares of the Common Stock.....	60.00	
	\$160.00	
Two Units		
2 Convert. 8 Per Cent. Preferred Shares.....	\$200.00	
8 Shares of the Common Stock.....	120.00	
	\$320.00	
Three Units		
3 Convert. 8 Per Cent. Preferred Shares.....	\$300.00	
12 Shares of the Common Stock.....	180.00	
	\$480.00	
Five Units		
5 Convert. 8 Per Cent. Preferred Shares.....	\$500.00	
20 Shares of the Common Stock.....	300.00	
	\$800.00	
Ten Units		
10 Convert. 8 Per Cent. Preferred Shares.....	\$1,000.00	

## 40 Shares of the Common Stock \$60.00

\$1,600.00

According to the new dividend basis: One unit at \$160 will pay \$640 yearly; ten units at \$1,600 will pay \$6,400 yearly.

## Officers and Directors

Oliver Morosco, president; L. Lawrence Weber, vice-president; Franklin L. Underwood, secretary-treasurer.

## Directors

William Boardman, chairman of the board, First National Bank of Jamaica, L. I., vice-president of Continental Credit Co. of New York City. Hon. L. Marcus, Judge of the Supreme Court of the State of New York for many years. Well known as one of the prominent citizens of Buffalo, N. Y.

H. A. Golding, vice-president of the Chelsea Exchange Bank of New York City and interested in many business enterprises.

William J. Flynn, director of the Bureau of Investigation for the Department of Justice of the United States. Formerly Chief of the United States Secret Service.

Hon. L. C. Weinstock, packer and capitalist who has wide and varied interests in many different lines of industry.

Application will shortly be made for listing these shares on the New York, Philadelphia and Chicago Stock Exchanges.

## BOSTON'S CUT SCALES

(Continued from page 14)

holds only four persons on an average and that only takes care of the lower floor."

"Tow's Gossip," (Colonial, 3rd week). Flopped again last week with business ranging between \$1,000 and \$5,000. Not held out for it is that it will be able to reach New York intact. Final week and with the advent of "The Follies," the empty reaches of the playhouse should be filled.

"Mecca," (Opera house). Closed very strong, doing gross estimated above \$25,000 for finish. Heavily plugged in advertising with much stress placed on the \$2.50 top.

"Tinkle Me," (Shubert, 4th week). Tinney's show due to pull out Saturday. Did about \$14,000 last week, below figure it hit in previous weeks but which was sufficiently large to please those behind it, considering the general condition of business.

"The Claw" (Plymouth, 2nd week). First week Barrymore did gross of \$7,500. The Plymouth, small house, but fairly well filled during week but show did not get over the way expected it would on strength of reviews. Undoubtedly this show is a good one of its kind but the class of people patronizing show of this character are not back in town to any great extent as yet. It should pick up when transferred to the Wilbur.

"The Whirl of New York," (Wilbur, 2nd week). Reception here is said to have got the Shuberts boiling mad. They figured it would be big hit in this city. Their disappointment over a cold opening became worse as week progressed. They are pulling it for financial reasons at the end of this week and as it only grossed about \$7,500 on the first week and business at the start of the second week showed no signs of improvement, it can easily be seen it couldn't be kept on at this pace.

"The Three Musketeers," (Selwyn, 3rd week). One of the biggest hits this house has had for some time even though a film, the first one to be shown there. Business last week was \$11,000, with two performances a day. Sunday the takings were \$2,000. It won't depart for some time while running at this pace. Publicity that Fairbanks and Pickford got still having good effect.

"Over the Hill" (Tremont Temple). No sign of any letup for this film. Long line at the ticket office every performance.

"Way Down East," (Globe, 1st week). Returned here to pick up some of the gray that was left behind when the show went out from the Temple playing capacity. Opening Monday strong with good possibilities.

An announcement for Sunday publication was sent out by Flo Ziegfeld, Jr., giving the scale for the "Follies" on the road, as \$3.50. This was stated by Variety several weeks ago. The management says it does not believe the national pocketbook can stand a higher price than the new scale.

In Boston where the announcement was sent in advance of New York because the show will open its road season there next week, the dailies Monday gave the matter important consideration. It was stated that the "Follies" will be seen on the road at \$1.50 less than on Broadway (where the top is \$5) and that there is a reduction over last year's scale when \$1 was the top price (\$1.40 with the tax).

## AL REEVES

(Continued from page 10)

aida, and with a technique that has ripened with his passing years. So much for Al's return and now

for his show. It's a good show, this current frolic. Al said it was the best he ever had. That may be true and then again that might not be saying so much at that.

Harry (Heinie) Cooper is held over as featured comic from last season. He's one of those comedians that grow on you, starting quietly but gaining speed as the show progresses. There's enough good old fashioned burlesque hooks to keep the laughs moving along at a lively pace, with several high spots, nicely set for the more robust wows. One of the best assets of the show is its specialty people, chief among which are Evelyn Dean and Peggy Reade, two girls who form a piano and singing combination of more than average ability. Miss Reade is oddly reminiscent of Charlotte Greenwood, being of the same lanky proportions, and possessing a comedy method that is refreshingly new for burlesque.

Reade and Dean, in addition to their act in one, are a tower of strength throughout the show. They pretty near stopped it cold with a double rube number, begging off after responding with 9 encores. Later the girls, with Charles Lavine, formed a singing trio that tied the opera in a knot with some simple harmony singing. Miss Reade is a find for burlesque. So is her partner. And when speaking of finds don't overlook Charles Lavine, a youthful dancer, with considerable ability as a character man. He's a Frenchman, an Englishman, a southern Colonel and a couple of other characters at different periods of the show, and they are all convincing, far removed from the usual dialect types done by "bit" men. Lavine will be heard from.

The show is particularly fortunate in its women principals. Mae Janese and Marcia Compton are a pair of soubrettes that Reeves can back against the world. Both sing pleasingly, and both are far above the average as dancers. Two peachy lookers, too, who know how to wear clothes becomingly. Jim and Flo Bogard, from vaudeville, are straight man and prima respectively. Both render an excellent account of themselves. Besides those mentioned there is Frank Pickett, a character man, who also contributes importantly to the entertainment.

The show has been tastefully costumed and scenically equipped—at times elaborately. There is a familiar drop or two, but the general effect as to sight values is up to the best standards. There are 20 choristers, running to mediums and ponies principally, and all lookers. Al says he picked 'em all himself. If that's so he didn't cheat himself any. The show pleased the Columbia crowd Tuesday night, the general verdict of the outgoing audience being that it was a first rate entertainment. It should do as much in any town on the circuit.

Business was better than fair at the Columbia Tuesday, the orchestra showing about four rows of vacant seats. Bell.

## SOCIAL FOLLIES

(Continued from page 10)

the show in an olio specialty, playing "requests" on a piano accordion. Lovey Mary Greene, the prima donna, was either suffering from a severe cold or was introducing a new method of pantomiming her vocal numbers.

Babe Warrington, the soubrette, was also in the near-mute class vocally, and psychically revealed muscular control to a marked degree. Babe also muffed her solo attempt at a split, but managed to attain a Palmer system Y.

Nettie Kniso, a blonde ingenue, had the nearest approach to a voice in the cast. The costuming of the principal women, with the exception of a white pearl-headed evening gown worn by Miss Greene, was in extremely bad taste.

Four full stage sets with the house drop utilized for "streets" and "entrances" accounted for the production outlay, which will never strap the Adeline Amusement Co. It is a unique thing for a burlesque to make a few changes then repeat back to the opening set of costumes, but this show does it.

The show is a bit and number affair, with the first part having something to do with the reading of a will. The bits consist of the old "introduction," "Love candies" with a slight twist, "Tag day," "wireless telephone" with one comic behind a screen answering the calls, a disgusting "table" bit, where Stratton merrily things up by spitting a mouthful of prop ice cream back into the glass, a waiter relaying short orders to an imaginary kitchen in Eddie Foy's old routine, faithfully copied without missing a comma; "No shirt on your back," and others that our grandfathers laughed at.

Luigi's Beauty Parlor, a full-stage scene with the comics as "dames," was the nearest approach to the wheel standard of the piece. Most of the dialog from the Turkish Bath scene in "Peck-a-Boo" is present here, but at least it is wisely chosen. "Very Fine Sheep On the Lowlands" was a quartet contribution by Greene, Stratton, Warrington and Foyers. "The Social Follies" could roll off and strengthen the wheel. Cor.



# The Most Wonderful Show Ever Seen IN BURLESQUE

AN OPINION CONCURRED IN BY TWO OF THE MOST IMPORTANT NEWSPAPERS IN AMERICA

## BARNEY GERARD'S \$200,000 PRODUCTION

FROM THE  
WASHINGTON  
HERALD,  
MON., SEPT. 26.

# FOLLIES OF THE DAY

FROM THE  
BALTIMORE  
AMERICAN,  
TUES., SEPT. 20.

**GAYETY**  
"Follies of the Day"  
Some people might proclaim Barney Gerard's "Follies of the Day," now playing at the Gayety, as burlesque supreme. But it is most certainly more than that—it's musical comedy, with trimming enough to place it in a class with some of New York's musical revues. Bright scenes, flashy costumes, a score of dashing choristers and a greatly enlarged cast of principals, headed by "Silent" Bozo Snyder, are the reasons that make the "Follies of the Day" equal to or even pass the famous "Peek-a-Boo" of bygone days. It is safe to say that Washingtonians will never see another burlesque production as dainty and flashy as this for a long, long time.

"Silent" Bozo Snyder is the comedian—and a comedian in the full sense of the word. For two and a half hours, Snyder, aided generally by Sam Green, made his auditors roar with laughter, and during the entire performance he doesn't speak a single word. Bozo certainly has mastered pantomime to perfection. His work is refreshing at all times. The extraordinary cast of principals include Mae Dix, Ray Lynch, Gertrude Hayes, Jr., Jack Barton, Alfred Loraine, Harry Watson, John B. Williams, Jack Henderson, Billy Mosney and Bob Tolliver, a colored dancer of no mean ability. Rapid appearing comedy situations, skillfully executed by Snyder, Green and various members of the roster kept the auditors in complete laughter throughout the entire performance.

The scenery is way above par of even a Columbia circuit show and it is said that the scenery of the current attraction was purchased from Florenz Ziegfeld. Be that as it may, the show is worthy of attention and we predict a fate similar to that of even better than bygone "Peek-a-Boo" for Barney Gerard's "Follies of the Day."

H. R. K.

## WITH "BOZO" SNYDER WORLD'S GREATEST PANTOMIMIST GERTRUDE HAYES, JR.

A Pocket Edition of Marylyn Miller

And a Cast Extraordinary  
Book and Lyrics by Barney Gerard  
Music by Bert Grant (No Numbers Interpolated)  
Dances by Seymour Felix

**NOTE** This is Bozo's Farewell Appearance on the Stage prior to Going in the Movies under Mr. Gerard's Direction.

**PALACE**  
The New Burlesque  
A fair exchange is no robbery, even in the theatre. By which I mean to say, burlesque, as represented by Jean Bedini's "Chuckles of 1921," current at the Academy, has moved uptown—delightfully unchastened and unrefined. At the same time, the revue type of entertainment, as represented by Mr. Ziegfeld's admirable "Follies of 1920," has moved downtown and is now to be seen at the Palace Theatre, with the original scenery acting as a background for a delightful evening's entertainment.

Barney Gerard's "Follies of the Day" is as far removed from the "burlesque show" of 18—even five—years ago as anything we could be. It has style, movement and a very real comedian in the speechless person of "Bozo" Snyder. And it is clean—enough! Joseph Urban's scenery looks almost as good as new, while the hangings are fresh and pictorial. The costumes by Lucille add tone to what is an almost perfect example of "the new burlesque."—Robert Garland.

### —ROUTE—

Oct. 3—  
Gayety, Pittsburgh.  
Oct. 10-11-12—  
Youngstown.  
Oct. 13-14-15—  
Akron.  
Oct. 17—  
Star, Cleveland.  
Oct. 23—  
Empire, Toledo.  
Oct. 30—  
Lyric, Dayton.  
Nov. 6—  
Olympic, Cincinnati.  
Nov. 13—  
Columbia, Chicago.

## Preparedness!!

A Big Time Booker caught a single woman in a Small Time Theatre. He was impressed with her work and offered her a route, providing she improved her dressing. That was as far as the matter went. You know how those things are. IT WAS A BIG TIME ROUTE LOST BECAUSE OF A GOWN! It is hard to change an impression once gained, so be prepared at all times.

We will be pleased to help you to be prepared without binding you in any way to buy from this shop.

## AMELIA CAIRE, Inc.

102 W. 57th St., New York City. Phone Circle 8840.

Costumes and Millinery

Stage Wear

Street Wear

Individuality Our Aim

### Special Note:

This establishment has no connection with any shop operating under a similar name.

### BILLS NEXT WEEK

(Continued from page 21)

Anaconda 5; Miss-soula 6)  
Margaret & Alve's  
Stafford & De Robs  
Harmony 4  
10 Pink Toes  
Harry Bussey  
Charles Althoff  
SPOKANE  
Fantasies  
Humberto Bros  
Juanita Hansen  
Ann Suter  
Kennedy & Rooney  
Brazilian Heiress  
Will Morrissey  
SEATTLE  
Fantasies  
Rekoma  
Chara & Neeley  
Jerome North  
Little Caruso Co  
Walton & Brandt  
Kane Morey & M  
VANCOUVER, B.C.  
Fantasies  
Georgialis 3  
Leater & Moore  
Ethel Clifton Co  
Chondy Dot & M  
Al Shayne  
3 Kanazawa Bros  
TACOMA  
Fantasies  
Paul Sydelie  
Carleton & Belm't  
Mary Riley  
Feltie Revue  
Walters & Walters  
Powell Troupe  
PORTLAND, ORE  
Fantasies  
Edge of the World  
Sonia De Calve  
Amoros & Jeanette  
"Tale of 3 Cities"  
Garry Owen  
Travel  
(Open week)  
Gilbert & Saul  
"Stateroom 19"  
Lew Wilson  
"Little Cafe"

Little Pipifax  
SAN FRANCISCO  
Fantasies  
(Sunday opening)  
Harry Tauda  
Agnes Johns  
Rose & Moon  
Three Kuhns  
Rising Generation  
Charles Murray  
OAKLAND, CAL  
Fantasies  
(Sunday opening)  
King Saul  
Ara Sisters  
Rosa Wyse  
Pantages Opera Co  
Joe Whithead  
Clemens Bellings  
LOS ANGELES  
Fantasies  
The Cronwells  
Burns & Loraine  
S & M Laurel  
Jan Rubini  
White Black & U  
Jean Gibson  
SAN DIEGO  
Fantasies  
Wire & Walker  
Lew Hoffman  
Gloria Joy Co  
Davis & McCoy  
Hanky Panky  
LA BEACH, CAL  
Hoyt  
Scamp & Scamp  
Carl Emmy's Pets  
Sheldon Brooks  
Rantucci  
Dancing Ballet  
Italian Bandit  
SALT LAKE  
Fantasies  
Dorothy Morris Co  
Pantor Silva  
Canary Opera  
Gus Elmore Co  
Dixie Four  
Good Night London  
OGDEN, UTAH  
Fantasies  
(6-8)

Baggett & Sheldon  
Murdock & Ken'dy  
Richard Francis  
Jarvis Re  
Judson Cole  
Melody Maids  
DENVER  
Empress  
3 Deelys Girls  
Avalon 3  
Lydia McMillan  
Bobby Henshaw  
Wille Bros  
"Springtime"  
COL SPRINGS,  
COL.  
Fantasies  
(Same bill plays  
Pueblo 4-9)  
Adonis & Dog  
Mabon & Bailey  
"Harmony Land"  
Three Le Grouts  
Gay Little Home  
KANSAS CITY

On 34th Street

A. RATKOWSKY  
Inc.

FURS

For Fall and Winter

A chance to buy advance models in the most stylish pelts for the coming season at below the wholesale prices.

Special Discount to the Profession  
FURS REPAIRED AND REMODELED

## HENRY P. DIXON Theatrical Booking Exchange

Telephone Bryant 7751

Suite 1010, Columbia Theatre Building, New York City

CAN PLACE GOOD ACTS at all times for VAUDEVILLE.  
If you are a standard act, I can give you the time. No acts too big.

# THE STANDARD ENGRAVING CO. INC.

E. F. CHILTON, Pres. Wm. HUFFMAN, Treas. R. M. CHILTON, Secy. J. C. CLINTON, Supt.  
Represented by C. G. LANCELOTTI, Art director. FRANK B. ABRAMSON. RUSSELL A. ORR.

## HALFTONES LINE ENGRAVINGS DESIGNING ELECTROTYPING STEREOTYPING MATS

*Both "Variety" and "The Standard Engraving Co." cover thoroughly the Amusement Field — — — — —*

225 W. 39<sup>TH</sup> ST. AMERICAN PRESS ASSOCIATION BUILDING NEW YORK, N.Y.

**Pantheons**  
Perry & Peppino  
Dancing Davey  
Henry Adelaide  
Prediction  
Greenwich Villag-  
ers  
Eva Tanguay  
**ST LOUIS**  
Empress  
Hayes & Lloyd  
Anita Arliss Co  
Lillian Ruby  
(Two to fill)  
**MEMPHIS**  
Pantheons  
Amoros & Okey  
Baby June Co.  
"Suite Sixteen"  
Stein & Smith  
Japanese Romance  
**CINCINNATI**  
Lyrie  
Frawley & West  
(Continued on page 34)

**C & M Huber**  
Cigianne Troupe  
Arthur Barrett  
Long Tack Sam  
**WHEELING W VA**  
Rex  
Pedrick & DeVore  
Rolland & Ray  
Dobbs Clark & D  
Otto Bros  
Family Troupe  
**HAMILTON**  
Pantheons  
3 Ambler Bros  
Stanley & Birbeck  
(Three to fill)  
**TORONTO**  
Pantheons  
Jupiter 3  
Johnson & Crane  
E. & E. Adair  
Joe Roberts  
(One to fill)

### LETTERS

When sending for mail to VARIETY address Mail Clerk.  
POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.  
LETTERS ADVERTISED IN ONE ISSUE ONLY.

Adamson Ethel  
Abern Chas  
Alden Jack  
Allen Harry  
Allen Joseph  
Anglin Margaret  
Arliss Anita  
Armin Walter  
Bailey Pearl  
Bankoff Ivan  
Barlowe Josephine  
Barnes Atlas  
Barnes C Davies  
Barry Mable  
Barry John  
Belknap Bernice  
Bell Jennie  
Belmont Tom  
Black & Milford  
Blake Alma  
Boyd Harry  
Boyle Ellen  
Buchanan Lau-  
rence  
Burke & Darkin

Burke Ruby  
Camia Willy  
Campbell Phyllis  
Carroll Mrs.  
Casalini Irene  
Chandler Harold  
Clever Charles  
Coe Harry  
Condron Jas  
Cook Emma  
Copp Juggling  
Coriers Leicilla  
Cornell Geo  
Cote Ed  
Cowley Nan  
Craig Jane  
Crawford Ed  
Curtain John

Dandy Ned  
DeLane Dale  
Delmar Harry  
Demei Earl  
DeMure G  
DeVries Money  
DeWinter Jack  
DeWinter & Rose  
Dickson Jean  
Donovan James  
Dorree Madam  
DuBrown Dancing  
DuFresne Maidie  
Duffy Mrs J  
Dunbar Charles  
Dunne G Mr

Earl Burt  
Ebner George  
Emerson Chas  
Erwin Grant  
Essent Opal  
Ester Adelyn  
Falkson Warren  
Farris E  
Flamer E  
Forbes Mrs H  
Foreman Harry  
Franc Alois  
Frank J Herbert  
Franklin Bernice  
Franklyn Irwin  
Fridkins John  
Fulton Jack  
Gay Ted  
Gibson Jack  
Gilbert Bob  
Gliman John  
Goodall Grace  
Gordon Jeane  
Goulette Frank  
Grandt Weaman  
Grandville Taylor  
Gray Alma  
Grady Leslie  
Grill Dalby  
Hale Mr F  
Hale Sue  
Hamilton Gene  
Hampton Dorothy  
Hancock Charles  
Harris Ben  
Harris S & G  
Harrison Claire  
Hart Ruby  
Hart Chick  
Harvey Zella  
Heart Irene  
Healy Leo  
Herrera E  
Hewitt Mildred  
Hibert Gus  
Hight Pearl  
Hill J  
Hoffman Mae  
Hoffman & Hughes  
Hoye Helen  
Howe Harry  
Howard Clara

Howard Kitty  
Hughes & Moore  
Hussey W  
Hytes Vivian  
Hynes Agnes

Jamison Mr E  
Jeansett & Nor-  
man  
Johnston Agnes  
Joyce Al

Kalmer & Brown  
Karbe Willy  
Keeley Julie  
Keith Kenneth  
Kelly Tom  
Kennedy Matt  
Kennedy Molly  
King Dorothy  
Kilgus John  
Kooler Bros  
Kurtz Ruth

Lake Gertrude  
Lambert Helen  
Lander Harry  
Laurel Stan  
Lawrence Larry  
Lee Babe  
Lee N P  
Leigh Miss L  
Legge Sara  
LeGrange Miss Y  
Leo & Geo  
Leonard Mrs A  
Lewis Chas  
Lewis & Harr  
Littlejohn Frank  
Lloyd Bonnie  
Lorraine Peggie  
Lorenze Regina  
Mahnard Edythe  
Mayo Mildred

Meadows Miss F  
Mercer Vera  
McDonal Chas  
McMann Harry  
Montrose Geo  
Morris Eliza  
Murdoch Paul  
Murphy Danny

Nelson Owen  
Newman Tom  
Newton Margery  
Nobel Billy  
Noe J Cell  
Norette Miss  
Norman Karyl  
Norton Hatty  
Nye Ned

Racey Edward  
Rankin Dolly  
Regal & Mark  
Richardson Mr F  
Rinaldo Clyde  
Ringling The  
Rio Violet  
Rose Jack

Schremp A  
Schubert H W  
Shaw Lila  
Shaw Theo  
Solly Philz  
Snyder Victor  
Spingold A  
Staum Max  
Stanton Ernie  
Stern Jack  
Stone Anita  
Stuart Wilmer  
Sutter & Dell  
Swaine Animals  
Swift Fred  
Sydney Royal  
Taylor Madge  
Thomas Ellene

Thomson Lester  
Wagner Jennie  
Wile & Walker  
Wall Winnie  
Wallace Harry  
Wablura Herman  
Ward Larry  
Wayne Billy

**CHICAGO OFFICE**  
Allanson  
Adams D  
Adams Trio  
Allen Edna  
Armento Angelo  
Adams George  
Well Billie  
Weston Florence  
White James  
Whitchelbaum I  
Williams Artie  
Wilson Jack  
Wilson Ruth  
Winthrop Lew  
Wright Mabel  
Arnold Dick  
Rimbo Chas  
Baldwin Guy  
Byron Bert  
Burke Helen

### Fur Coats

NOW IS THE TIME  
TO BUY FUR COATS

We are offering values that cannot be duplicated anywhere in the city. A small deposit will secure a fur coat.

### THEATRICAL FUR CO

MARCUS LOEW'S ANNEX  
160 WEST 46<sup>TH</sup> STREET, OPEN EVENINGS

WILL FINANCE VAUDEVILLE ACTS  
OF MERIT ON PERCENTAGE BASIS.  
GIVE FULL DETAILS, SCENERY  
REQUIRED AND PREVIOUS BOOK-  
INGS.

Box 100, Variety, New York.

### EDWARD GROPPER, Inc.

THEATRICAL  
WARDROBE TRUNKS  
HOTEL NORMANDIE BLDG.,  
S. E. Corner 38th & B'way, N. Y. City  
PHONE: FITZROY 2545

"CLEANLINESS IS AKIN TO GODLINESS"

### MARTHA RUSSELL

AND CO., Inc., Presenting

Vaudeville's Cleanest, Comic, Classic Playlet

### "THY NEIGHBOR'S WIFE"

Written by MISS RUSSELL

Direction of HORWITZ & KRAUS

Martha Russell in her playlet proved welcome relief from the monstrosities masquerading as sketches, playing "Very Two Dollars," and using lighting effects in Belascoesque fashion. Miss Russell has draped her stage beautifully, also. The act was a revelation.

(Variety, New Orleans.)

MR. LUBIN, we appreciate one solid year's booking.

AGAIN

## OLYMPIA DESVALL AND CO.

WAS CHOSEN FOR THE SECOND GALA OPENING OF

### SHUBERT SELECT VAUDEVILLE

NEW YORK WINTER GARDEN THIS WEEK (Sept. 26)

Representative JENIE JACOBS



# PIETRO

## PIANO-ACCORDIONIST

You Heard Him on Your Phonograph.

Hear Him in Person

Next Week (Oct. 3) B. F. KEITH'S PALACE, New York

Or at any of the following theatres:

Sept. 19—Keith's Royal, New York.  
Sept. 26—Keith's Bushwick, Brooklyn.  
Oct. 3—Keith's Palace, New York.  
Oct. 10—Proctor's, Schenectady and Utica.  
Oct. 17—Proctor's, Troy and Albany.  
Oct. 24—B. F. Keith's, Boston.  
Oct. 31—LEFT OPEN TO MAKE  
Nov. 7—RECORDS FOR THE  
Nov. 14—VICTOR PHONO.  
Nov. 21—GRAPH  
Nov. 28—CO.

Dec. 5—B. F. Keith's, Philadelphia.  
Dec. 12—B. F. Keith's, Washington.  
Dec. 19—Maryland, Baltimore.  
Dec. 26—Keystone, Philadelphia.  
Jan. 2—Wm. Penn, Philadelphia, and Adge-  
ment, Chester, Pa.  
Jan. 9—Keith's Orpheum, Brooklyn.  
Jan. 16—Shea's, Buffalo.  
Jan. 23—Shea's, Toronto.  
Jan. 29—Princess, Montreal.  
Feb. 6—Temple, Detroit.

Feb. 13—Temple, Rochester.  
Feb. 20—Lyric, Hamilton, Canada.  
Feb. 27—B. F. Keith's, Syracuse.  
Mar. 6—Colonial, Erie, Pa.  
Mar. 13—B. F. Keith's, Cincinnati.  
Mar. 20—B. F. Keith's, Indianapolis.  
Mar. 27—Hippodrome, Cleveland.  
April 3—Majestic, Milwaukee.  
April 10—Palace, Chicago.  
April 17—B. F. Keith's, Toledo.  
April 24—Empress, Grand Rapids.  
May 1—State-Lake, Chicago.

Exclusive Artist of the  
VICTOR TALKING MACHINE CO.

Under the Management of  
PAUL DURAND

Barnes Stuart  
Barto Dewey  
Bronston E  
Bernard Mike  
Belmont Bella  
Bell Jessie  
Buchanan Mollie  
Barbey B  
Banton Everett O  
Boscoe Francis

Blondy Paul  
Braase Stella  
Brown & Jackson  
Barto James O  
Cushman Wm C  
Calvert & Shayne  
Crampton Geo  
Cleveland & Dewey  
Claire Josephine

Casimelli Jules  
Clifford Jack  
Caine Rose V  
Conlee Ethel  
Crowden Harry  
Choy Stanley L  
Cassell Sydney  
Carr James J  
Creighton & Creighton

Hallett Ferris  
Hale Sue  
Henderson Norman  
Jordan Jack  
Jansen Harry  
Johnson C & O  
Joyce Jack  
Jones Helen M

Morgan Jean  
Mannard Virginia  
Maxon & Morris  
McGuire Anthony  
Mansfield & Riddle  
Mitchell A P  
Mudge Leland

Scott John  
Stanley L H Mrs  
Searlis Arthur  
Black Olga  
Stafford Edwin  
Swift & Daly  
Stanley & Win-  
throp  
Shayne Bobbie  
Sperling Philip

### Burlesque Routes

(Oct. 3-Oct. 10)

"All Jazz Revue" 3 Englewood Chi-  
cago 10 Garrick St. Louis.  
"Baby Bears" 3 Garrick St. Louis  
10 Century Kansas City.  
"Bathing Beauties" 3 Liberty St.  
Paul 10 Gayety Milwaukee.  
"Beauty Revue" 3 Empire Hoboken  
10-12 Cohen's Newborg 13-15 Cohen's  
Poughkeepsie.  
"Big Jamboree" 3 Miner's Bronx  
New York 10 Casino Brooklyn.  
"Big Wonder Show" 3 Casino Phil-  
adelphia 10 Miner's Bronx New York.  
"Bits of Broadway" 3 Empire  
Brooklyn 10 L O.  
"Bon Ton Girls" 3 Gayety Boston  
10 Columbia New York.  
"Broadway Scandals" 3 Academy  
Buffalo 10 Avenue Detroit.  
"Cabaret Girls" 3 Allentown 4-5

Reading 6-8 Grand Trenton 10 Olym-  
pic New York.

"Chick Chick" 3 Peoples Philadel-  
phia 10 Allentown 11-12 Reading  
13-15 Grand Trenton.

"Cuddle Up" 3 Empire Toledo 10  
Lyric Dayton.

"Dixon's Big Revue" 3-5 Opera  
House Newport 6-8 Academy Fall  
River 10 Gayety Brooklyn.

"Flashlights of 1921" 3 Gayety  
Washington 10 Gayety Pittsburgh.  
"Follies of Day" 3 Gayety Pitts-

### Publicity Expert

ENERGETIC YOUNG COLLEGE  
MAN WITH 10 YEARS' THE-  
ATRICAL EXPERIENCE SEEKS  
EXECUTIVE POSITION WITH ES-  
TABLISHED LEGITIMATE PRO-  
DUCER.

Address: L. M. K., Variety, New York

### WRITTEN TO ORDER

PLAYS, SKETCHES AND ACTS

Up to the minute, Original and Exclusive Vaudeville Material. Write for  
Liberal Terms now. Our Material Will Assure Bookings. Old Acts Made New.  
Weak Acts Made Strong. We also have a number of Monologue Sketches and  
Acts to lease on royalty basis. Special Songs and Parodies Written. If in the  
city, call.

W. E. NELSON PLAYWRITING BUREAU  
1400 Broadway, Knickerbocker Theatre Bldg., New York City  
Phone: FITZ ROY 1992

IN BOSTON  
**H & M**

TRUNKS  
At St. Louis Factory Prices  
Trunks Repaired or  
Exchanged  
M. SUGARMAN  
H & M New England Agency  
453 Washington Street  
BOSTON, MASS.

DeVine Dottie  
Del Ruth Howard  
Dale Billy  
Davenport Orrin  
Davis & McCloy  
Dickinson &  
Deagon  
DeVoy Arthur  
Davis Edna

Edwards Jack  
Foss Blanche  
Foster May  
Goetz Coleman  
Great Felix Co

Hullbert Gene  
Howard Billy  
Hendere Herschel  
Harris Char D  
Harris Abe  
Hagans Dancing

Knight Frank  
Kelly, & Davis  
Lee Bryan  
Lamonta Cockatoos  
Lampins Mr & Mrs  
Leonard Leon  
(Mickey)  
Leahy Moxey Mrs  
Lewis Jack  
"Skippy"

Lewis Barbara  
Lazan Leahy  
Lloyd Wilkes  
La Pearl Roy  
Martyn Maude  
McQuiber Dorothy  
Mac & Macher  
McConnell Ed & O  
Matthews Jas C  
Mayberry Shirley  
Muschik Gertrude  
Mertins Paul T  
Mandel Hollie

Ogdon & Benson  
Osse V  
Ott & Bryant  
O'Connell Nell  
Prebie Edward  
Power H  
Prince Al  
Pickard H E  
Phillips Dorothy

Raynor Babe  
Ray Loretta  
Rene Mignon  
Russell Jack  
Romanos Anita  
Mile  
Richards Lawrence  
Russell Jack Mrs  
Riley Mary  
Rucker Ester Mrs  
Rollo Lauretta  
Rankin Walter A  
Raye Sylvester  
Rayne Bert  
Renard & Jordan

Sisson J Kenneth

### SAN FRANCISCO OFFICE

De Michelle Mr &  
Mrs T

Faye Nina Pearl

Gordon Bobby

Lubin Al

McNamara & Clin-  
ton

Tahdni T  
Trovalo  
Tascott  
Thornton Arthur  
Turner Dollie  
Vanse Vera  
Van Akin  
Van & Belle  
Unusual Duo  
Verobelle Mme  
Valentine Vox  
Van Harold  
Valyda Rosa  
Vaudeville Leader  
Vardon Vera

Wells Gilbert  
Wales Betty  
Wilbur Elaine  
Wells Fern  
Walker & West  
Wells C  
Weinstein  
York Shirley  
Young George

Plean Al

Roberts Jay  
Rose Jimmy

Sargent Dolly

Vall Muriel

Wilson Billy Mr

Wiel Billy

Billy Lightelle Revue

WITH

GERALDINE COFFMAN

Personal Representative, BERNARD BURKE

STARTING A TOUR OF MR. DELMAR'S TIME UNDER THE PERSONAL DIRECTION OF

ROSE & CURTIS

(NOT FORGETTING OUR LITTLE PILOT, HARRY WARD)

HOWARD

HENRIETTA

**MACK** ————— **AND** ————— **LANE**

In "WHAT'S IT ALL ABOUT"

By JOHN P. MEDBURY and JOHN HYMAN

Opening Norfolk This Week (Sept. 26-28)

Playing Exclusively for the Keith and Orpheum Circuits

# "A NEW ERA"

Messrs. Shuberts, Selwyns, Harris, Woods, Klaw, Erlanger, Beck, Loew, Singer and Pantages,

ALL OF YOU GENTLEMEN: IF YOU ARE

Building new sumptuous theatres,  
Installing new blood and a new system back stage as well as front, in your personnel and in your casts,

Seeking new playwrights,

THEN **Jack Norton** "A Versatile Comedian"

STANDS READY FOR APPOINTMENT

Late Feature and Co-Star of C. B. Maddock's "Bubbles"

NOW AT LIBERTY—ADDRESS OFFERS TO N. V. A. CLUB, NEW YORK

burgh 10-12 Park Youngstown 13-15  
Grand Akron.  
"Follies of New York" 3 L O 10  
Gayety Minneapolis.  
"Polly Town" 3 Gayety Kansas City  
10 L O.  
"French Frolics" 3 Gayety Minne-  
apolis 10 Liberty St. Paul.  
"Garden Frolics" 3 Gayety St.  
Louis 10 Star and Garter Chicago.  
"Girls de Looks" 3 Gayety Detroit  
10 Gayety Toronto.  
"Girls From Joyland" 3 Avenue  
Detroit 10 Engelwood Chicago.  
"Greenwich Village Follies" 3 Ma-  
jestic Jersey City 10 Perth Amboy 11  
Plainfield 12 Stamford 13-15 Park  
Bridgeport.  
"Grown Up Babies" 3 Howard Boston  
10-12 Opera House Newport 13-15  
Academy Fall River.  
"Harum Scarum" 3 Capitol Wash-  
ington 10 Peoples Philadelphia.  
"Harvest Time" 3 Hyperion New  
Haven 10 Hurtig & Seaman's New  
York.  
"Hello 1922" 3-5 Bastable Syracuse

6-8 Grand Utica 10 Empire Albany.  
Howe Sam 3-5 Park Youngstown  
6-8 Grand Akron 10 Star Cleveland.  
"Hurly Burly" 3 Olympic New  
York 10 Star Brooklyn.  
"Jazz Babies" 3 Plaza Springfield  
10 Howard Boston.  
"Jingle Jingle" 3 Hurtig & Sea-  
man's New York 10 Orpheum Pater-  
son.  
"Kandy Kids" 3 Empire Cleveland  
10 Academy Pittsburgh.  
"Keep Smiling" 3 Gayety Rochester  
10-12 Bastable Syracuse 13-15 Grand  
Utica.  
Kelly Lew 3 Palace Baltimore 10  
Gayety Washington.  
"Knick Knacks" 3 Columbia Chicago  
9.11 Berchel Des Moines.  
"Lid Lifters" 3 Century Kansas  
City 10 L O.  
"Little Bo Peep" 3 Gayety Louis-  
ville 10 Empress Cincinnati.  
"London Belles" 3 Perth Amboy 4  
Plainfield 5 Stamford 6-8 Park  
Bridgeport 10 Empire Providence.  
"Maidens of America" 3 Gayety Oma-  
ha 10 Gayety Kansas City.  
Marion Dave 3 Olympic Cincinnati  
10 Columbia Chicago.  
"Mischief Makers" 3 Haymarket  
Chicago 10 Park Indianapolis.  
"Miss New York Jr." 3 Lyceum  
Columbus 10 Empire Cleveland.  
"Monte Carlo Girls" 3 Park Indian-  
apolis 10 Gayety Louisville.  
"Odds and Ends" 3 Gayety Toronto  
10 Gayety Montreal.  
"Pace Makers" 618 Academy Scrant-  
on 13.15 Van Curler O H Schenec-  
tady.  
"Parisian Flirts" 3 Gayety Brook-  
lyn 10 Bijou Philadelphia.  
"Passing Revue" 3 Bijou Philadel-  
phia 13-15 Academy Scranton.  
"Peek a Boo" 3 Empire Newark 10  
Casino Philadelphia.  
"Pell Mell" 6-8 Van Curler O H  
Schenectady 10 Elmira 11 Bingham-  
ton 12 Geneva 14.15 Oswego.  
"Puss Puss" 3 Gayety Baltimore  
10 Capitol Washington.

## AT LIBERTY

After Oct. 8

Man and Woman Team. All Styles  
Eccentric Stepping. Elaborate Ward-  
robe. Open for big time revue act  
or musical comedy. Just closed  
vaudeville route as double. Address  
ECCENTRIC STEPPERS, Variety,  
State Lake Theatre Bldg., Chicago.

Reeves Al 3 Casino Brooklyn 10  
Empire Newark.  
"Record Breakers" 3 Gayety Mil-  
waukee 10 Haymarket Chicago.  
Reynolds Abe 3 Gayety Montreal 10  
Gayety Buffalo.  
Singer Jack 3 Star Cleveland 10  
Empire Toledo.  
"Social Follies" 3 Star Brooklyn 10  
Empire Hoboken.  
"Some Show" 3 Elmira 4 Bingham-  
ton 5 Geneva 7-8 Oswego 10 Academy  
Buffalo.  
"Sporting Widows" 3 L O 10 Gay-  
ety St. Louis.  
"Step Lively Girls" 3 L O 10 Palace  
Baltimore.  
"Strolling Players" 3 Empire Provi-  
dence 10 Gayety Boston.  
"Sugar Plums" 3 Empire Albany 10  
Casino Boston.  
"Sweet Sweeties" 3 Academy Pitts-  
burgh 10 Penn Circuit.  
"Ting a Ling" 3 Penn Circuit 10  
Gayety Baltimore.  
Tinney Frank 3 Grand Hartford 10  
Hyperion New Haven.  
"Tit for Tat" 3 Columbia New York  
10 Empire Brooklyn.  
"Town Scandals" 3 Gayety Buffalo  
10 Gayety Rochester.  
"Twinkle Toes" 3 Orpheum Pater-  
son 10 Majestic Jersey City.  
Watson Billy 3 Casino Boston 10  
Grand Hartford.  
"Whirl of Gayety" 3 Star & Garter  
Chicago 10 Gayety Detroit.  
"Whirl of Girls" 3-5 Cohen's New-  
burg 6-8 Cohen's Poughkeepsie 10  
Plaza Springfield.

"Whirl of Mirth" 3 Empress Cin-  
cinnati 10 Lyceum Columbus.  
Williams Mollie 2-4 Berchel Des  
Moines 10 Gayety Omaha.  
"World of Frolics" 3 Lyric Dayton  
10 Olympic Cincinnati.

## BALTIMORE

FORDS—"The Love Letter."  
AUDITORIUM—"The Broken  
Wing."  
LYCEUM—"Page Miss Venus."  
LOEW'S HIPPODROME—Vaude-  
ville and pictures.  
GARDEN—Vaudeville and pic-  
tures.  
PALACE (Burlesque)—"Flash-  
lights of 1922."

GAYETY (Burlesque)—"Harem  
Scarum."  
NEW—"Affairs of Anatol."  
RIVOLI—"Serenade."  
CENTURY—"The Great Imper-  
sonation."  
PARKWAY—"Is Life Worth Liv-  
ing."

Business for the initial week of  
Shubert vaudeville at the Academy  
cannot be taken as a criterion as the  
town folks are of the show me va-  
riety and curiosity drew more than  
the Bedini show. Matinees were only  
fair, the bulk of the business being at  
night. The Maryland suffered as did  
the Palace from the newcomer, the  
Palace losing some of their regulars,  
who followed Clark and McCulloch

## WANTED FOR SEASON 1922

### AL G. BARNES BIG FOUR RING WILD ANIMAL CIRCUS

First-class wild animal trainer, monkey trainers,  
lady riders with strong singing voices to work in  
60 dancing horse ballet. Clown with real novelty  
numbers. Exceptionally long season. Write as  
per route:

Sept. 30, ENID, Oklahoma; Oct. 1, EL RENO,  
Oklahoma; Oct. 3, SHAWNEE, Oklahoma; Oct.  
4, ADA, Oklahoma; Oct. 5, OKMULGEE, Okla-  
homa.

## START the Season Right with TAYLOR TRUNKS

Prices reduced  
Liberal allowance  
on your old trunk

C. A. TAYLOR Trunk Works  
210 W. 44th St., New York  
28 E. Randolph St., Chicago

AN OLD AGENT IN NEW FIELDS

East  
to  
Stay

# Norman Friedenwald

Quick  
Action  
Agent

Now

OFFERING  
PRODUCING  
REPRESENTING  
PRESENTING

Acts

SUITABLE  
FOR FEATURE  
AND HEADLINE  
POSITIONS ON

Pantages

CIRCUIT OF FAMOUS VAUDEVILLE THEATRES

## I HAVE TIME TO TALK TO YOU

NO ACT TOO BIG FOR ME—NO ACT TOO SMALL FOR MY ATTENTION

409 Putnam Building (1493 Broadway)  
NEW YORK CITY

I SEE ALL ACTS PERSONALLY

The Undersigned Announces the Removal of His Law Office From 100 West  
45th Street to the

LOEW BUILDING, 1540 BROADWAY  
NEW YORK CITY

ON AND AFTER OCTOBER 1ST 1921

FREDERICK E. GOLDSMITH

Telephone Bryant 0730

# Music—Singing—Talk—Dance and Comedy

DEFINES

# THE FIFTY TRIO



# Wilfrid DuBois

(Pronounced WILfrid DooBOIS)

## JONGLEUR

St. Louis, Mo., Sept. 28, 1921.

TO EVERY BOOKER IN VAUDEVILLE  
NEW YORK CITY  
AND ELSEWHERE

SIRS:

Were someone to charge you with being conventional, mediocre, passe, or say that you were in a rut, you would, naturally enough, attempt to prove yourself otherwise.

Yet, year in and year out, season after season, you book your bills, arrange your shows, not in accordance to demands, but as others have booked them, as they were booked when vaudeville first assumed proportions. If you are intimate with methods of arranging shows in other countries outside of America, you may know the music halls in England run their bills so as to get the most out of each act, regardless of their position. Silent acts often hold the middle spot.

One thousand dollars is the amount of money I am spending to advertise my reasons to better my position on your bills, instead of opening or closing your shows.

They tell me I am a showman and could hold a better spot than opening or closing. Those that tell me are the same people who help form your opinions—the reviewers, critics and audiences. I have not a case of temperament, nor egotism, nor am I trying to tell you how to run your business. I am just stating facts.

The opening and closing silent acts are not the worst on many bills; sometimes the act ranks with the best, yet conventionalism prompts you to have the act's value and salary practically wasted by an inferior spot.

Yours for a Better Spot,

Orpheum Theatre  
Personal Direction  
Alf T. Wilton

WILFRID DuBOIS

CLASS

APPEARANCE

THESE FOUR WORDS TELL ALL ABOUT

## KHAYM

THE PEER OF ALL MENTALISTS

PERSONALITY

SHOWMANSHIP

to the new surroundings. All the legitimate houses suffered from the general slump in theatricals. The Lyceum advertised a two for one for the opening of "Page Miss Venus," giving two seats for the price of one, and drew a capacity house Monday. The local burlesque house has cut its prices and are now selling 300 orchestra seats at matinees for 30 cents. The old reliable "Birth of a Nation" at the New theatre last week did a corking business, aided by the expose of the Ku Klux Klan running in one of the local dailies.

Monday's matinee at the Baltimore home of "Shubert Vaudeville and Sensible Prices" at the Academy, the advertising slogan that Manager McClintock is using, was decidedly off, the house being about one-third full, the male sex predominating, the fair ones evidently being attracted to the movie houses in the shopping district.



McK &amp; R

## ALBOLENE

quickly democratizes royalty; instantly changes King Lear and Lady Macbeth into every-day citizens. The most modern make-up remover.



In 1 and 4 oz. tubes, or 1/4 and 1 lb. cans.

At first-class druggists and dealers in make-up

McKELSON & SONS

Manufacturing Chemists

91 Fulton Street New York

Belge Due, acrobats opened, Harper and Blanks were No. 2, Al Sexton and Girls followed in an act evidently put together hurriedly to give the girls and Sexton something to do besides appearing in the finale. Billy McDermott, with practically the same act he has been doing for several seasons at pop houses, did not fare any better than the preceding acts. Edgar Atchinson Ely and Wanda Scott, in the time-worn but still popular playlet made famous by the late Sidney Drew, "Billy's Tombstone," garnered a few laughs. A News Weekly opened the second half, followed by Sailor Bill Reilly, the first act on the bill to arouse the audience to the least degree. Albert and Adelaide Gloria, corksucking dancers, followed. The act is badly framed and no showmanship, but both are excellent dancers. The man's skating number, a gem in itself, and the Russian finish got them away nicely. Nip and Fletcher, acrobatic dancers, held the next to closing spot in "Call It a Day," assisted by an alleged Winter Garden Beauty Chorus. It probably was, but not from the uptown Winter Garden. Monroe, doing his familiar Irish Biddy and Fisher frolicking as the husband. The comedy is of old-time burlesque type, and at times too coarse to please the audiences this house is making a bid for. The feminine portion downstairs were noticed to walk out during the afterpiece. If the Shuberts expect to put this house over the shows will have to have a better flavor than this one. If it continues they will only be opposition to the burlesque houses.

"Shadowland," booked to close, was the opening silhouette dancing and posing number at the Maryland this week, a novelty that got the show off to a good start. W. D. Pollard had the deuce spot with a talking and juggling number to good returns. Geo. E. Moore and Mary Jane bring laughs in their singing and dancing skit. Sallie Fisher, headlining, is as sweet and winsome as ever in "The Choir Rehearsal." Edna Wallace Hopper opened after intermission with a beauty talk, which left the regulars and old-timers wishing for a song or a bit of a dance. She looks as nifty as she did in the days of "Wang." Ventita Gould on next with her "Impressions" hit of bill. Margaret Young had tough going following Eddie Kane and Jay Herman, but managed to pull through to fair applause. The Seven Bricks closed, and

held them in with one of the fastest acrobatic acts seen here for many moons.

## BOSTON

It was rather surprising to find the lower part of Keith's only about 60 per cent. capacity at the matinee on Monday, with the balconies showing about the same percentage. Perhaps the fact that ideal weather conditions prevailed was responsible for it, for there have been summer days in the middle of the vacation season when a much larger house was on hand when the curtain went up. While it is much too early for anybody to say that the Shubert vaudeville is cutting into the Keith house to any large extent, still the fact does remain that it was an exceedingly slim audience and this despite the show from the start to finish is a very good one, with one or two exceptions, and that the last half of the bill was composed of proved headliners.

The audience lacked enthusiasm also and there was not a single occasion at the afternoon show when there was anything like an attempt to hold up the show. None of the acts got much of a reception, although some deserved a good one.

Althea Lucas and Co., the company evidently being the man in the act, opened the show with a trapeze act, with the woman doing that part of the act which is generally taken over by the man. This was a distinct novelty but there seems to be a lack of showmanship and the stunts they pulled were done with such little effort and in such a quiet and unobtrusive manner that they made little impression. The act is also lacking in a smashing finish, something people have come to expect in a trapeze act. It runs seven minutes and closed weak.

Rolls and Royce are in the next position. The man is better than the woman. He does know how to dance and works hard at it. In fact he worked so hard at the matinee that he showed signs of tiring. He got very little support from his partner. The couple opened their act with a song that was about the poorest sort of a vocal offering ever. The man made a speech before his encore which was without merit and might just as well go out.

Clara Howard had to apologize for appearing in street costume, explaining her trunks had not arrived. She arrived at the theatre after figuring prominently in the "No accident week" demonstration on the Common. She introduced considerable pep into the show and showed flashes of going big, but was handicapped by the lack of costumes. Her songs got over much better than did her facial expressions which have a tendency to overreach the border of grotesqueness.

Claud and Fannie Usher have the next position. They are using their old sketch, "The Bide-a-Wee Home," and while it is said that this act has some new stuff the general scheme of it is hardly changed and it is impossible to see where the new stuff figures. The act has been seen here many times in the past and is always dependable because of the heart interest appeal.

Kenny and Hollis are using their same old style of "nut" act, with few gags worked in. They have a special drop curtain displayed for about a minute before the act gets under way. With rushing tactics this pair made their usual hit, winding up with a piece of business in which George Freeman, one of the stage

hands, and Miss Howard figured. It put the act over well.

Arman Kalis and his company in "Temptation," described as an allegorical operetta in seven scenes, was one of the best things of this kind ever seen in this city. It is reminiscent of "Experience" and has that most redeeming feature, it doesn't drag. Lavish costumes, music is very good and the dancing much better than usually seen in vaudeville. Four of the dancers appeared with bare legs but the act has been informed that because of Boston's restrictions only two can continue to appear without fleshings.

Harry and Ann Seymour were next. They got away well and were still going strong at the curtain.

Henry Santrey and his band followed. Before this act opened it was flushed on the screen that the audience should wait for the big surprise at the conclusion, no mention of it being made on the program. Because of its length Santrey's act ran later than the Keith audiences expect to stay and as a result when it closed and Santrey and Miss Seymour took the stage for their bit, there had been some walkout. They closed the show with their bit, which ambles along rather nicely and hasn't any particular strong spot.

Although the original announcement was that the Shubert 44th Street bills were going to jump to the Majestic, Boston, intact, there was so much justifiable apprehension as to what would come through for Monday morning rehearsal no regular programs were available at the matinee, a single-sheet folder being used.

The Barr Twins and Frances White did not appear. Harper and Blanks and Olympia Desvall's animal act also being scratched. Additions to the 44th Street opening bill were the Three Maes, Anthony, and A. Robins being added.

This left Nonette, Georgie Price and Belle Storey as the drawing names on a rather drab program. A 90 per cent. floor at both Monday matinee and evening indicated these stars were able to pull in the golden shekels, as there was no paper at the matinee and only a scattering at the night show.

The orchestra pit was in the hands of Frederick Dnab, who handled the

show perfectly, the comparison being particularly striking in comparison with last week's bill which was almost crabbied by pit trouble.

The Three Maes are now opening the bill with an ice skating novelty on artificial ice flooring, the act working neatly and inoffensively with a late house. Last week the Donald Sisters had to open in a nifty hand balancing and acrobatic routine nicely laid out, and with a snappy full stage set that was quite pretentious. They were given the closing spot this week and will probably continue in closing place.

Anthony, a whistling accordionist, did not go over as strong as he could, mainly due to a lack of originality and popularity in his selections. A. Robins is to be retained in the show, as Anthony's whistling specialty, which takes up nearly half of his routine, conflicts with Robins and later in the bill Georgie Price also does considerable finger whistling. The first laugh came with Jack Conway and Co. in "The Cellar," a Roger Imhoff type of burlesque olio sketch which drags interminably up to the point that Conway starts his drunk impersonation, handled in a maudlin, floppy vein that made the house howl in spite of itself. This act needs lines badly.

Robins ran smoothly and went big with his walking music store novelty, although the act is unchanged and has played repeatedly here.

Nonette, who wound up the first half of the show, worked her head off with her violin and singing, act.

## Professional Success

Depends on Physical Fitness

If in New York visit the finest and most modern CHIROPRACTIC Office to have your physical ailments corrected by an expert.

DR. JOS. F. RAUSCH

CHIROPRACTOR

140 West 42nd Street, N. Y.  
Rooms 64-65-66  
Phone Bryant 3445  
Hours 10-1 and 3-6

## EDDIE MACK TALKS: No. 50

HERMAN TIMBERG at Keith's 81st Street, New York, this week is surely versatile. Author, Composer, Dancer, Comedian, Dialectician, Lyricist, Producer and Parodist. That's a lot of things. He buys all his clothes from EDDIE MACK and says that EDDIE'S stock is as numerous as his various accomplishments, viz.—large, timely, fashionable, conservative and ultra, cheapest and best, well-tailored, durable and right, right in every style.

1582-1584 Broadway Opp. Strand Theatre 722-724 Seventh Ave. Opp. Columbia Theatre

## Liberty Loan

Bonds

Accepted as Cash at Full Face Value on Any and All Purchases.

## HOLZWASSER

1417-1423 THIRD AVENUE

NEAR 80th STREET

## FURNITURE

Cash or Credit

Write for our

132 Page

Catalog

Illustrated With Engravings, Mailed Free of Charge.

## MEN AND WOMEN OF THE STAGE

To whom the artistic in furniture presents over its strongest appeal, should follow the example of the hundreds of leading members of the profession who have furnished their homes through us, and thereby not only save from 25 to 40% on the price, but avail themselves of the privilege of our convenient deferred payment system, the most liberal in New York for over a quarter of a century.

## A 3-Room Apartment

\$353 VALUE

Consisting of all Period Furniture.....

\$440

## A 4-Room Apartment

\$875 VALUE

Period Furniture of Rare Beauty.....

\$695

Valid when taken from West Side by 64th or 65th Street Car

## LIBERAL TERMS

Value Week Month

\$100 \$2.00 \$3.00

\$150 \$2.25 \$3.50

\$200 \$2.50 \$4.00

\$250 \$2.75 \$5.00

\$300 \$3.00 \$6.00

\$350 \$3.25 \$7.00

\$400 \$3.50 \$8.00

Larger Amount Up to \$5,000

SPECIAL CASH DISCOUNT

20%

## A 5-Room Apartment

\$1,090 VALUE

Incomparably Rich Period Furniture.....

\$875

## A 6-Room Apartment

\$1,593 VALUE

Elaborate Designs in Period Furniture.....

\$1,275

We Deliver by Auto Truck Direct to Your Door.

WHEN  
THE

HONEYMOON

WAS  
OVER

Written and Published by

FRED FISHER

224 W. 46th St., N. Y.



# CHARLIE AHEARN

## AND HIS BIG COMPANY

The Principal Feature and Act with "Step Lively, Girls," closing this Saturday at Casino Theatre, Brooklyn, by mutual agreement with Mr. Arthur Pearson.

BACK IN VAUDEVILLE WITH NINE PEOPLE IN AN ENTIRELY NEW ACT, COMEDY THROUGHOUT.

Address all communications CHARLIE AHEARN, Palace Hotel, 132 W. 45th St., New York  
Management HUGHES & MANWARING, Palace Theatre Annex, New York

putting it across big despite spot-light trouble with her light cues, and leaving the audience more or less convinced that the show would probably pull through creditably.

After the comic and news serial pictures opening the second half, a Boston innovation still resented by most of the house because what is orthodox in New York is off-times theatrical heresy in Boston, the real meat was offered in four courses, and sent the audience out in a come-again-

### WANTED—Girl Versatile Dancer

Weight not over 115, not over five feet tall, for big vaudeville act, booked.

Address CHARLIE AHEARN  
Palace Hotel, 132 W. 45th St., New York City  
Phone Bryant 0816

next week frame of mind. This was not true the opening week, which was hurt by the length and dreariness of the "Florodora" tab, the backwash of which is affecting business this week.

Regal and Moore, after five wasted minutes of patter with a ballyhoo part taken by Jack Robb (whose work is so superfluous he looks as if he might be a relative) went to work with a crash and closed with four acrobatic novelties that were genuine and won them the loudest outburst of the entire bill. It is a real act and while credit is due these two boys for trying to dress up a novelty by their ballyhoo set, it is a pity that they do not carry the idea through and give it some snappy patter to give a little more justification to Robb's role.

Miss Storey went over big. Had she been given heavier billing as the late prima donna of the Hip, she

would have been more cordially greeted.

Clark and Arcaro are still using one or two rough bits of vulgarity that would be barred on the burlesque wheel. The sooner the Shuberts clean up Clark's bits the sooner they will begin to establish themselves as to a definite policy as regards decent vaudeville. The laughs Clark's stuff gets is not worth the black eye it gives the bill and Shubert name and circuit.

Georgie Price, rapidly developing more temperament, (Georgie now has the "gimme a better dressing room") easily dominates the bill, receiving a corking hand on his first appearance and holding the house during his first ten minutes of old stuff that it did not seem possible he could put over. All of his "wise-cracking" patter went flat as a waiter's arches, and he will do well to drop it as his act is running too long and the road does not laugh at what Broadway thought was funny. The second half of Price's work is new and good, and his "any poem ever written" stunt is a cat-bird. The house, like all houses, wanted "Boots," "Gunga Din" and "The Shooting of Dan Magrew" and his parodies on all three, which are "Beauts," "Spin, Spin, Spin" (a put-and-take parody) and "Dangerous Dan McGraw." Price does a real job on these and whoever gave him his material should be drawn upon by him for a few more. These parodies and his dances and his impersonations are all of real stellar calibre and the rest of the patter should be dropped and probably will be before another week in Massachusetts, as Price is a shrewd judge of what the public wants and quickly senses when he is out of step because of a Pullman ride. Libbey.

Empire, "Sweet Sweeties."

Singer's Midgets at Keith's next week.

Evidently a cog slipped somewhere in the Shubert machinery, and those who stayed away from the vaudeville offered at the Euclid Avenue Monday night missed something in the line of entertainment. While probably the various spots did not match up individually to the opening bill, there is a host of good material that appeals.

The elimination of the intermission keeps the bill at a good pace. These Volstead days have taken away many of the reasons for an intermission.

While Cecil Cunningham, prima donna, and Ciccolini are accorded headline positions, there are others who make distinctive hits equally effective as the topnotchers.

Dickinson and Deagon were one of the biggest cards. This team is not new here, but the "childish" humor of Miss Deagon is always acceptable, while Dickinson's quaint mannerisms make for quick results. They have a good clean act, full of sparkling fun. Bert Melrose got into all kinds of entanglements before finally setting up his tables and chairs for the final "fall," but his work never seems to become tiresome.

Miss Cunningham was in good

voice and put over several numbers in pleasing style, her contribution on the "Valkyries" being the best. Imitations of dialect comedienne were well received, but altogether there seemed a lack of genuineness throughout the whole turn. Miss Cunningham is a finished artist, but she can put on a better show than that offered Monday night.

Ciccolini was given a very flattering reception. His selections were in keeping with his worthy reputation as a tenor.

"The Broken Mirror," a farcical bit by three unnamed people (Schwartz Bros.) served its purpose of "20 minutes of laughter." The principal action is between the two men "doubling" through a mirror frame; some comedy and pep are shown throughout.

The posing of Breng's Golden Horse shows remarkable animal training. This bright spot on the bill is a winner.

Amid a beautiful setting, Ernest

### ANNOUNCEMENT

We beg to inform our friends in the profession that we have opened a Branch Store at 1664 Broadway, between 51st and 52nd Streets, the heart of the theatrical centre, where we are ready to serve and please you in the same manner as we have in the past.

SAMUEL NATHANS

Factory Prices!

Immediate Shipments!

PROFESSIONAL  
WARDROBES

**H&M**

THEATRICAL  
TRUNKS

FAMOUS HERKERT & MEISEL MAKE, OF ST. LOUIS  
CAN NOW BE BOUGHT IN N. Y. CITY  
\$55 to \$90

MAIL ORDERS FILLED F. O. B. NEW YORK CITY  
USED TRUNKS AND SHOPWORN SAMPLES

EVERY MAKE Hartman, Indestructo, Belber  
Taylor, Oshkosh, Murphy,  
Neverbreak, Central, Bal EVERY STYLE

**SAMUEL NATHANS**

SOLE AGENT FOR H & M TRUNKS IN THE EAST

Phone 620 531 7th Ave., New York S. E. Cor  
Fitz Roy 39th Street

Times Square 1664 Broadway Between  
Section 51st & 52nd Sts.

Old Trunks Taken in Exchange or Repaired  
BOTH STORES OPEN UNTIL MIDNIGHT

### CLEVELAND

By J. WILSON ROY

Hanna, this week, "Artists' Life"; next, "Passing Show of 1921."

Ohio—Robert B. Mantell; next, White's "Scandals."

Shubert-Colonial — "Three Live Ghosts"; next, "Biff, Bing Bang!"

Burlesque at Star—"Cuddle Up."

**SHORT For Stage & Street  
VAMP Ballets and Flats  
SHOES**  
Long Wear  
at Low Price  
CATALOG FREE  
J. GLASSBERG 225 W. 42d St.  
New York

**WANTED — Lady and gentlemen brass players, doubling saxophones.**

Wardrobe and brasses furnished. Long season Keith Circuit. WIRE: PRODUCER, 318 Strand Theatre Bldg., New York City.

### "NOGRAY"

THE GREATEST DISCOVERY OF THE AGE  
POSITIVELY NOT A DYE

Gray Hair—It is a Disease—Nerve Decay!  
Why Have It When You Can Be CURED  
by

### "NOGRAY"

And Look Ten Years Younger

Restores gray hair to NATURAL color by NATURAL process. No more gray and false hair or dyes. Promotes new growth—stops falling hair—cures dandruff. Absolutely harmless—genuine testimonials—investigate.

Used and endorsed by leading lights of the stage and screen.  
PRICE \$2.00 THE BOTTLE OR 3 FOR \$5. At drug and department stores and

THE "NOGRAY"—HAIR REMEDY CO.  
1482 BROADWAY, NEW YORK Suite No. 806, Fitzgerald Building  
PHONE, BRYANT 2197

# SHARKEY, ROTH <sup>A<sub>N</sub>D</sup> WITT

A Triple Alliance

OF

## SONG, MUSIC AND FUN

Next Week (Oct. 3), B. F. KEITH'S BUSHWICK, Brooklyn  
Booked Solid Keith Circuit Until June, 1922

Week (Oct. 10), B. F. KEITH'S RIVERSIDE, New York  
Direction MAX E. HAYES

Evans presents "Wedding Bells," wherein plenty of good singing, dancing and instrumental work is offered. This act is classy and the terpsichorean efforts of Genevieve McCormack are a feature. Evans works hard and his work is well received.

The trapeze and bar work of the Pedersen Brothers is worthy of high praise.

Frank Jerome is a good tumbler, but his attempts to combine story telling and singing with his acrobatic numbers detract somewhat from the turn.

A news weekly and Mutt and Jeff comedy filled in.

If there be such a thing as an ideal vaudeville bill then the program at Keith's Hippodrome this week comes pretty near such a consummation. The high standard of this house is well maintained and there is not a second-rater on the bill.

Belle Baker—prime favorite here—was warmly welcomed after a long absence. She puts over her opening number, "Welcome, Stranger," with a genial significance. All the new songs have a telling effect, each scoring heavily, and several of her former successes are served up very acceptably. Another winner is John Steel, the tenor from the "Follies," who gets a big hand for his high-class vocalism. All his contributions showed finesse.

"Birdseed," an amusing skit seen here before, adds laurels to Frank Davis and Adele Darnell. Davis was in great form Monday afternoon, and sent over his humor with a zip.

A snappy "fashion" feature is that of "Dummies," a musical tab headed by Ernest Wood, aided and abetted by an aggregation of pretty girls. The scene is laid in a fashionable dressmaking establishment. Some excellent dancing and beautiful costumes help in making the number acceptable.

The mysterious "D. D. H." got

away to a flying start and maintained his pace throughout. Whatever mystery lies behind this artist's identity is not confined to his cognomen. While the act is merely the old minstrel "stump" speech modernized, the elusive "D. D. H." brings his material right up to date and hands it out in great shape. His pronunciation and intonation are big assets, and big plaudits were his reward.

"Juvenility," another musical offering, was a bright and cheerful diversion of singing and dancing above the average; a real "girlie" act. The saxophone playing of Ruth Glenville, billed as the "world's greatest saxophonist," featured this number and the young lady lived up to her reputation. The lighting effects were specially commendable.

Ed Pressler and Blanche Klaiss offered a lively turn. Pressler as a comedy pianist, combined with the personality of Miss Klaiss, put the contribution on good terms with the audience.

As an opener Russell and Levitt inject some good humor into their acrobatic work, while the Igors Ballet Rouse, styled "whirlwinds from Moscow," bring up the rear guard in good shape.

Pathe Weekly and Topics of the Day are screened.

An added interesting feature Monday afternoon was the announcement from the stage, play by play, of the Yanks-Indians struggle on the diamond at New York.

Two capacity houses Monday.

### DAYTON, O.

Dayton is known as a "tough" theatre town, demanding something with a reputation, so it is little wonder that Shuberts with \$1.10 top against Keith's 83 cents last year, only half filled the house at the opening performance Monday. Keith's always played to capacity at the same theatre Monday night.

The opening was, to use the words of Walter Weems (No. 4) "appropriate but not ostentatious." They have not yet installed an electric sign.

Three of the acts appeared at Keith's during the past two seasons: Lucy Gillette opened. The ring work of Rial & Lindstrom stood out, and their efforts along this line were well

rewarded. Walter Weems was the only act accorded anything like a reception before starting to work. It appeared he had a few friends in the audience for he got many laughs and was the only one who was asked for two bows.

Chas. T. Aldrich has an entertaining act somewhat different from the usual lightning change and the audience liked his versatility.

Starting the second part, the Three Chums lost an opportunity by one (called Tubby by the other Chums) trying to be funny. There was no real singing on the entire bill and these men form a very good trio of ballad singers; if Tubby would cut the comedy they would have carried the show. Their dialogue is weak and unnecessary.

It is seldom you see a dramatic sketch without a well-known actor or actress that can hold the undivided attention of a vaudeville audience for 23 minutes, but that is what "The Yellow Ticket" did. The cast was well chosen. To give either C. A. Winter, Harold Christie, Walter Marshall or Marie Gilbert special mention would not be fair as all had roles of equal importance and carried them out with the same degree of excellence.

Callahan and Bliss appeared next to closing and were well chosen for this spot. They got many laughs.

The quality of Maria Lo's posing act is vouched for when a closing act of this nature holds the audience (orchestra) with the exception of twelve people, by actual count.

Fred Rogers on No. 2, must be a small time recruit. It was an average show but Dayton will expect something better, especially in the way of headliners.

Keith's is celebrating its 38th anniversary this week and the exterior of the theatre is nicely decorated. It is the intention to run five or six acts and a feature picture instead of eight acts in direct opposition to Shuberts. As long as they serve the brand of vaudeville as this week at 50 cents top Keith's will do nothing but capacity business. When the 6:45 p. m. show started Monday the house was crowded.

While Stella Mayhew is probably the headliner from the treasurer's office, Demarest and Collette were the show stoppers. Miss Mayhew is a favorite with Dayton vaudeville fans, but it may be that the smiling Billie Taylor was missed as well as the piano, or they did not like her so well with bobbed hair. She has all new material which is very good. Still she only took one bow and the audience did not demand more.

Win. Demarest that very adept comedian reminds you of this fellow and that fellow, has assembled an act

that had the audience with him from his first flop. Anybody is deserving of much credit when they get real humor out of that sad instrument, the cello. Miss Collette is a very able partner for him, as well as his plant in the balcony. Worked 25 minutes and the audience clamored for more.

The show opened with Larimer and Hudson, cyclists who do about everything any other man and woman cyclist ever did, and pleased.

Taylor and Rogers are very good tumblers and fair dancers. Why they resort to the old men make-ups is a mystery as it is not productive of humor, nor does it mean anything.

Lillian Jewell Faulkner's mannish earned a bow, No. 3, but believe this act should close the show, changing places with the six Byron Bros. The latter were only fairly well received as this kind of an act is usually very well liked here.

The picture, "After Midnight," and Chaplin in "Idle Class" round out a show that could easily do capacity for the entire week instead of the first three days.

### DES MOINES

By DON CLARK

After several days' interruption because of an injunction and a trial in the local court, Des Moines is permitted to see "Some Wild Oats," at the Majestic.

For the first season in 12 years, the Princess, home of Des Moines stock, is dark. Last year the house was run by the Adams Amusement Co. which went into hands of receivers. Elbert & Getchell again took control, but have not opened

COVERS FOR  
ORCHESTRATIONS  
AND LEATHER BRIEF CASES.  
ART BOOKBINDING CO.  
119 WEST 42d STREET  
NEW YORK CITY

Dear Friends:—

Studio De Luxe, New York City

A line or so, to let you know I've opened up a studio; where I will write a song that's bright, for any situation. My stuff you see, I guarantee, arranging is my specialty; and furthermore, I'll make and score, a perfect orchestration.

You know, a skit to make a hit, should have a special song in it, and I invite you day or night, to call when you're in town, for now and then, stuff from my pen, is relished by the booking men.

My name insures,

Sincerely yours,

148 W. 45th St.

AL. W. BROWN

**Beautiful Your Face**  
You must look good to make good. Many of the "Professionals" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fee reasonable.  
**F. E. SMITH, M. D.**  
347 Fifth Avenue  
N. Y. City. Opp. Waldorf

### FOR RENT

About 2,400 square feet for rent.

Very suitable space for music publisher or dancing school. Also ground floor for rent, about 2,800 square feet.

H. MAHIEU

110 West 47th Street, N. Y. City

Phone Bryant 1462-8997



Guerrini & Co.  
The Leading and  
Largest  
ACCORDION  
FACTORY  
in the United States.  
The only factory  
that makes any act  
of Reeds — made by  
hand.  
277-279 Columbus  
Avenue  
San Francisco, Cal.

# First American Appearance ANDRIEFF TRIO

Next Week (Oct. 3-5) Proctor's 58th Street. New York

Direction PAUL DURAND



week Sept. 25, but nothing under-  
lined for next week. The Shubert  
showing "The Four Horsemen" run  
for two weeks and its first show,  
"Kissing Time," after that. The new  
Pantages continues to hold up  
against all comers, with the critical  
ones going to the Orpheum. Of the  
two local burlesque houses the Gayety  
is doing the best and will try for  
more with a reduction of its night  
price to a dollar in the near future.  
The house is getting a nice matinee  
play from the women who are  
favored with a special 25-cent price.  
The Century management is also  
overlooking no bet to get business  
and in addition to a 13-cent special  
offer to the ladies for the matinees,  
it is conducting amateur contests,  
beauty shows and doing everything to  
get 'em in. The "Big Five" film  
houses are getting their share of the  
diminished business, which is nothing  
like it should be for the class of  
feature pictures offered.

The Scotti Grand Opera Company  
will be the attraction at Convention  
Hall Oct. 14-15, in three bills. The  
company is brought here under the  
auspices of the local Shrine and the  
prices will be considerably lower than  
in most of the cities. The top price  
for the evening performances will be  
\$5 with many seats at a dollar.

"Old Nest," held over for second  
week at Liberty.

The continued reports coming from  
Shubert headquarters in New York,  
that this city was on the Shubert  
vaudeville map, and that they con-  
trolled a house here, where their  
vaudeville would be given, has caused  
no little speculation in theatrical and  
newspaper circles. Of course they  
have the Shubert theatre here and  
when some \$40,000 was spent on new  
decorations and furnishings, some of  
the wise ones at once decided that it  
would house the vaudeville shows.  
This is however denied and the fol-  
lowing has been announced as the  
bookings for the house starting to-  
day: In the following order they are  
"Kissing Time," "Toto," "Honey-  
dew," "Up in the Clouds," "Bird of  
Paradise," "Midnight Rounders," and  
"Mirage." Every other house in  
town is occupied, with the possible  
exception of the Auditorium, which is  
out of the question for the Shuberts.

## NEW ORLEANS

The show at Loew's wavered in the  
balance Sunday afternoon, until Ken-  
edy and Martin, next to closing, in-  
serted some stepping that paved the  
way for its success. Royal Harmony  
five following and headlining con-  
tinued good impression. The early  
action Glenn and Richards who open  
should be moved down third. Ross  
and Flynn belong first with Boothby  
and Everdeen succeeding.

Glenn and Richards were something  
of a card at the outset mostly be-  
cause of the striving of Miss Glenn,  
a dashing soubrette who knows her  
vaudeville. The pair dress admirably  
at the beginning with Miss Glenn con-  
tinuing the costume scheme. Richards  
was remiss in this respect. Miss Glenn  
eventually sent the turn over whiz-  
ing with animated dancing. Ross  
and Flynn just ambled along in their  
domestic moment that holds little. The  
man might discard the faded straw  
now worn. Another finish would aid  
materially.

What looked like a weak show on  
paper proved the reverse at the Or-  
pheum Monday evening. Switching  
about after the matinee gave the  
program the necessary blend and  
speed. Mary Boland (New Acts) was  
moved from fifth to third, exchange-  
ing places with Dave Harris and his  
synopators.

Rasso appeared first. He is send-  
ing his juggling bit along, dressing it  
regally and keeping within the picture  
by not bringing forward extraneous  
matter. He did well but might have  
achieved more by clipping several  
minutes.

Lew and Paul Murdock were an-  
other advancing act. They cling  
tenaciously to dancing, which is well,  
and wisely did not overbow after re-  
ceiving their just meed.

Muller and Stanley were the sur-  
prise hit.

Harris found them rather cool at  
first but when his boys got into their  
strutting the auditors warmed to his  
offering. Harris should omit the hat  
now worn at the opening and it would  
be best to take curtains along with  
his harmonists. His encore is rather  
long. Lester had a soft spot and  
made the most of his opportunities.  
Artois Bros. held them consistently  
at the end.

The Palace show was off Tuesday  
evening and so was the business.  
Bedford and Winchester earned pre-  
mier honors right at the beginning.  
Herritt and Bridewell seem to be  
drifting along. Now they are just  
singing songs in singsong manner.  
Hayes and Lynch failed to arrive be-  
cause of sticking too closely to the  
accustomed last in robe acts, both as  
to dressing and matter. They seem  
capable of doing a better act.

Alexander and Fields were not ex-  
ceeded either. Their parodies smack  
at other days in the matter of melo-  
dies. It may have been the reason.

Wyoming Trio woke them up at  
the end when it was thought the feat  
would be impossible.

Kennedy and Martin looked vacant  
when at the start they rolled out the

time worn dice and proceeded to ex-  
hume hokum. The crowd seemed  
about to give the pair the flop sign  
when one of the boys uncorked a  
soft shoe dance that proved a life-  
saver. The other followed with word  
eccentric steps that tied them up.

Royal Harmony Five ran to the Ve-  
netian lore as to costuming and sett-  
ing the quintet sang competently, the  
feminine member rendering "Your  
Eyes Have Told Me So." Rising  
above the others the troupe is not  
proficient in the matter of poise and  
stage bearing that and the overly con-  
ventional dressing being a detracting  
element they pleased.

## PHILADELPHIA

By ARTHUR B. WATERS

Shubert vaudeville opened here  
Monday afternoon to a good house.  
Downstairs was about 80 per cent  
filled, but there were many gaps in  
the balcony. The evening show was  
a bit better.

Marie Dressler ran away with the  
bill, thus violating all laws for highly  
touted headliners. She and John T.

Murray and others took some of their  
Winter Garden stuff and shoved it  
back at the two-day patrons with  
real success. It was surprising how  
well the Barrymore burlesque went,  
considering the fact that "Jawn" has  
not been seen here for four or five  
years. The "Opera As 'Tis" business  
went even bigger. The headliner  
surely was a bang.

Hetty King, second in line, wasn't  
so successful. The critics, some of  
them, said she has not advanced with  
the industry and is putting on a song  
set that would have been good at the  
time she started the English music  
halls. Be that as it may, the act  
dragged the opening matinee. There  
were long waits and fit pieces of busi-  
ness that bored extremely.

Milo—here's a three-day act, but  
a bully enough one—does his usual  
line of entertainment. His wiggling  
cheek is as laugh-provoking as ever.  
His imitations went well, and he en-  
ded with a song in a high tenor voice.  
Milo's entrance into the two-day  
was a real success.

Theda Bara who had a three-week

engagement with the Stanley com-  
pany to play in three-a-day vaude-  
ville here, never finished her third  
week. She was booked at the Broad-  
way, a downtown house, but a tiff  
with the Stanley people, characterized  
in the notices as a sudden illness, ter-  
minated her stay. It is understood  
that Miss Bara was dissatisfied with  
the details and the hard work of the  
engagements here, and also in the  
treatment given her in regard to pub-  
licity. Ben Turpin, who was playing  
the Cross Keys theatre, West Phila-  
delphia, was rushed in the breach and  
did a taxicab jaunt across the city  
every night in order to play both  
houses.

The bill at Keith's was switched  
and changed a good bit at the last  
moment, but whatever they did they  
made a good job.

Gertrude Hoffman as opposed to  
Marie Dressler was probably a good  
stroke of business if names mean  
everything, but, as a matter of fact,  
the Hoffman act is no longer a uni-  
versal draw here.

Her brand new American ballet act

this year gives some evidence of hav-  
ing been just put together (this is  
the first production of it, but it is  
better than anything she has had in  
a long time). "Artistic jazz" was the  
description of one person. As a  
matter of fact, the really best things  
in the act, such as Leon Barte's  
dancing, failed to get over in the way  
that the jazz work of Ruth Zackey,  
Ernestine Anderson and Ferrol De-  
wees did. Miss Hoffman wore her  
usual risque gowns. This is a long  
act, even for Hoffman, taking 45  
minutes. If indications go for any-  
thing, however, the crowd didn't take  
to Miss Hoffman as they did down  
the street to Miss Dressler. The  
difference was made up, though, by  
the emphatic bit of Emma Carus,  
who seemed to take on a new lease  
of life and put her song and dance  
act through with a bang. Ruth  
Budd, who does part of her act right  
over the heads of the audience, got  
much more of a reception than aerial  
acts generally do here. Her act was  
pruned to the limit, and she didn't  
waste a bit of time, but proceeded  
right ahead to a well-deserved hit.

A naughty act went big in the

B. F. Keith's Palace New York this week (Sept. 26)

# HARRY FOX

WITH

# BEATRICE CURTIS

AMERICA'S MOST BEAUTIFUL AND TALENTED YOUNG ACTRESS

In a new miniature musical farce written by

WILLIAM COLLIER and HARRY FOX

ENTITLED

# "Interruptions"

closing the biggest and longest show ever at the Palace.

Next Week (Oct. 3) B. F. Keith's Boston

Personal Direction

JACK CURTIS

ROSE & CURTIS

Exclusive Headliner for B. F. Keith

# THE BEST PLACES TO STOP AT

## SCARBORO

200-09 West 43rd Street, 2 doors from Broadway  
Phone Bryant 1446. Louis R. Cole, Mgr.  
NEW YORK CITY

## HOTELS CATERING TO THE THEATRICAL PROFESSION

One, two and three-room suites newly furnished and decorated, at moderate rates to the profession. Permanent—Transient.

## ST. PAUL

60th St., Cor. Columbus Ave., at Col. Circle  
Phone Col. 2905. F. J. Treinar, Mgr.  
NEW YORK CITY

### Hotels Catering to Profession

#### HOTEL STRATHMORE

WALNUT ST., NEAR 12TH, PHILA.  
Home of the Theatrical Profession, near all Theatres. Running water or private baths in all rooms. Comfort and good service our motto. Rates \$12.00 a week and up.  
B. E. CAHILL, Mgr.

#### HOTELS RECOMMENDED BY ORPHEUM CIRCUIT ACTS

J. A. Deibler, Manager  
Telephone Superior 6310  
EUROPEAN PLAN  
**REX HOTEL**  
THEATRICAL HOTEL  
662 North Clark St. Chicago

#### HOTEL ASTOR

176 N. Clark St., Near Randolph St.  
CHICAGO, ILL.  
Rates \$1.50 Per Day and Up  
One Block from Palace Theatre

#### HOTEL CLARENDON

No. Clark and Ontario Streets, Chicago  
FIVE MINUTES FROM LOOP  
RATES \$1.00 AND UP

#### NEW TREMONT HOTEL

21-29 So. Dearborn St., CHICAGO  
Everything New and Modern  
Rooms \$1.50 and up

#### SAVOY HOTEL

\$2.00 and Up Without Bath  
\$3.00 and Up With Bath  
J. C. NICHOLS, Mgr. and Prop.  
17th and Broadway, DENVER, COLO.

#### Hotel Hammond and Cafe

HAMMOND, IND.  
Very Modern. Running Water in All Rooms—Shower Baths. Rates: \$1.25 Single; \$2.00 Double. One Minute Walk from Orpheum Theatre.  
Opposite New Bartholomew Theatre.  
THEO. GUSCOFF, Prop.

#### MAJESTIC HOTEL

EUROPEAN PLAN. HAMMOND, IND.  
Running Water in Every Room. Also Rooms with Bath. Rate: \$1.25 and up. Located in Center of City. Close to All Theatres.  
N. SCOVES, Mgr.

#### HOTEL BALTIMORE

\$3.00 PER DAY WITH BATH  
\$2.00 PER DAY WITHOUT BATH  
500 ROOMS  
Baltimore Av. & 12th St. Kansas City, Mo.

#### NEWHOUSE HOTEL

SALT LAKE CITY, UTAH  
Absolutely fireproof. 400 outside rooms, each with separate bath. Theatrical rate—Single \$2.00 per day up. Double \$2.50 per day up.

shape of Langdon and Frederick in "Shopping."

The rest of the bill, including Joe Towle, always a favorite here, Handers and Miller with their clever hat manipulations, Miller and Mack, with some old gags and a few new ones, Fantine Sisters, more aerial work, Leonore Kern and the Jeannys.

The crowd here showed a slight thinning, especially in the balcony. It looked like a 75 per cent house with the weather breaking good and a big name competing with the show down the street.

### PITTSBURGH

By COLEMAN HARRISON

Several ideas new to vaudeville attended the Sam S. Shubert opening here. Even for an inaugural program, the bill was overloaded with talent. Hardly in any of the 13 acts did the principals take time to bow for a curtain. That's why there was a scarcity of applause, but the consensus of opinion could hardly be other than favorable with Clark and McCullough, burlesque standbys, topping the bill.

The Shuberts last year took over the Victoria, which had been running American wheel burlesque, and soon learned that their toughest problem would be living down the rep of the house and establishing it in the good graces of the local vaudeville followers will determine its success or failure. So far they have been alive to the situation. They had the house completely renovated, got Johnny Black away from the Gazette Times to handle the publicity, and worked a particularly clever scheme in their first booking.

This bill is essentially a burlesque show with a couple of good small time vaudeville acts interspersed. The burlesque section is perhaps as good as ever shown. Vaudeville fans could easily get their fill of vaudeville out of Bedini's show, and burlesque followers will rave about it. The latter will come back. As for those who object on the ground that not enough of big time vaudeville acts will bring them back.

There are one or two salient points that deserve criticism in the present make-up of the Shubert program. The opening half is the weaker, but the burlesquers in the latter section more than overbalance. A good girl single in the first half would more

# Leonard Hicks, Operating Hotels GRANT-AND-LORRAINE CHICAGO

## 500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)  
Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.  
We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

#### HILDONA COURT

341 to 347 West 45th St.  
Phone: Longacre 3360  
A building de luxe. Just completed; elevator apartments arranged in suites of one, two and three rooms, with tiled bath and shower, tiled kitchens, kitchenettes. These apartments embody every luxury known to modern science. \$18.00 weekly up, \$55.00 monthly up.

#### YANDIS COURT

241-247 West 43d St.  
Phone Bryant 7912  
One, three and four room apartments, with kitchenettes, private bath and telephone. The privacy these apartments are noted for is one of its attractions.  
\$15.00 Up Weekly.

Address all communications to M. Claman  
Principal Office—Yandis Court, 241 West 43rd Street, New York  
Apartments can be seen evenings. Office in each building.

#### HENRI COURT

312, 314 and 316 West 45th St.  
Phone: Longacre 3830  
An up-to-the minute, new, fireproof building, arranged in apartments of three and four rooms with kitchens and private bath. Phone in each apartment.  
\$17.00 Up Weekly.

#### THE DUPLEX

330 and 325 West 43d St.  
Phone: Bryant 6131-4293  
Three and four rooms with bath, furnished to a degree of modernness that excels anything in this type of building. These apartments will accommodate four or more adults.  
\$9.50 Up Weekly.

\$6 PER WEEK UP 101 ROOMS Newly Renovated, with Kitchen Privileges.

In the Heart of the Theatrical District, Two Blocks from Penn. Station

MARION HOTEL Phone: Greeley 5373-4 156 West 35th St.

MARTIN A. GRAHAM, Manager.

### LOW RATES THE HOME OF THEATRICAL FOLK

#### CIRCLE HOTEL FORMERLY REISENWEBER'S

COLUMBUS CIRCLE & 58th STREET Phone COLUMBUS 1340

Single Room and Bath and Suites of Parlor, Bedroom and Bath; Light, Airy Rooms; Excellently Furnished; All Improvements; Overlooking Central Park; Five Minutes from All Theatres; Low Rates.

### THE AMERICAN

248 West 46th Street, N. Y. City  
Opposite N. Y. A.

100 Furnished Rooms, Running Water, Steam Heat. \$5.00 up.  
Catering to the Theatrical Profession.  
Phone Bryant 6882-261.  
Eddie Leary, Mgr. Ida Lubin, Prop.

than strengthen it. One outstanding fault was a little blue conversation perpetrated by Mr. and Mrs. Melburne who otherwise have a good act, and Clark and McCullough, who have not eliminated any of the stuff they customarily pulled in this request in burlesque. While there is no place even in burlesque for objectionable talk, the blue stuff seems particularly inappropriate to adherents of clean vaudeville.

The acts as presented by the Six Musical Spillers, Ford and Truly, McCormack and Regay, Mr. and Mrs. Melburne, and Griffo the Bubble King hardly lift them out of the small time class, although the latter two might fit in on better bills, and all, with improvement could make early spots on big time bills. The Musical Spillers, colored musicians, make a common error in attempting to dole out a classical number on xylophones, when their natural pep indicates they could put over a real syncopated number. Their make-up in the stereotyped band uniform could well give way to plantation outfits, or the like. The brass number is good enough for any bill.

"Chuckles of 1921" has some masterpieces of burlesque comedy in it. Bobby Clark is the pivot of the fun, and was never better. His comedy boxing act and preliminaries is as good as anything of that type ever presented. His bit as a lion-tamer is a riot, while "In Room 202" is another laughing success except for the bedroom suggestions.

Permaine and Shelley in "Pulley-Pulley" are worth a next-to-closing spot anywhere. Permaine is undersized and frail, wears frock coat attire, and has the general immaculateness of the formal Frenchman. On a lowered trapeze, which he sits on the fun commences when the pulley operator jerks the pulley every way, to Permaine's disgust, which he registers by means of rapid-fire French

in which a few words of English are perceptible, most audible of which is "Pulley-Pulley" directed at the operator. They close with some good music, a surprise finish, in which Permaine, the undersized, plays a small accordion in brilliant style and Sheeley accompanies on the violin, a nifty duet.

The finale of the show has been lifted bodily from Bedini's burlesque show of last season. There is an abundance of good dancing, by both individuals and chorus, and more than sufficient comedy. In general the chorus is well-dressed, but could stand improvement in one or two numbers.

The opening of the new Shubert vaudeville was attended by much publicity in the dailies.

Hazel Dawn features "The Demi-Virgin" by Avery Hopwood which opened here at the Pitt Monday to near-capacity. The weaknesses of the production are many, the most glaring being the risqué features which are much too embarrassing even for the blues. Constance Ferber has a part well suited to her type, but is allotted a few lines bordering on smut. The dramatic qualities are there, and there is plenty of laughter which the author and producer have striven for, but half the time the laughter is at the sheer audacity of the promulgators of the blue stuff.

The Davis has accepted the only formula to win back patronage during a general business slump, and despite the new opposition, could hardly have drawn better results at the box office. With three or four headliners among a gathering of big time material representing perhaps one of the heaviest expenditures at this house for some time, the week will come close to a sellout.

Departing from its usual custom, Chaplin's "Idle Class" was shown after the acts, the first time a film was appended to the bill since the old Grand passed out in favor of the present Keith house.

Rae Samuels always is a good draw and never disappoints. Since her last visit, almost two years ago, she has made one fine change to her offering in the person of a female pianist, who is a real accompanist. There was one

Phone: Bryant 1944

Geo. F. Schneider, Prop.

## THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping. Clean and Airy.  
323 West 43rd Street NEW YORK CITY  
Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the professional Steam Heat and Electric Light - \$9.50 Up

## IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 6040  
An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchen and kitchenettes, tiled bath and phone. \$17.00 Up Weekly.  
Address all communications to Charles Tenenbaum, Irvington Hall.  
No connection with any other house.

## THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway  
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up.  
Strictly Professional. MRS. GEORGE HIGGEL, Mgr. Phone: Bryant 3800-1

#### HOTEL SANDERS

CASS AND COLUMBIA

DETROIT, MICH.

Five Minute Walk to Theatres.  
A New Home and Headquarters FOR THEATRICALS.  
Modern and Up-to-Date.  
GOOD RESTAURANT IN CONNECTION—WRITE FOR RESERVATIONS

#### THEATRICAL

## DOUGLAS HOTEL

BEN DWORETT, Manager.  
Rooms Newly Renovated.—All Conveniences.—Vacancies Now Open.  
207 W. 40th St.—Off B'way.  
Phone: Bryant 1477-8.

Phone: Columbus 2373-4-1473

## SOL R APTS.

33 West 65th St., N. Y. City  
2, 3 and 5 rooms. Complete housekeeping  
Phone in every apartment.  
MRS. RILEY, Prop.

fault evident never before noticeable. Front row patrons could hear Rae mumble all through the act words to the effect, "Got to give the customers' their money's worth."

Just a trifle of the old enthusiasm was Rae lacking, and even in her curtain speech after she tied up proceedings, she went through her lines with the ardor of old.

Rolf's revue surprised by its position in the No. 1 spot. It might have filled in to better advantage later on. However, Gene Connelly had his hands full trying to place everybody, with no less than five acts requiring full stage. McLallen and Carson, who up to this visit have customarily closed, won a berth right in the middle of the show and easily merit the spot.

Rolf's revue with a brass quintet parallels the Shubert opening act, which has the same number of instruments. McFarlane and Palace's first visit here display fine voices and got away with three numbers in fine style. McLallen and Carson come next to Harry Delf, who sang some musical comedy numbers. This chap is personality, his mimicry is par excellence and his imitation of the various dancers on the usual vaudeville program is his best bet.

Elizabeth Brice and Co. in "Love

**Not Lewis**

THEATRICAL OUTFITTERS  
1820 Broadway New York City

Phone LONGACRE 3333

#### Furnished Apartments AND ROOMS

Large Rooms, \$4.00 and Up.  
1, 2, 3-Room Apartments, \$10 to \$18.  
COMPLETE HOUSEKEEPING  
310 WEST 48th ST., N. Y. CITY

RIVERSIDE 5555

## STAN WIX

320 West 96th Street  
NEAR WEST END AVENUE  
One and Two Rooms With Kitchenettes  
\$7.50 to \$16.00 per week.  
Steam—Electricity—Phone  
J. P. WALLER, Mgr.

### NOTICE

## SEYMORE HOTEL

ROCHESTER, N. Y.

Up-to-date European — \$1.00 UP

Letters" has originality. Miss Brie never showed better and comes into her own after an unsuited part in the overseas revue she was list with Gattison Jones, who plays opposite, shows artistic stepping, but is somewhat shy of singing ability.

The Robert E. Keene-Claire Whitney act carried over by the skill of the performers rather than the material. They have Keane's subtle style and Miss Whitney's appearance makes the act a good headliner. Burns and Freda, first time here, came closer to stopping the show than anyone with the exception of Miss Samuels. The Wop imitators wear great expressions of countenance. The heavy looking the part the other a good foil. One plays a guitar, the other some kind of mandolin and both know how. Rae Samuels followed and Corradini's Animals closed and had the distinction of holding almost everybody in whether or not Chaplin's picture at the end of the program was the magnet.

### STAGE SHOES

Entire companies and individuals capably served in a courteous manner.

All modeling supervised by I. Miller

I. MILLER & SONS

Incorporated

New York

1554 Broadway, at 46th St.

Chicago

State and Monroe Streets

Largest Manufacturers of Theatrical Footwear and Ballet Slippers in the World.

## BEAUMONT

VELVET, SILK, SATEEN SCENERY PRODUCTIONS, REVUES and ACTS THEATRE & STAGE DECORATIONS

## STUDIOS

### THE STUDIO OF UNUSUAL STAGE SETTINGS

BEAUMONT WAS THE FIRST PERSON TO CREATE A REAL VOUE FOR SILK, SATIN AND VELVET STAGE SETTINGS. HE ALWAYS WAS AND ALWAYS WILL BE A LEADER. NOVELTY DECORATIONS AND UNIQUE IDEAS ARE HIS CRIERION—ALWAYS. IF YOU SEE BEAUMONT FIRST YOU'LL BE FIRST IN UNUSUAL STAGE SETTINGS. NOVELTY CREATIONS IN UNIQUE FABRICS, PLAIN OR DECORATED IN NUO-ART, DY-TONE, OR HINKART METHODS. GET OUR IDEAS AND FIGURES ON YOUR NEXT BEAUMONT STAGE SETTINGS—SOME AS LOW AS \$100.00. ATTRACTIVE SETS TO RENT—RENTALS APPLYING ON PURCHASE PRICE.

230 W. 46th ST., N. Y. CITY Bryant 9448 Opp. N. Y. A. CLUB HOUSE

## BEAUMONT

COLLEGES, CLUBS, EXHIBITIONS & WINDOW DISPLAYS, TO ORDER OR SUPPLIED ON RENTAL BASIS

## STUDIOS



**At Home**  
**Rawson**  
AND  
**Clare**  
**Oswald**  
**Auburndale, L. I.**

**DUET & WOODY**  
MAKING  
THEIR MARK  
IN  
A BOX OFFICE  
Attraction  
by  
**PAUL**  
**GERARD**  
**SMITH.**  
Direction:  
**LEW GANTON**

**JIMMY ROSEN**  
and Co. assisted by  
**TRIXIE WARREN**  
In "CALL ME PAPA"

**SCANLON, DENNO BROS.**  
and **SCANLON**  
Old Ideas Renewed  
Introducing Their Own Original Waits  
Quadrille  
Tearing Orpheum and Keith Circuits  
Booked Solid  
Direction **AARON KESLER** and  
**ED. KESNICK**

**PROVIDENCE, R. I.**  
Sousa's Band opened the local concert season Sunday at the Majestic, playing to a well crowded and appreciative house. Sousa's illness prevented his appearance. Next Sunday, John McCormick.

Shubert Majestic—"Mecum," \$2.50 top. Sale reported heavy despite public knowledge the piece has suffered drastic cuts from the local police censor, after witnessing performance in Boston. Next week—"Enter Madame."

Opera House—"Over the Hill," film. New policy this week: showing five times daily, scaled at 25, 50 and 75 cents.

Albee—Vaudeville.  
Empire—Watson's Big Show.  
Emery—"Put and Take"; Jimmy Lyons; Adams and Robinson; Lillian Boardman; Jean and Valjean. Film, "Fickle Women."

Fay's—Pattee and Comrade; Kinney's Dancers; Lillette and Co.; "Day at the Zoo"; Conchas, Jr. and Co.; Martel and West. Film, "After Your Own Heart."

Jack Johnson, negro ex-heavyweight champ, appearing in Fall River as an added attraction with the "Passing Revue" (burlesque), was withdrawn from the bill after Saturday's matinee by the order of Chief of Police Martin Feeney, who acted on the grounds

**E. Galisi & Bro.**  
Greatest Professional Accordion Manufacturers and Repairers  
Incomparable Special Works  
Patented Shift  
Tel. Franklin 658  
New York City  
215 Canal Street

**ARE YOU GOING TO EUROPE?**  
Steamship accommodations arranged on all Lines, at Main Office Prices. Seats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.  
**PAUL TAUBIG & SON, 104 East 14th St., New York. Phone: Stuyvesant 6136-6137**

**STEIN'S FACE POWDER**  
"The One Which Sticks." 3 oz. can 50c  
Made by Stein Cosmetic Co., New York, Mfrs. of  
**STEIN'S MAKE-UP**

**H. HICKS & SON**  
675 Fifth Avenue, at 53d Street  
Have a little fruit delivered to your home or your friends—take it to your week-end outing

**PRODUCERS — ARTISTS — THEATRES**  
IF YOU WANT—Cleverly Designed Settings—Highest Quality Work—Reasonable Prices—SEE US  
You are assured of Drop Curtains and Stage Settings of the "BETTER KIND" in dealing with us.  
**NOVELTY SCENIC STUDIOS** **BRYANT 6517** **220 West 46th St., New York**

Rose & Curtis  
Represent  
Pauline Saxon  
and "Sis"  
**THE**  
**HONEY**  
**KIDS**  
**LAURIE ORDWAY**  
**IRENE FISHER, At Piano**

**PIERRETTE** Gasnier  
Ingenue Jean Bedini's "Peek a Boo"  
**SEASON 1921**

**TRIXIE FRIGANZA**  
Playing  
**KEITH**  
and  
**ORPHEUM**  
Circuits

that the fighter was considered "an undesirable citizen." Johnson, interviewed in Providence Sunday, declared that he could offer no explanation of the act of the authorities in preventing his appearance. While playing in Newport, the first half of the week, Johnson and several of his friends enjoyed a chicken supper in a "home" restaurant one evening—at the expense of the proprietor with the result that said proprietor, his lawyer, and a sheriff were at the railroad station the following morning, Thursday, to detain the big fighter, but he, apparently forewarned, left town in an automobile. Joe Marks, manager of the Grand Opera House, where the troupe played, was forced to stand the bill, which amounted to \$175. The news of this escapade, reaching Fall River, probably caused the issuance of the order barring Johnson from the stage of that city.

**WASHINGTON, D. C.**  
By **HARDIE MEAKIN**

Washington is going to take to Shubert vaudeville if the bill presented Monday can be lived up to in the future. The Belasco, entirely renovated, giving the theatre additional seating capacity, held a sell out on the lower floor, also in the first balcony as well as the second as far as the eye could see. It was a friendly gathering—they didn't come there to "sit on their hands" and wait to be shown. There was an air of expectancy and when that audience left the theatre at 11:32 their expectations seemed to have been realized. The bill consisted of nine acts, with a news weekly and Mutt and Jeff film comedy. With the possible exception of one act, each turn scored. The show got a dandy start with Everest's Monkeys in their miniature vaudeville show. The bill's three features, Leona Le Mar, Charles Richman and Co. and the Masters and Kraft revue all are expensive acts.

"Tew Funey Buoy"  
**PAUL MOHER**  
AND  
**HARRY ELDRIDGE**  
in "I DON'T CARE"  
Booked Solid, LOW TIME  
Direction, **HORWITZ & KRAUS**

Miss Le Mar has headlined the local Keith bills here. Masters and Kraft have appeared at Keith's also and carry a splendid company and then, of course, the name of Charles Richman coupled with George Ade as the author of his vehicle.

The Ade sketch gives greater opportunities to the supporting two players than to Mr. Richman, his being the usual accepted straight role while that of the T. Gordon Blyth and Robert Vivian are characters, with the result that they stand out more forcibly. The sketch is delightful and an asset to the bill that is unestimable in value.

The show was run as programed; for the second offering came Rosalie Harris and Pauline Santley, two girls in company a little too fast for them. Their offering was the only weak spot of the evening. The Novelle Brothers got over big, their whistling bird closing.

Harry Hines "the 58th Variety" came along next, and got over with his first number. They liked his delivery and his stories, and even forgave him for the old stunt of ap-man-manager Washington would applaud, pealing for applause to prove to the

Leona Le Mar, mystified and pleased. They didn't seem to know when they had had enough of her offering.

Following intermission and the films, Marguerite Farrell with character songs, got another hit. Miss Farrell is refreshing, good to look upon, and although not the possessor of a real singing voice knows how to put her numbers over.

Charles Richman followed and then came Anna Codee along with Frank Orth. Miss Codee with her French songs and mannerisms, and Orth with his drollery make a combination that is real vaudeville. Miss Codee was here last winter with one of the Shubert musical shows, but was then lacking in opportunities. With the help of Orth the act was one of the outstanding hits.

Masters and Kraft have not materially changed their revue since last appearing here. They didn't get started until nearly 11:15, the first person walking out of that theatre at 11:27, when one of the girls was singing what might be termed a "usual number." If it is the intention of the Shuberts to send this bill as an entirety over the circuit as well as to keep its present running order, cutting this act down to the "meat" alone and the possible elimination of the sister act, Harris and Santley, will mean that there will not be a single person leave the theatre.

Good bill at Keith's this week, headed by Eddie Foy and the younger Foy, always big favorites. Supporting bill that could be referred to as par excellence. "The Love Race," a musical comedy in three scenes, closes the show, and although shortcomings can be found in it, the music, lyrics and book more than compensate. The house Tuesday night held its many regulars, and although there were vacant seats on the lower floor and a few upstairs, it was a good house and showed its appreciation of the goodly measure of entertainment offered. The three outstanding hits were Yvette Rugel, in splendid voice; Fred Fenton and Sammy Fields, two clever boys in black face, and the Foy family.

Interest was manifested in the first showing of Monte Bell's presentation of John Balderston's "Hereafter."

The act has opportunities, and with proper handling should be successful. The bill is opened by Erford's oddities, three comely young ladies on the revolving bars. They looked good and started the show splendidly, followed by Dave Bender and Harry Armstrong. If it were not for the remarkable toe catch of the two used as a closing bit they would not have made a ripple.

"Hereafter" was third, and with its

**NEW YORK THEATRES**  
**EMPIRE** B'way & 40th St. Evns. 8.30  
Matinees Wed. & Sat. 2.20  
WEDNESDAY MAT. BEST SEATS \$2.00  
"AN ABSORBING AND EXCITING ENTERTAINMENT."  
**OTIS SKINNER** in Tom Cushing's "New Play"  
Founded on the Novel by Blaise Ibarré.  
"Mr. Skinner's Exhibition Will Entrance His Multitude."  
**BLOOD AND SAND**  
**GEO. COHAN** B'way & 43 St. Evns. at 8.35.  
Mat. Wed. & Sat. 2.25.  
LAST WEEK  
**Barney Bernard**  
in AARON HOFFMAN'S BEST COMEDY  
**"Two Blocks Away"**

**LIBERTY** Theatre, West 42 St.  
Evns. 8.20. Matinees Wed. and Sat. 2.20  
OPENING  
MONDAY NIGHT  
**GEORGE M. COHAN'S**  
Last Production  
**"The O'BRIEN GIRL"**  
The Entire Production Under the Supervision of Mr. Cohan

**MARY PICKFORD**  
in her most interesting picture  
**"Little Lord Fauntleroy"**  
From the Novel by  
FRANCES HODGSON BURNETT  
**APOLLO THEATRE**  
42d St., W. of B'y  
Twice Daily, 3 and 8.30. ALL SEATS reserved  
Prices, Evns. 50c to \$2; Mats. 50c to \$1.50  
Special School Children's Mat. Frid's 3.30

**INA CLAIRE**  
in the Gay Farce  
**BLUEBEARD'S 8th WIFE**  
**RITZ** Theatre West 46th St.  
Matinees Wed. & Sat.

**New Amsterdam** W. 43 St.  
Evns. 8.15  
MATS WED & SAT  
50c to \$2.50 NO HIGHER  
**ZIEGFELD TRIUMPH**  
**MARILYN MILLER, LEON ERROL**  
in **SALLY**

**SERLWYN'S PRESENT**  
**SOMERSET MAUGHAM'S COMEDY**  
**"THE CIRCLE"**  
With the Best Cast in America  
John Drew, Mrs. Leslie Carter  
Estelle Winwood, Ernest Lawford  
John Halliday, Robert Rendel  
**SERLWYN** THEATRE, W. 42 St.  
NIGHTS AT 8.30.  
MATINEES WED. (POP) & SAT  
at the **Times Sq. EVENS. 8.30**  
Wm. Courtenay and Lola Fisher  
In Ral Cooper Megrue's Best Play  
**"Honors Are Even"**  
"It's a Darned Good Show."  
MATINEES THURS. & SAT., 2.30

rather serious import gave Fenton and Fields a great chance. They realized it fully, taking the first real hit of the evening. Foy closed the first part. The act is new here and gives them all opportunities to show what their dad has taught them, all except the oldest one, if remembering correctly, last season he did one of the outstanding bits. However, this season he only works in the eve assembled numbers.

Bob Pender's troupe followed intermission, and their acrobatic dancing, coupled with the march of the grotesque figures on stilts, brought big returns. Next came delightful Miss Rugel. She seems to possess the secret of what vaudeville wants. Miss Rugel has a splendid accompanist in Leo Feiner.

The chief trouble with "The Love Nest" is its cast and dressing of the six girls. The featured player, Tommy Gordon, is a clever juvenile, but he gets the impression over that he knows he is good; he is given to posing, and if he would just be himself the offering would be materially aided. Harry White's dancing was good, but he seemed a little careless, and the blackface boy was clever, but overdid it playing too broadly. As for the dressing of the girls, the jockey outfits, the least said the better. The tunefulness of the music and the value of the little story cannot be hidden, but the act closed to practically, nothing.

Poli's has a return engagement of Pat Rooney and Marian Bent in "Love Birds" at this house last season. A number of changes has been made in

**WARDROBE PROP.**  
**TRUNKS, \$10.00**  
Big Bargains. Have been used. Also a few second hand innovations and Fibre Wardrobe Trunks, \$20 and \$25. A few extra large Property Trunks. Also old Taylor and Hat Trunks. 26 West 31st Street, Between Broadway and 5th Ave., New York City.

**Henry Miller's Theatre**  
124 West 43d St. Evns. at 8.30  
Mats. Thurs. (Pop.), and Sat. 2.30  
CHARLES DILLINGHAM presents the Famous Irish Players from the Abbey Theatre, Dublin, in  
**"THE WHITE HEADED BOY"**  
A Comedy by LENNOX ROBINSON

To Readers of Variety we recommend  
**CHARLES DILLINGHAM'S**  
6th Annual Wonder Show  
**GET TOGETHER**  
with FOKINE and FOKINA, CHARLOTTE and many other international stars  
Prices Cut **HIPPODROME** Matinees in Two Daily

**STRAND**  
"A National Institution"  
BROADWAY at 47th St.  
Direction, Joseph Plunkett  
**POLANEGRI** in  
**"ONE ARABIAN NIGHT"**  
A First National Attraction

**GAIETY** Broadway, 46 St. Evns. at 8.20  
Matinees Wed. and Sat. 2.20.  
LAST WEEK  
**JOHN GOLDEN** Presents  
**"THE WHEEL"**  
A New Play by Winchell Smith  
—AND—  
**LITTLE** West 44 Street. Evns. at 8.20.  
Matinees Wed. and Sat. 2.20.  
**The 1st YEAR**  
By FRANK GRAVEN  
Staged by WINCHELL SMITH

**LYCEUM** West 45th St. Evns. 8.30  
Mats. Thurs. & Sat. at 2.30  
**DAVID BELASCO** Presents  
**FRANCES STARR** in  
**THE EASIEST WAY**  
By EUGENE WALTER

**BELASCO** West 45th St. Evns. at 8.15 Sharp  
41 St. Mat. Thurs. & Sat. 2.15  
9 WEEKS MORE  
**DAVID BELASCO** Presents  
**David Warfield**  
in "THE RETURN OF PETER GRIMM"  
By DAVID BELASCO  
"Exquisitely Handled."—Strander. Matinees in "The Masterpieces of Modern Drama."

the cast but Elizabeth M. Murray remains the featured player. The papers liked the show, stating it had been greatly improved. It looks as if the show would do some business in spite of the fact that the season has not really gotten started as yet. The National has "Welcome Stranger" with George Sidney and original cast. Opened Sunday to good house and received good notices. Thurston, the Magician, opened Sunday at the Garrick for two weeks and is drawing good business. He is using as his feature "Vivisection," cutting a girl in two. Keith's is celebrating the 38th an-

**FOR SALE—Pekingese Puppies**  
Beautiful red, finest breeding, prices reasonable. **MRS. WAYT, 161 Franklin Street, Astoria, Long Island, Phone, Astoria 122.**

**To Reach JAMES MADISON**  
Address him 404 Flatiron Building, San Francisco. I will write my acts out there until December 25th. New York office, 1493 Broadway, open as usual.

Established 1895  
**MURENA BROS.**  
FRENCH and  
SHORT VAMP  
Novelty FOOTWEAR  
775 6th Ave., New York  
Baby  
French Heel, Bot. 44th & 45th St.

**MINERS**  
**MAKE-UP**  
Est. Henry C. Miner, Inc.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

# B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

**The GEO. H. WEBSTER**  
**VAUDEVILLE CIRCUIT**  
 301-308 Hulet Block  
 MINNEAPOLIS, MINN.  
 Consecutive Routes for Standard Acts  
 PLAY OR PLAY CONTRACTS

university of the founding of vaudeville.

Shubert's vaudeville started Monday with Leona LaMar, "The Girl with the 1,000 Eyes," headlining and Charles Richman and Co. in "Nettie" by George Ade as the feature.

The Albee building, formerly known as the Riggs building and which houses the B. F. Keith theatre here, is undergoing a bath. The building, which is of white stone, is being thoroughly cleaned. Roland S. Robbins, manager of Keith's as well as director of the building stated that the work will cost in the vicinity of \$3,000.

## BILLS NEXT WEEK

(Continued from page 24)

### MILES-PANTAGES

**CLEVELAND**  
 Larry Crane Co  
 Jean & Elsie  
 "Help"  
 J. & B. Paige  
 The Herberts  
**DETROIT**  
 Arthur Barret  
 Lovetta Concentration  
 Jarvis & Harrison  
 LaToya Models  
 (One to fill)

### GUS SUN CIRCUIT

**ALBANY**  
 Majestic  
 Frank Mansfield  
 McKenna Twins  
 Rajah Co  
 Owen & Clark  
 Kidds Dogs  
 2d half  
 DeArmo  
 Tudor & Stanton  
 Russell & Titus  
 Bailey & Russell  
 4 Maoris  
**CLEVELAND**  
 Priscilla  
 Leander & Milo  
 Taylor Triplets  
 Sherman & Rose  
 Priscilla Com Co  
**CLINTON, N. Y.**  
 Clinton  
 Sands-Mack Co  
 Sherman Van & H  
 (One to fill)  
 2d half  
 Joslyn & Turner  
 Mahoney & Cecil  
 "Dance Party"

**COLUMBUS**  
 Orpheum  
 The Ziras  
 Melodies  
 DeVoy & Dayton  
 "Patches"  
 Hingel & Mae  
 Downing & C  
**DETROIT**  
 Columbia  
 Uveda Japs  
 Alice Remson  
 Ruth Herbert 3  
 Columbia Com Co  
**EVANSVILLE**  
 Victor  
 Warner & Corbett  
 Frish Rector & T  
 Kuma Co  
 2d half  
 Todeca & Todeca  
 Cortell & Rogers  
 Jonas Hawkins  
**GLENN FALLS**  
 Empire  
 Kidds Dogs  
 McKenna Twins  
 Rajah & Co  
 Owen & Clark  
 Gene Leighton Rev

**INDIANAPOLIS**  
 Lyric  
 LaVine Duo  
 Varley Four  
 Cal Dean & Girls  
 Kiefer & Alberts  
 Chas E Sweet  
 Mayer & Girls  
**LEXINGTON, KY**  
 Ada Meade  
 3 Wilson Girls  
 McNally & Ashton  
 More Senna & D  
 2d half  
 Hill & Quinell  
 Francis & Overy  
 Holt  
 Norton & Girls  
**ROCHESTER**  
 Victoria  
 Critterion Four  
 Dancers DeLuxe  
 2d half  
 Payton & Lyons  
 Jones Family  
**TERRE HAUTE**  
 Liberty  
 Todeca & Todeca  
 Cortell & Rogers  
 Jonas Hawkins  
 2d half  
 Warner & Corbett  
 Frish Rector & T  
 Kuma Co  
**TOLEDO**  
 Halls  
 Johnny Reynolds  
 Seymour & Jeanette  
 5 Mus Queens  
 The Rosebuds  
 Wallace & Ward  
 3 Jeannettes  
**WATERTOWN, N. Y.**  
 Avon  
 Payton & Lyons  
 Jones Family  
 2d half  
 Critterion Four  
 Owen White & C

**WATERBURY, CT**  
 Victor  
 Warner & Corbett  
 Frish Rector & T  
 Kuma Co  
 2d half  
 Todeca & Todeca  
 Cortell & Rogers  
 Jonas Hawkins  
**GLENN FALLS**  
 Empire  
 Kidds Dogs  
 McKenna Twins  
 Rajah & Co  
 Owen & Clark  
 Gene Leighton Rev

**INTERSTATE CIRCUIT**  
**DALLAS, TEX**  
 Majestic  
 Foster & Peggy  
 Harmon Co  
 B. Gaxon Co  
 Sandy Shaw  
 Cameron Sls  
 Rita Gould  
 Page Mack & M  
**FT WORTH, TEX**  
 Majestic  
 Ray LaFrance  
 F. Hughes Co  
 Hartley & Patterson  
 J. Thompson Co  
 Muldon Franklin & R  
 Stella Mayhew  
 Hirschhoffa Gypsies  
**GALVESTON, TEX**

**MAJESTIC**  
 (Same bill plays Austin 6-8)  
 Kate & Willey  
 Lewis & Henderson  
 Geo Demoral Co  
 Raymond & S  
 "Who's My Wife"  
 Clara Morton  
 Hall Ermine & B  
**HOUSTON, TEX**  
 Majestic  
 Gordon & Day  
 Holmes & Holliston  
 La Du Trio  
 LaFrance & Harris  
 Mine Ellis  
 Briscoe & Raub

YOU CAN'T GO WRONG BY PICKING  
 ANY OF THE AGENCIES LISTED BELOW  
 They are authorized to book you exclusively over the best time in the Middle West  
 W. V. M. A., B. F. Keith (Western) and all their Affiliated Circuits

**John H. Billsbury**  
 Agency  
 Successor Helen Murphy  
 Agency  
 Suits 306  
 Woods Theatre Bldg.

**Burt Cortelyou**  
 Agency  
 1607-08  
 Masonic Temple

**C. W. Nelson**  
 Agency  
 Suite 609  
 Woods Theatre Bldg.

**Charles Crowl**  
 Agency  
 Suite 301  
 Woods Theatre Bldg.

**Powell & Danforth**  
 Agency  
 Suite 302  
 Loop End Bldg.

**Eagle & Goldsmith**  
 Agency  
 Suite 504  
 Loop End Bldg.

**Tom Powell**  
 Agency  
 Suite 304  
 Woods Theatre Bldg.

**Earl & Perkins**  
 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 M. Goldberg**  
 Agency  
 Suite 305  
 Woods Theatre Bldg.

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

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

The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.  
 YOUR NEW YORK AGENT CANNOT BOOK HERE DIRECT

## STATES THEATRICAL EXCHANGE

ST. LOUIS—DETROIT—INDIANAPOLIS

Main Office

## WEBSTER VAUDEVILLE CIRCUIT

36 West Randolph Street

CHICAGO

Phone State 7210

BILLY DIAMOND, Gen. Mgr.

San Always Use Standard Acts

Higgins & Braun  
**LITTLE ROCK, ARK**  
 Majestic  
 The Levollas  
 Buddy Walton  
 J. Kennedy Co  
 Swor Bros  
 Choy Ling Hee Tr  
 2d half  
 Ranso Co  
 Sargent & Marvin  
 Junior & Terris  
 Great Lester  
 D. Harris & Band  
**OKLAHOMA CITY**  
 Majestic

Riverdale 3  
 Nelson & Bailey  
 H. Hayward Co  
 Barnes & Worsley  
 Rosa King 3  
 2d half  
 Hart & Dymond  
 Bobby Randall  
 Smith Barker Co  
 Silver & Duval  
 Spic & Span  
**SAN ANTONIO, TEX**  
 Majestic  
 The Hectors  
 Daniels & Walters  
 Giffoly & Lange

Harry Ellis  
 Vera Gordon Co  
 "Sunshine Girls"  
 Adelaide Bell Co  
**TULSA, OKLA**  
 Majestic  
 L. & M. Hart  
 Harry Hayward Co  
 Riverside 3

Barnes & Worsley  
 Rosa King 3  
 2d half  
 Hart & Dymond  
 Bobby Randall  
 Smith Barker Co  
 Silver & Duval  
 Spic & Span

come out for several days. The police say two men appeared at the Levy apartment pretending they were salesmen for a dress shop and when they had gained admittance, held Mrs. Levy up.

Cyril A. Carroll, sportsman and son of the former Tammany Hall leader, who was suspended from the New York Athletic Club on charges of bringing liquor into the club, was made defendant in a suit for \$25,000 brought by Betsy Ross, picture actress. Only the summons in the action was filed. The details of the case do not appear on the record.

## BUMPUS & LEWIS

SCENIC STUDIOS  
 245 W. 46th St., N. Y.  
 Bryant 2895

## DROP CURTAINS FOR SALE AND RENT

SOME OF THE ACTS WE HAVE EQUIPPED WITH SCENERY; SKELLY AND HEIT REVUE, "FORTUNE QUEEN"  
 CANTOR & YATES PRODUCTIONS  
 IN VELVET, SILK, SATEENS AND OTHER MATERIALS

## THE ORPHEUM CIRCUIT

MARTIN BECK,  
PresidentMORT H. SINGER  
General Manager

CHARLES E. BRAY

General Western Representative

FRANK W. VINCENT,  
GEORGE A. GOTTLIEB,  
Managers' Booking Dept.BENJ. B. KAHANE,  
Sec'y, Treas., and Counsel.  
S. LAZ LANSBURGH,  
Associate CounselFLOYD B. SCOTT  
Publicity and Promotion.JOHN POLLOCK,  
Press DepartmentO. R. McMAHON,  
Manager Auditing Department.

GENERAL OFFICES,

PALACE THEATRE BUILDING, NEW YORK CITY

## Feiber & Shea

THEATRICAL ENTERPRISES

BOOKING VAUDEVILLE ACTS

Suite 912-915—1540 Broadway, (Loew Bldg.)

NEW YORK

TELEPHONE BRYANT 5530

## BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS. THEA. BLDG., CHICAGO

## The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg., CHICAGO, ILL.

## AMALGAMATED

## VAUDEVILLE AGENCY

1441 Broadway, New York

PHONE BRYANT 5993

BOOKING 12 WEEKS

New York, Philadelphia, Washington, Baltimore  
 and intermediate towns

EVELYN BLANCHARD  
 1405 BROADWAY NEW YORK CITY  
 See Us for Big Time Restricted Material  
 Sketches, Comedy Acts, Songs, Etc.  
 Acts Rewritten, Rehearsed and Opened  
 Arranged.



# PICTURES

## THREE WORD BRAND

Three Word Brand  
Governor Marsden  
Ben Trego  
Ethel Loring  
George Barton  
Ruth Yeates  
Lolly  
Carroll  
Joan Murray  
McCabe  
The Twins

W. S. Hart in "Three Word Brand" is the feature at the Rivoli this week, but even though Hart himself is in town and the dailies made more or less of a fuss over him, it remained for a little single reel cartoon comedy, "Out of the Inkwell," to overshadow the feature as the bit of the bill. From that the exhibitor can fairly well imagine just how much of a "wow" the Hart picture was.

It is one of those productions on which there was considerable cheating. The cost sheet on this bird must have had Hart's income tax for last year added on it to make it look like anything when he slipped it to the releasing organization to get his cost-plus turned over to him.

There is practically nothing but exteriors from one end of the picture to the other. Three interiors are used, one a bar room, the other the living room of a ranch house and the third the governor's office. All are cheap.

Lambert Hillyer wrote and directed the story which has a prolog laid in about 1865 showing Hart as a father with two twin sons, youngsters about six or seven years of age, crossing the country to the great west in a prairie schooner. An attack by Indians, the father sends the boys back to safety and leads the pesky reds a chase, finally blowing himself and a number of the Indians up—but the boys are safe.

Thirty years later the real story begins and it gives Hart a chance to play the twin brothers grown to man's estate. This makes three roles all exactly alike and all played just the same, for Hart.

Hart, as Three Word Brand, runs a ranch in a valley in Utah, while his twin brother who was adopted from the orphanage and reared under the name of Marsden has risen to be the governor of the state. A political clique is trying to secure the water rights to the valley and in the conflict that there is among the two fac-

tions Brand's partner is accused of murder and sentenced to be executed. At about that time the governor decides that he is going to look over the valley to ascertain for himself just why there is so much pressure from inner political circles in favor of the bill. He hits the county seat just as Three Word Brand is on the ground and after he rides off on his trip Brand gets into his clothes, hot-foots it to the capital, signs a pardon for the man convicted of murder and vetoes the water bill.

A skirmish at the finish of the picture brings Brand on the scene to save the governor and the two get together and all is forgiven by the governor because he feels that his brother could do no wrong.

There is a love story connected with action with Jane Novak playing opposite Hart in the Brand character as the sister of his partner, and from the manner in which the star shares his close-ups with her it is quite evident that she means more than just a leading lady to him and that there may be more than a rumor in the stories that they are to wed.

The detail in the picture is badly handled. In the prolog just things as the use of a repeating rifle in the 1865 period—which is the year that that gun was invented by Winchester, and it is hardly probable that a poor cross country emigrant would have included so recent an arm in his outfit—seems to point to the fact that the general detail was let "go hang" so that this picture might be gotten over the plate as quickly and cheaply as possible. There is one mighty good close-up double where Hart as Brand puts his right hand over on the right arm of himself as Marsden. That is by far the best piece of business in the picture from the audience viewpoint.

Fred.

## THE INVISIBLE POWER

Sid Chambers  
Laura Chadwick  
Mark Shadwell  
Bob Drake  
Mrs. Shadwell  
Mr. Miller  
Mrs. Miller  
Giggling Neighbor  
Lydia Yeamans Titus

Just what the invisible power as defined in this Goldwyn production is hard to pin down. It is a question whether Charles Kenyon, the author, meant it for the cops, because they won't let the crooks "go straight," or the power of love that makes them

want to tread the straight and narrow, or the fear that pre-natal influence might act on a child's later life being born while the father was in a convict's cell, or the providence that guides the author's typewriter so that coincidence makes it possible for him to evolve a story that has a happy, altogether not an entirely probable ending.

However, "The Invisible Power," which was the feature production of the week's bill at the Capitol, might have any one of these as the meaning and still be right. It is nevertheless a fairly interesting picture despite the fact that it is mighty slow in action during the first couple of reels. The opening shots are fast enough.

A crook is released from stir, he rejoins his former playmates in the regular hangout and finds a former crony up against it because of the fact that he has contracted a cough which acts as a burglar alarm every time that he starts to pull a job. But when he decides to take his buddy to the country to cure the cough the rural tempo drags.

Later when the crook stuff again comes to the foreground the picture speeds up again and manages to hold the audience to the finish.

Frank Lloyd had the direction of the production and other than the aforementioned there is no fault that one can find with his work. Of course he should be held blameless for the touch at the finish where a mere fly copper can call up headquarters and have the couple of record cards destroyed, but at that cops do do funny things at times.

House Peters has the heroic crook role and manages to present a performance that contains his usual bit of pipe smoking, etc., but which nevertheless carries conviction. Sidney Ainsworth as his crook companion is more typical of the "mob." The best performance of the lot, however, was that of the characterization of the Central Office man as portrayed by De Witt C. Jennings. He was a "copper" right down to his heels, even if he did have to use a big black cigar to make it get over. Irene Rich, as the school-teaching rural maid who marries the crook and then tries to help him go straight, although the cops are after him continually, sounded a note of genuineness in several emotional scenes.

It looks as though the picture had its biggest sales point in the police expose angle, a sort of "you can't go straight even if you want to" ought to make it strong for neighborhood houses.

There is nothing in the way of production that stands out as being worth of extended comment.

Fred.

## HEART OF THE NORTH

San Francisco, Sept. 28.

San Francisco's first finished offering to the film world in which Roy Stewart plays a dual role, supported by Louise Lovely and several non-noted players who show to good advantage. The picture is woven around the Royal Northwest police, showing Stewart as a mounted policeman and as a leader of a notorious gang of outlaws. George H. Davis is responsible for the city's initial feature picture, he having financed the enterprise which if weighed for merits as to what part San Francisco will play in the future of the film industry, may be credited a success. It is a Harry J. Revier production. Revier directed the entire "shootings."

In but one spot Revier has overdone the scene and filmed far too much. That is in the forest fire which starts poorly showing too much smoke escape for the size of the blaze and which runs for extra minutes, taking entire interest from the plot. The introduction is intensely interesting, likewise the finishing of the picture and but for the fire. The titles in which the Canadian-French dialect is used could be improved. The story is effective.

The book opens with the death of the father and later of the mother of infant twins. A French priest takes the babes to an orphanage where they grow up to their teens. One is adopted by Maupome, a leader of the outlaws, and the other by an officer of the mounted police. The former grows to manhood as "Bad" Maupome, a meaner man than his foster-father whom he succeeds at death as leader of the gang, while the other boy ages as John, a respected member of the mounted of which his foster-father is now a captain. Maupome's deadly raids on the villagers become so numerous a country-wide search is made for him at the head of which John and Sergeant O'Reilly set out to make the capture. John not knowing at this time of a twin brother. He learns during the chase from the kindly priest now old that a brother is still alive and is Maupome himself. The search continues until brothers meet in a rain-drenched forest. John, although wishing to be true to the mounted, gives Maupome a chance for his life by preparing for a pistol duel, one revolver being an empty one and the other loaded. Maupome in picking the gun up fingers the barrel and gets the loaded one which would have meant John's death, but resulted the other way when thunder and

lightning cuts a tree which falls on Maupome.

Miss Lovely is the daughter of a police official and plays well. The characters of John and Maupome being drastically opposite give Stewart his chance for character contrast which he does excellently.

Trucked in Northern California was used for the snow scenes, likewise Marin county and Muir Woods for the forest sets. Golden Gate Park was utilized in several sections for background. All in all the picture reveals the wonderful natural resources San Francisco and the bay cities offer for picture use. Even the laboratory work is local.

## KNOCK-NA-GOW

Mat Donovan  
Billy Heffernan  
Maurice Kearney  
Wattletoes  
Phil Lahy  
Arthur O'Connor  
Henry Lowe  
Father O'Carroll  
Sir Garrett Butler  
Mick Brian  
Nora Lahy  
Mrs. Kearney  
Mary Donovan  
Mat's Sister  
Sheila Rooney  
Brenda Bourke  
Katherine Doran

"Knock-Na-Gow," is a picturization of Chas. J. Kickham's novel. The Film Company of Ireland made it. Director's name not disclosed.

A fairly accurate translation of "Knock-Na-Gow" is "Homes of Tipperary." The film was produced in Ireland and runs about six reels. From appearances the novel carried an interesting tale, with suspense, dramatic conflict and heart appeal. Efforts to place the story on the screens have been but mildly successful, due to lack of knowledge of modern picture making on the part of the director and a similar lack of screen acting requirements by most of the cast.

The technic of the picture is that of 15 years ago. The greater part of

the scenes are acted square in front of the camera, giving the action a flat effect. The lighting is most ordinary. When night photography is called for, the scene is tinted. A fire scene is handled in the same old fashioned manner. Even the cutting and joining of the picture is rough and uneven. Nowadays when a character on the screen is supposed to be bearded, he grows the necessary whiskers. In this picture, however, recourse is had to the obvious crepe hair for beards.

A defect like that is trivial enough, and would not be noticed if there were not so many others. But it's the combined crudities, one piled on top of the other, that bring the picture so far below present day standards. A preliminary title seeks to anticipate criticism probably by stating there will be no stirring climaxes and the spectator need expect no thrills. The spectator didn't get anything approaching either.

The trouble with "Knock Na-Gow" is simple enough. Whoever made it had little or no knowledge of 1921 picture making methods. The story is laid in 1848, with the characters correctly garbed in period costumes. There's a hero, whom the villain frames with almost nothing shown on the screen that would indicate a motive for his hatred of the hero. That villain is a fiendish guy. One of those heavies, always washing his hands in invisible water, a typical hypocrite. There is nothing in the way of a title to indicate that the villain is English, although his make-up would suggest he is English rather than Irish. Were not the landlord's agents who evicted the Irish tenants in the Chauncey Olcott shows always Englishmen?

This villain is an evictor, and a devilish one, not only evicting but burning the house down as well. So why not be as frank as they used to be in the old Olcott plays?

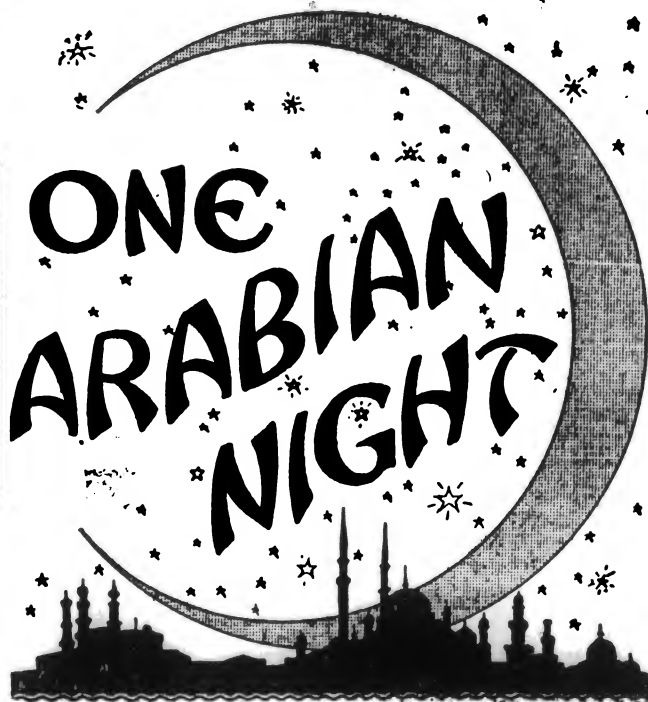
There is a love story or two scattered throughout the picture, and some excellent acting by Brian Magowan, as the hero, Patrick McDonald, also, shows ability as a screen performer, handling a comedy role intelligently. Surely with all of the now-

# MARK STRAND

Broadway at 47th Street

## Beginning Sunday POLA NEGRI

the star of "Passion," as the wild desert dancer in a tale of the Harem, the master work of Lubitsch, director of "Passion."



The Supreme Court of the screen, the National Board of Review, says:

"This vivid, swift-moving picture is the peer of Oriental dramas on the screen. It has the true atmosphere of an Arabian Nights' Tale and must rank as one of the exceptional photoplays of the year. It has both dramatic intensity and comic relief of an unusual order. The acting of Pola Negri may be said to be the finest and most convincing of her career before the American public and the supporting cast is one of great ability."



A First National Attraction

# Jacinto Benavente Nance O'Neil John Garrett Underhill

Notice is Hereby Given That I have appointed JOHN GARRETT UNDERHILL, of 20 Nassau Street, New York City, U. S. A., my sole and exclusive representative and attorney in all English-speaking countries, and that no contract for the production, performance, representation in Motion Pictures, or publication in any form or language in the above territories, or in the English language anywhere is valid without his signature.

I have further granted to MISS NANCE O'NEIL an exclusive option upon the production of my plays in the English language, including "THE PASSION FLOWER" ("LA MALQUERIDA") for Great Britain, her Colonies and Dependencies, Canada only excepted.

Infringement will be prosecuted to the full extent of the law.

JACINTO BENAVENTE.

abilities for real drama in present day Ireland, it does seem that there must be better screen material than this old-fashioned story, which has been done so many times as to make it standardized. While there should be a direct heart appeal, "Knock-Na-Gow" never convinces. It's just "play-acting" all the way, with no illusion to make the spectator believe he is witnessing anything more stirring than a company of actors impersonating human beings.

The film is in the Lexington, New York, for two weeks, beginning Sunday, Sept. 24, the presentation being made jointly by the Film Co. of Ireland and the Lexington Festival Orchestra, the latter composed of members of former 310 Musical Union.

Bell.

### GREAT IMPERSONATION

Sir Everard Dominey, Leopold Von Ragastin.

Rosamond Dominey.....Ann Forrest  
Duke of Oxford.....Winter Hall  
Duchess of Oxford.....Tracy Shattuck  
Princess Elderstrom.....Fontaine LaRue  
Gustave Seimann.....Bertram Johns  
Dr. Hugo Schmidt.....William Burruss  
Roger Unthank.....Cecil Holland  
Mrs. Unthank.....Temple Pigott  
Emperor William of Germany.....

Prince Elderstrom.....Louis Grant  
Prince Ternloff.....Frederick Vroom  
Princess Ternloff.....Florence Midgely

Jesse Lasky presents this picture as a "George Melford Production." Mr. Melford directed this screen version of the E. Phillips Oppenheim story. He deserves the honor for the splendid double exposures he secured and the manner in which he handled James Kirkwood in the dual role.

Other than that there is naught to the picture in any way startling. The story is laid in the period prior to the opening of the world war in 1914. Its plot has to do with the tremendously overrated Wilhelmstrasse secret service that picture audiences are all too familiar with at this time. That the picture is to a certain extent a "war picture" may prove to be one of its principal drawbacks in general popularity.

Monte Katterjohn handled the adaptation cleverly and held the suspense to the last minute in the continuity that he prepared.

The cast was carefully selected. In addition to Mr. Kirkwood's splendid performance Winter Hall made a decided impression as his uncle. He is a finished artist and his work in this picture aids materially in holding the audience. Playing character roles Alan Hale, Bertram Johns,

Cecil Holland and William Burruss scored. This is especially true of Burruss as the German staff doctor. One gets so now that whenever the Kaiser is in a picture it is expected that Grant will play the role.

Of the women Fontaine LaRue as the Princess Elderstrom walked away with the honors for looks and shared with Ann Forrest the acting honors. Truly Shattuck appeared as a society dowager.

The actual photography is all that could be asked and from a technical standpoint there is almost an over-supply of atmosphere, especially in the South African jungle scenes. The lightings are fine and the big sets, of which there are at least a half dozen, show that the general idea was to have this production a special. It isn't that but it is a mighty good program picture that should get money providing the public haven't tired entirely of the pre-war spy stuff.

Fred.

### THE IDLE CLASS

The Tramp.  
The Absent-minded Husband.

His Wife.....Charles Chaplin  
The Angry Father.....Edna Purviance  
.....Mack Swain

"The Idle Class," Charles Chaplin's last release, is one of those "hokum" slapstick two-reelers that you laugh your head off looking at and then walk out and say it isn't so good—it isn't artistic, and it isn't this and that. You never once admit that the picture accomplishes the purposes for which it was built—uproarious entertainment.

The picture has a semblance of a legitimate plot, in that the comedian plays two roles—that of a wealthy gentleman and a tramp. The scenes are laid at a summer resort. The rich man is an absent-minded husband who dresses immaculately to meet his wife. He is all dolled up but forgets to put on trousers. The wife arrives and concludes her husband has been drinking, so refuses to see him. Meantime, arriving via the same train, not on it but under it, is the tramp who bears a close resemblance to the husband. There is a masked ball, the tramp enters, is mistaken for the husband, etc. A most ludicrous scene is that where the husband dons a suit of armor for the ball, is about to take a drink when the visor drops and cannot be lifted. In this predicament he enters the ballroom, sees his wife stroking the hand of the stranger in the belief it is her husband, with nobody be-

lieving the husband is really the hubby, and so on.

Slapstick? Yes; Vulgar? Yes; but it is all done by the inimitable Chaplin, which counteracts all possible adverse criticism.

Jolo.

### NE'ER TO RETURN ROAD

No. 12,896.....Wallace Beery  
Mrs. Holt, the mother Margaret McWade  
Mr. Holt, the father.....Wait Whitman  
The Girl.....Margaret Landis  
The Stranger.....Jack Mulhall

To piece out the program at the Strand this week where the short Chaplin release is being shown, there is presented the Selig-Rork two-reeler "The Ne'er to Return Road," a strong drama, story by Mrs. Odis Skinner. There is enough plot in it for the average five or six reel feature and is a splendid example of how much story can be unwound in approximately 25 minutes.

Picture opens up with most intense melodrama—life convict escaping from prison and chased through the swamps by keepers and bloodhounds. Staggered to farmhouse door at night, exhausted; is fed by woman who is waiting for her son from whom she hasn't heard in years.

Grateful convict tells his story of how he killed a man in a brawl over a no-account woman and mentions the name of his victim—the woman's son. She takes up a gun to shoot him, relents, gives him a horse and aids him to escape, saying: "Somewhere there may be a mother waiting for you."

Cyclone; convict saves the mother, is recaptured, asks that the woman receive the reward for his capture and goes back to jail. Vivid characterization of convict by Wallace Beery; gripping performance of the mother by Margaret McWade and splendid visualization of the girl by Margaret Landis. Picture is well worth playing.

Jolo.

### RED COURAGE

"Red Courage" is a virile Peter B. Kyne "western" tale and has been pictureitized by Universal, with Ed ("Hoot") Gibson starred. Reaves Eason directed. The characters are so well drawn it would be well nigh impossible to miss with so straight-away a melodrama. Most of the scenes are outdoor, with one or two well staged fist fights.

A happy-go-lucky cowboy buys the local paper in the town of Panamint, which is being run by a grafting mayor, whose niece the cowboy (Gibson) saved from a holdup.

Gibson cleans up the gang of graft-

ers, is elected sheriff and wins the girl for a bride.

Suspensive and absorbing throughout, it is far better than the average popular-priced program feature.

Jolo.

### AFTER MIDNIGHT

The Stranger (.....Conway Tearle  
Gordon Phillips.....Zena Keefe  
Mrs. Phillips.....Macy Harlam  
Warren Black.....Charles Fas  
Mock Sing.....Wee Lang  
Toy Sing.....Harry Allen

Selanick production starring Conway Tearle from the story by John Lynch, scenario credited to Edward J. Montague. Ralph Ince did the directing. The principal feature of this Selanick production is its strength with a short cast. With but three parts of any proportions Ince has turned out a feature that provides ample entertainment in all of its five reels. The picture has in reality two stars, regardless of the fact that Tearle is given all the credit in the billing, the other being Zena Keefe. Miss Keefe is now one of the recognized Selanick stars but appears to have been passed up in the billing and press matter for this production. There is little doubt but that it would be advisable to co-star her with Tearle, her name in conjunction with his providing an added feature for the picture. The principal scenes are laid in the Chinese section of San Francisco. Gordon Phillips is a man about town who becomes involved with the proprietor of a Chinese hop resort. He is on the verge of death in the place when his exact double is found in one of the outer rooms.

In order to secure certain bonds in the home of the dying man the proprietor enlists the services of the stranger to take the place of the other. This accomplished, he is sent to the man's home where he remains undetected by the wife who occupies a separate room, due to the habitual drunkenness of her spouse. The family butler discovers that the masquerader is the twin brother of his employer but does not make known the fact to his mistress. It develops that the dying man had cheated his brother out of his rightful inheritance several years previous, causing him to take up this life of a wanderer. Upon his installation in the home the stranger refuses to aid the Chinese resort proprietor who endeavors to get him out of the way. A note is sent to have him go directly to the place as his brother was about to pass away. Upon his arrival there he is informed by a Chinese girl that they have tricked him there and

that while he is absent from the home his brother's wife is to be kidnapped. This is accomplished, with the woman brought to the resort. A rough and tumble battle ensues with the weak brother dying. A general cleanup occurs with the true story coming out and the usual happy ending between the wife and brother. Ince is largely responsible for the effectiveness of this production. He works up his story to fever heat in several instances making the short cast stand up in capable style. Tearle plays a dual role as both of the brothers. Miss Keefe as the wife is effective. Macy Harlam as a heavy gives a convincing portrayal. The production and displays discretion of the part of the director and is substantial in its proportions. A good program feature fit for any house.

### AUSTRALIA'S WILD NORTH WEST

London, Sept. 10.  
These travel pictures, the official record of the Nor-West Scientific Expedition, of Perth, Western Australia, belong to the category of things worth while. They are among the most remarkable and interesting ever seen. Not only do they show a portion of the Empire which is all but unknown even to Australians but they give a wonderfully clear insight into tribal life, customs, and the industries of that far off corner of the world.

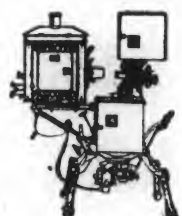
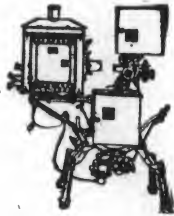
They also prove that some of the much scoffed at statements of the late Louis de Rougemont were founded on fact and were not far-fetched stories of a mortal trying hard to out-do Ananias.

The pictures receive additional value from the descriptions of M. P. Adams, a member of the expedition, who, while frankly acknowledging he is not a fluent speaker, contributes a highly interesting, educational, often humorous, unvarnished story of the work done by the little party of white men.

Starting with some excellent scenes of events in civilised Australia the picture passes on to Broome and its pearl fisheries. Dugong Bay shows that peculiar mammal, the Sea Cow, and the mode of hunting her, which provides an unusual lesson in natural history, as does the section devoted to crabs, hundreds, thousands of them, scampering about on the sand.

Through ever varying scenes the picture arrives among aboriginals of wonderful physique and smashes the idea that the Australian native is a hideous person of stunted growth. Some of the men are giants, wonderful specimens, standing over 7 feet.

# "THE PROJECTION AT THE APOLLO IS PERFECTION"



ARTHUR JAMES, EDITOR  
MOVING PICTURE WORLD



# POWER'S PROJECTORS

WITH THE REVOLUTIONARY IMPROVEMENT

# POWER'S G. E. (HIGH INTENSITY ARC) LAMP

Are Used For

MARY PICKFORD'S FILM SUCCESS, "LITTLE LORD FAUNTLEROY," AT THE APOLLO, NEW YORK

AND ALSO FOR

DOUGLAS FAIRBANKS' GREAT MOTION PICTURE PLAY, "THE THREE MUSKETEERS," AT THE LYRIC, N. Y.





Their women, clad very much in their birthday suits, reach a standard of ugliness in face and form which would be difficult to rival. Corroborees and tribal rites are shown, also the remarkable anatomical disfigurements caused by rubbing dirt into open wounds—the more hideous the scars the greater the manly beauty.

The last reel shows Lacrosse island with turtles of all sorts and de Rousmeaux' story of riding on turtles, a feat he attempted in the London Hippodrome tank many years ago, proved at least to be founded on fact.

The whole series of pictures which have been splendidly "shot" by William Jackson should prove a valuable showman's proposition anywhere.

Gore.

## DANGEROUS PATHS

With no pretence or attempt at expense of production, the Berwick Film Corp. has turned out a Ben Wilson production, starring Ben Wilson and Neva Gerber. It is released by the Arrow Company. The story and scenario are by Joseph W. Girard.

The picture is a splendid pattern of the moral preachment, designed to show the narrowness of small town life where the hypocritical inhabitants attend church on Sundays but fail to live up to the teachings of Christianity.

Ben Wilson plays a minister, in love with a young girl (Neva Gerber), who resides with her elderly father and a stepmother. The latter wants her to marry the richest man in town, but she rejects him in favor of the minister. Her father quarrels with his wife over the affair and the girl leaves for "the city" to earn her living. Securing no employment she is turned out by her landlady, is seated on the steps of an Episcopal church weeping, where she is picked up by a streetwalker and taken home. The big-hearted prostitute makes a position for her as housekeeper.

One evening they are walking along the main thoroughfare, when they are arrested, charged with soliciting. The rich man happens to be in the city, reads of the arrest, goes to court, pays the fine of the immoral girl; while the good girl is discharged. He takes the good girl to his hotel, promising to bring her home, but attempts to ravish her, is thrown out of the hotel, returns home alone and distorts the tale to make it appear that the good girl has gone wrong, offering the newspaper as evidence to substantiate his statements.

The minister throttles him, goes to "the city," brings both girls back and preaches a sermon in his church on the subject: "Let Him who is Without Sin Cast the First Stone," tells the real story, denounces the male gossip, it is revealed the girl who went wrong is the daughter of the stepmother, both are taken home and the minister takes the good girl for his wife.

Mawkish sentimentality, to be sure, but admirably acted by a company that depicts bucolic types to a nicety. It is exceptional to encounter such a uniformity of high grade screen acting in a feature of such modest pretensions.

Jalo.

## SHUBERT 2d WEEK

(Continued from page 5)

on a par with Keith's in this respect although the Belasco house was not dressed as well. Belasco was bunched down front whereas Keith's showed much better judgment in seating.

Dayton, O., Sept. 28. Dayton is far from wild over Shubert-vaudeville at \$1.10. It never paid over 75 cents (88 with war tax) for the big-time shows that Keith's played last season in the present Liberty the Shuberts are showing at. Now that Keith's is also playing its vaudeville here in another theatre and charging 50 cents top, it seems more than likely unless the Shuberts come along with a better bill than they are giving Dayton this week that the natives will stick to Keith's.

Monday performances at the Liberty with the Shubert program seem to say as much. Neither performance held capacity, and half a house would have been nearer, while Keith's played to complete attendance at the first night show.

No excitement attended the Shubert opening. The house had not its electric sign lighted, and inside the boxes upstairs or down were not even fairly well filled.

Loew's also plays vaudeville here at smaller prices, but is not looked upon as a contender with the other vaudeville houses.

ADD Shubert Rev. Phila "In Argentine," the South American novelty seemed to score unmistakably. The Buenos Ayres company (some of the men reminded theappers of Valentino) put over their tango and other dance specialties well.

Other acts that got over, but seemed to lack a bit of pep and

nerve, were the Altgoff Sisters and Bert Sheppard.

Pittsburgh, Sept. 28.

The Davis, the Keith-booked big time vaudeville house here, spent big money on its show this week and played close to full capacity for all performances up to last night. It is pretty safe to say the Davis will have a sell-out for the remainder of the week.

The Shubert, opening Monday with Shubert vaudeville, did but fairly Monday and Tuesday matinees, but was crowded each of those evenings. Indications point to big business nights at the Shubert with uncertain results in the afternoons until the matinee business shall have been built up.

The Davis management had plenty of time to offset any depreciation the opposition might cause and made the most of it. Its expense must run around \$10,000, more or less, with acts like Elisabeth Brice and Co., Rolfe's Review, Rae Samuels, Robert Emmett Keane, Harry Delf and other first-class articles to offer. Tuesday afternoon the S R O sign was out early with the Kiwanis Club, which is holding a convention here, attending in a body.

The Shubert is playing up the \$1 top nights and 55 cents matinees. The Davis price runs to \$1.38 nights and \$1.65 for boxes, with 55 cents downstairs and \$1.10 for boxes matinees. The Shubert top Saturday night jumps to \$1.65 for orchestra seats.

The reason for this is perhaps due to the fact that the house is situated close to the Penn station and the management is counting on a transient and out-of-town clientele. Of the two houses the Davis is more centrally located.

The Shubert's current lineup is fairly strong but not up to the mark. The new house, however, stands a good chance for it has men in charge here who know the situation and who can be counted on to meet it with the right methods to win general favor.

David Belasco has contracted to produce a new play by Eugene Walter with Frances Starr heading the cast.

Charles Dillingham sent invitations to practically every clergyman in Manhattan to witness the performance of "The Irish Players in 'The White Headed Boy'" at Henry Miller's theatre.

## WAR ON SPECS

(Continued from page 1)

use of those publications marked for elimination would be left entirely up to the individual managerial offices. Differences of opinion resulted in the tabling.

The session received a shock when figures telling the total bill for newspapers advertising were announced. The annual expenditure for last year was set at \$5,985,000, that taking the bills for all attractions on Broadway.

It was then proposed the P. M. A. work for a saving in the publicity bill. The plan outlined called for the forming of a central agency to handle all ad copy. It was explained advertising agencies received a commission of from 4 to 10 per cent (usually 10 and 5 per cent), but that 4 per cent was refunded to theatres or attractions. The claim, however, was made that the agencies were receiving around \$300,000 in commissions for handling amusement advertising. If the P. M. A. establishes its own agency it was proposed the commission revenue derived be devoted to the association's general fund.

The ticket speculation problem was brought to the boiling point following the assertion of one manager that he had paid \$20 for a pair of seats for the new Music-Box Monday night. "Music Box Revue" is in biggest demand at the agencies and is one of the few for which the brokers can secure big premiums.

That such prices could be secured in the present abnormal slump aroused the managers, principally because none of the excess premiums were enjoyed by the producer. The Music Box is charging \$4 top for week day evening performances. The fire drawn from the managers included a declaration from one that if the public were willing to pay \$10 for a seat, the attractions might as well charge that much at the box office.

Ticket agencies have come up for consideration by the P. M. A. several times before. The spirit of Tuesday's meeting was a determined effort to check the alleged ticket evils.

## ACTOR MUST PAY

(Continued from page 1)

that the run of "Liliom" was indefinite and that the Guild could not see its way clear to release Schildkraut. This led to arbitration, the decision being that the Theatre Guild's contract took precedence over any later agreement and the player therefore remained with "Liliom," still running at the Fulton.

Recently Pemberton again presented the case to Equity since the actor was at fault, and claimed liquidated damages, especially upon the assurances of Schildkraut backing up the contract. This led to the second arbitration on the matter, last week's decision being rounded on the claim of damages.

## LOUIS MANN'S REPLY

(Continued from page 1)

and had told me he would not book the attraction in New York unless the cast be changed; this is not true. I was offered a New York house, but declined it.

I do hope to be able to come into New York when I am ready, and I don't think my friends, the enemies of the Actors' Fidelity League, independents or open shop, can possibly stop me from doing this.

I have always depended upon the public for my support and still consider them the court of last resort.

Louis Mann.

Samuel Shipman, author of "The

Man in the Mountains," forwarded the following letter:

New York, Sept. 23.

Editor Variety:

The article in the last Variety concerning Louis Mann was incorrect in part.

I did not say I insisted Mr. Mann turn Equity, or I would withdraw my name. What I did say was that I insisted the play be played well, whether it takes Equity or Fidelity members or both to do it.

In the present company Mr. Mann has some excellent performances by Fidelity people, but he has also some very bad ones, and those must be replaced by either Equity or Fidelity.

As a member of the Authors' League of America, I am committed to the open shop. I would, therefore, no more insist on purely Equity people than I would on purely Fidelity.

Samuel Shipman.

Louis Mann's "In the Mountains" will be brought into New York for recasting. The show is playing Wilmington this week. It was stated that the show would lay off temporarily next week at which time four players will be replaced. It is said the show will be brought into New York late next month.

## FRENCH FILM NOTES

During the week ended Sept. 17, there were released at the Paris trade shows 4,600 metres of films by Gaumont, 2,670 m. by Paramount; 3,300 m. by Fox; 2,300 m. by Pathe (not including Trois Mousquetaires already shown); 1,800m. by Associated Artists; 3,000. by Grandes Productions

Cinema: 2,100 by Phocaa; 2,000 m. Union Eclair; 2,150 Univers; 2,200 m. Aubert; 2,050 m. Erka; 1,750 m. Super Film; 1,450 G. Petit; 1,775 m. Location Nationale; 1,900 m. Films Artistiques; 2,100 m. Harry.

Jean Alcaud's well known novel "Roi de Camargue" is being filmed in that Country by the Hugon Films Co., with M. de Rochefort in the part of the king, supported by Jean Toulout, Milca, Claude Murelle and Elmiere Vauthier. M. Jan is the general manager, Paul Guichard and Ringal cameramen.

The local press reports an American company has purchased from M.me. Lauth, grand-daughter of George Sand the screen rights of "Le Marquis de Villemer," "La Petite Fadette" and "Maurat" by that famous novelist. The price paid is stated as 150,000 francs.

M. Muller and Beauvais, of the Location Nationale Staff have quit-ter that concern to enter the local Paramount (French) offices. M. Schmidt, connected with the Fox local branch, leaves to join the new Triomphe. Fox has started a Swiss branch at Geneva, with J. M. Bolmond in charge.

Thomas Allen, of New York, described as a picture director, is having trouble with the French police for not having complied with the local regulations of registration by aliens residing in this country.

M. Malet, formerly with Select Pictures distributing bureau, is joining the new Societe Francaise des Films Artistiques.

# Dear Miss Ferguson:—

## Congratulations:

We've been feeling rather badly about you lately. We know what you can do, once given the chance. A stock phrase with us has been: "Elsie Ferguson's beautiful, and she can act. If they'd only give her something to act in." Then along came "Footlights." It is sure that SOMETHING!

It's just fine, Miss Ferguson. There's not a minute from start to finish that we're not with you, tooth and nail. We love you as the little New England girl who wants to be a great actress. We're simply thrilled with you when you become the marvelous Parsinova. We adore you when you find out what you really want and slough off everything else to get it. Mah goodness, chile, why can't you have a "Footlights" every release?

Weren't you crazy about your clothes and stage sets and things? We were!

Hang on to that director, Miss Ferguson. Also, you might let your present supporting cast stick around. They're all right!

That's how YOU'LL feel like writing after you've seen "Footlights," dear fans. It's a grand film!

—Mae Tinee in the Chicago Tribune.

Jesse L. Lasky Presents

# Elsie Ferguson

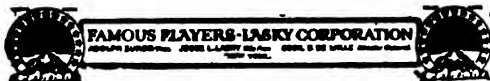
in

## "Footlights"

By RITA WEIMAN

Directed by John S. Robertson. Scenario by Josephine Lovett

# Paramount Pictures



# MICHIGAN JUDGE ALLOWS "NATION" INJUNCTION TO STAND

Supreme Court Justice Goff Finds No Authority for  
Municipal Interference—"Government by Law,  
Not Men."

Detroit, Sept. 28.

The nutshell of the decision handed down by Judge John H. Goff in the case of the Epoch Producing Co. vs. James W. Inches, Detroit police commissioner in which the police commissioner sought to restrain the New Detroit from showing "The Birth of a Nation" was that the government should be of laws and not of men.

Judge Goff held he found no authority in the city ordinance giving the police commissioner grounds for shutting out the film production as requested by the Mayor. So the Judge ruled that the temporary injunction granted to the theatre be continued for the balance of the week. However, the Epoch Producing Co. of its own accord agreed to certain eliminations relating to the Ku Klux.

In his opinion, Judge Goff quoted from the constitution of the state of Massachusetts in 1780 in which it is stated "the executive shall never exercise the legislative and judicial powers, or either of them; the judicial shall never exercise the legislative and executive powers or either of them; to the end that it may be a government of laws and not of men."

The specific ruling of the court was based upon a United States Supreme Court decision in the case of the Railway Co. vs. McCarthy, 90, U. S., in which it is ruled that "when a party gives a reason for his conduct and decision concluding anything involved in a controversy, after litigation has begun, change his ground and put his conduct upon another and different consideration; he is not thus permitted to mend his hold."

In his letter placing the ban upon "The Birth of a Nation" Police Commissioner Inches according to the letter which is made a part of the decision, stated he thought the production would "almost certainly lead to serious public disturbances." According to the Detroit ordinance relative to film production, the language plainly states that films can be excluded only when shown to be immoral and indecent. Effort made to show the court that the picture was immoral and indecent was not before the court, Judge Goff ruled, since that matter was not touched upon in the letter to the theatre.

## \$400,000 KLUX FILM

Say Propaganda Picture Was Contracted for in Atlanta.

One angle of the Ku Klux Klan revelations being made by the New York World has to do with contracts for a \$400,000 film backed by the secret society and to be put out as propaganda.

Clifford Slater Wheeler, president of the Wheeler Productions, Inc., 1520 Broadway, is quoted as declaring his concern had a contract to produce the picture, negotiated by an official of the Wheeler company and Imperial Kleagle Clarke, of Atlanta.

The picture was to be called "Yesterday, To-day and Forever" and was designed to rival "The Birth of a Nation" in splendor and spectacle. Wheeler admitted that he held office in the New York branch of the Klan organization, having joined because of its anti-Bolshevik policies.

## ELY'S SCHEME

Remodeling Out-lying Auditorium for "Censored Films"

Portland, Ore., Sept. 28.

W. W. Ely, manager of Loew's Hippodrome here, together with other local capital, the last of the week bought the 100 by 200 brick building formerly used as a car barn at Milwaukie, a few miles beyond the city limits. Recently the structure has been used by, and is at present under lease, to the Milwaukie Boxing Commission as the scene of fistfights.

Ely, who is said to have paid \$25,000 for his bargain, plans to spend \$10,000 renovating the place and making a first-class theatre of it. He declares he will use it for boxing exhibitions, Sunday dances, which are barred under ordinance within the city limits, and for the exhibition of pictures which are "unjustly censored" in Portland. He also contemplates a cafe feature and the whole thing will be ready for use within two months. The existing lease expires November 1.

The Gallo Film corporation has increased its capital to a million francs, Armand Pinard being at the head of the business department, which Gaston Roudes is in charge of the producing.

# NEWS OF THE FILMS

Chancellor Walker of New Jersey has decided that the chancery courts have no jurisdiction over Sunday film performances in Trenton, capital of the state. He refused to sign an injunction restraining the sheriff from interference with the exhibitors. The city council is suing a dozen showmen for penalties, invoking a blue law of 1781. The exhibitors have brought damage suits against the sheriff alleging false arrest and imprisonment. The chancellor's decision merely covers the powers of that court and does not involve the legality of the arrests.

The Attorney-General of Kansas has ruled that an action for damages cannot be successfully maintained against the State Board of Review for rejecting a film. The opinion was written in connection with a damage suit for \$5,000 arising over a picture entitled "The Contrast." The only method of recovering, the attorney said, was by special legislation and appropriation. The censors rejected the picture on the alleged ground that it might incite class feeling. It was shown in Topeka and Kansas City, despite the ruling.

Metro has completed the cast for its filmization of "Turn to the Right." Alice Terry will have the soubrette lead, E. J. Connelly will play the deacon, Jack Muhlhall is cast for Joe Bascom, Lydia Knott will be Mrs. Bascom, Margaret Loomis will play Jessie Strong, William Bletcher will be seen as Sammy Martin with Eric

Mayne as Mr. Morgan and Ray Ripley as Lester Morgan.

Harry Danto has been appointed manager of the New York Exchange of Famous Players, replacing Harry Buxbaum who becomes district manager for New York state for the organization. Paul J. Swift, formerly Omaha, Philadelphia and Washington manager, has been placed in the New York Exchange as assistant to Danto.

Bryant Washburn has been signed by Goldwyn to play the leading man's role in "Hungry Hearts." The leading woman in this production is Ethel Kay. E. Mason Hopper is directing.

Elliott Dexter sailed for Europe Saturday, having completed work on his last Goldwyn picture "Grand Larceny." He will work in the Famous-Lasky studio in England, appearing in several British-made features by Famous.

Gareth Hughes' first of the second series of George D. Baker productions for S. L. Pictures, will be a photoplay based upon Edgar Franklin's story "Stay Home," scheduled for publication in a forthcoming issue of the All Story Magazine.

The remains of Olive Thomas were placed in the Pickford tomb in Woodlawn cemetery Sunday upon completion of the family mausoleum, after resting in the receiving vaults since a year ago.

## LOEW'S NEW 83d ST. STARTED MONDAY

New Picture House Seats  
3,000—Not Opposition  
To Keith's 81st St.

Marcus Loew made another of his justly famous speeches this week at the opening of the new Loew's 83rd Street theatre at the northeast corner of 83rd and Broadway Monday night. The usual fanfare and flourish out of doors was conducted by the master of ballyhooshowism, Nila Grantlund, who presided over the sunlight arcs, and the news cameras that clicked the record of the celebrated arrivals.

The new 83rd Street while it may be construed opposition to Keith's 81st Street vaudeville and pictures will in reality not be that. The Loew house will present pictures on the same scale as shown at the downtown big film houses. A prolog and other production effects will be worked out for each of the feature films. The prices will be 30 cents top at the matinees and 50 cents at night.

Gold and blue is the color scheme in the lobby, foyer and auditorium proper. For the opening there were the bird effects, the same as in the lobby of the State. The house seats 3,000 and the front carries with it a number of stores already leased in a group by the owners of the theatre property.

As early as seven o'clock Monday night the crowds began to gather at the theatre. The flashing arcs and the placing of the cameras held the crowds of strollers on Broadway. The policing arrangements were better at the uptown house than they were a few weeks prior at Loew's State.

The ovation honors by the street crowd were all accorded to Ben Turpin who clowning for them as he jumped from a machine in front of the theatre. A number of stars were permitted to arrive and slip into the theatre without creating the slightest murmur of applause.

The list of celebs "on the job" included Adele Rowland, who appeared by courtesy of the Keith office, Rex Beach and W. S. Hart, Monte Blue, Hugo Bullin, Leo Carrillo, Edward Earle, Frank Fay, Johnnie Hines, Crauford Kent, Sheldon Lewis, Eugene O'Brien, Conway Tearle, Mabel Ballin, Diana Allen, June Caprice, Midge Evans, Mae Murray, Mae Marsh, Kay Laurell, Creighton Hale, Kenneth Harlan, Wyndham Standing.

The show that was presented in addition to "The Affairs of Anatol," the opening screen attraction, included Ben Turpin, Bee Palmer, Leo Carrillo, Johnnie Hines, Sallie Fields, Frank Fay, Adele Rowland, Fay Marbe and Dordalima.

In the lobby J. J. Murdock and B. S. Moss wished Marcus Loew a continued success.

## FILM CITY IN WICHITA

Kansas City, Sept. 28.

Wichita, Kansas, is the latest city to break into pictures with a film city and colony. Initial work on the development of "Sunflower City," proposed plant of the Sunflower Pictures, will be started at once, according to M. L. Howe, chief promoter of the corporation.

It is claimed the contracts for the work to cost \$350,000, has been awarded to a Chicago construction company. Site of the proposed city comprising 20 acres. On it, according to the promoter, will be built studios, an administration building, a hotel for employees, actors and actresses, an enclosed play house, an open air stage and other equipment necessary for picture making.

## MEDALIE IS REFEREE

George Z. Medalie has been appointed referee to hear the differences between Andrew J. Callaghan and the Federated Film Exchanges Inc., arising from the contract to release Bessie Love productions. The Federated was to market eight pictures of the Love series which were to be produced by Callaghan. Three pictures were made, "Bonnie May," "The Midlanders" and "Penny of Top Hill Trail."

Callaghan alleges that he could secure no monies or statements from the Federated as to the amount of business done or the amount due him. Nathan Burkan is representing the producer.

# INSIDE STUFF

ON PICTURES

Advices from the Coast say the defense in the Arbuckle matter is quite confident of ultimate acquittal for the comedian. Their faith is based upon the assumption legal proof will show Virginia Rappe went to her death through a ruptured bladder. There can be no conviction on the theory only that any act of Arbuckle contributed to her demise, they say. Arbuckle's attorneys are said to have as a witness a physician of Los Angeles who treated Miss Rappe for bladder trouble for three years. It is also claimed that had proper medical attention been given Miss Rappe at the Hotel St. Francis, San Francisco, when a doctor was first called, she would have been relieved of immediate distress. The doctor, however, thought it a "stew party," and justifiably so, giving the girl treatment for drinking, instead.

The San Francisco district attorney is reported as making a grandstand play in the Arbuckle matter to appease the many women and civic clubs of the town, which are still agitating the recent Spud Murphy-Kruvosky rape case that stirred up all of the Coast.

The common impression in Frisco is that Arbuckle, with that particular St. Francis Hotel "party" happened to mix in with the wrong crowd. Two of the women barely knew him, merely casual acquaintances, while a couple of the women present bear reputations well known to the film people. The friends of Arbuckle say some of the women in his rooms were not invited, but "budded in," and this story is believed in Frisco.

The question came up recently with an exhibitor as to what is the fair basis for a producer to sell his picture. Should it be on the box office exhibition value or the cost of the production. Here are his views. "William Fox wants a tremendous price for 'Over the Hill' because it has box office value, although the picture didn't cost as much as the average picture. Now then, if Fox comes along with a tremendously costly production that hasn't anywhere near the box office value, is he willing to take much less for it? As a rule, the producer says to the exhibitor, 'We must get a big price for our picture because it cost us so much more than the average production,' yet it really should be sold for considerably less because it has box office value. The producer is not entitled to big prices based on both exhibition value and cost because otherwise the exhibitor is always paying the high price. It should be on one or the other, so that the exhibitor has a chance once in a while of booking a picture right. I can name you a dozen costly productions that were sold to the exhibitor at enormous prices and which did not make money for them. They were not box office values, but the exchange said the producer must charge big prices to get his money back. If pictures are sold on the basis of cost, then the exhibitor can buy a picture like 'Over the Hill' right once in a while and make up for some of the money he loses on the costly ones."

The more than 10,000 film players daily storming the gross of 15 producing studios of the East are being profited nowadays by work offers of 50 per cent weekly salary and 50 per cent charged against balance via possible profits of the production. Cheerfully working under these conditions, players complain that the 50 per cent of their salaries promised weekly isn't always paid promptly. Herbert Messmore a Knickerbocker productions is one firm that came under the player. ban last week for suspended payments. Percentage commonwealth has been the plan of operating the productions of Del Henderson, Ray Phisloc and other of the few independent producers of the east. Latest low super scale is \$2.50 from which agent's fee is deducted.

For once a picture concern was accorded exactly the sort of treatment it requested at the hands of the daily newspapers in New York. This was on the occasion of the premiere of "The Rage of Paris" by Universal at the Central last Sunday. Peevish at the notices accorded its previous release at that theatre, Universal announced in advance it courted no criticisms on the part of the press, but would publish the opinions of members of the audience present. The newspapers, with what seemed like concerted action remained away and on Monday the advertisements contained favorable comments on the part of two or three hitherto unknown people. "The Rage of Paris" will not be rechristened "The Rage of New York," but there is a possibility it may be called "The Rage of Universal."

Exhibitors attribute the falling business in the picture houses to the Arbuckle scandal, in part at least. They believe parents are stopping their children from seeing picture shows and in numerous instances, have stopped going themselves. A large exhibitor this week said there is no doubt in his mind the Arbuckle matter has seriously affected picture attendance. Box office returns fell off immediately following the publication of Arbuckle's arrest, he declared. No future betterment could be predicted, he added, while the Arbuckle case kept so clearly in the limelight of publicity.

Herbert Brenon is once more directing for William Fox. Brenon was barred from attending the opening performance of the big Annette Kellerman picture he made for Fox down in Jamaica some years ago. Brenon could not get any seats for the opening of his picture at the Lyric, New York, and prevailed upon a friend to take him in, disguised with whiskers in the hope he wouldn't be recognized. The director got past the ticket-taker, but was immediately recognized in the lobby and an attempt was made to eject him. He threatened to create a disturbance, but on his promise to make no demonstration, was permitted to remain. The things the director and the film magnate said about each other at that time were very pithy.

It now seems definite that the duties heretofore devolving upon H. E. H. Connick, as chairman of the Finance Committee for Famous Players, will be divided when Connick retires his post shortly. Eugene Zukor, who moved into Lee Counselman's office when the latter withdrew last week, is to take over much of the details heretofore falling upon Connick and the bigger matters will be officially ordered by an older man, as per prior agreement with Adolph Zukor, the president of the corporation. There is an unverified report that Connick may join the executive staff of Goldwyn.

It looked for a time Sunday as if the Strand, with Chaplin's new release, "The Idle Class," would beat the house record hung up by the comedian's previous picture, "The Kid," some seven months ago. This was easily possible through the much smaller footage of the new picture, but the rain prevented its accomplishment. The house did within \$600 of the previous record and continued to draw well the early part of the week. Chaplin will remain abroad about two months, during which time he will grind out before the camera most of his next release.



Friday, September 30, 1921

39

## KANSAS FILM CENSORS STIR LABOR-CAPITAL CONTROVERSY

**"Contrast" Barred by Board, Producer Demands Picture Be Reviewed by Jury—Blackstone Charges Censors Are Favoring Allen's Court.**

Kansas City, Sept. 28.

A fight between an exhibitor and a board of censors, which will be watched with interest all over the country, involving as it does the merits of a union labor propaganda film and the rights of state censors, was started in Kansas City, Saturday, when Robert Blackstone filed suit, in the district court to have the picture "Contrast" reviewed, on its merits by a regular jury.

The picture was rejected Aug. 25 by the Kansas censors, as it arrayed the laboring class against the capitalist class and showed the former triumphant, according to the petition of the plaintiff. He also claims that the board exceeded its authority in making the disapproval as the picture has nothing cruel, indecent or demoralizing in it. It is also alleged that the board's action in rejecting the picture was for the purpose of protecting Governor Henry Allen and his court of industrial relations.

"When Blackstone presented his picture to us for review, he told us he had been a lecturer in the famous Mooney case in California and had appeared on the lecture platform in the cause of Socialism for several years," Chairman Harris of the Board of Censors said. "However, those facts did not influence our verdict on the picture. We found that it was contrary to the best interests of the people of Kansas and that it encouraged the violation of several Kansas laws. The picture was produced by Joseph D. Cannon of New York, a candidate in that city on the Socialist ticket many times."

The three members of the board of censors, Dwight Harris, Mrs. B. L. Short and Mrs. J. M. Miller are specifically named in the petition as defendants. In addition to asking that a jury approve or disapprove the film pecuniary damages of \$5,000 are asked by Blackstone, who contends he has the exclusive producers rights for showing the picture in Kansas.

The board, through its chairman, has announced that it is anxious to locate Blackstone, and will cause his arrest for showing the picture, in Kansas, after it had been rejected.

The matter has caused intense interest in labor circles in the state and it is claimed that a number of the leading labor attorneys, of the country will appear in defense of the picture.

### TEXAS GUINAN SUING

Texas Guinan (Johnson) is suing the Reelcraft Pictures Corporation in the Supreme Court for \$50,000, alleged to be her 25 per cent of the net profits of a series of pictures she produced for the Bull's Eye Film Corporation. March 7, 1920, it assigned the contract to the Reelcraft. Under this contract dated Nov. 19, 1919, Miss Guinan made 12 twin reel westerns for Bull's Eye at a weekly salary of \$250, to be completed within seven months. She estimates the producers realized \$200,000 net profits. Miss Guinan is the wife of Julian Johnson, editor.

### Buy Chaplin Film for £50,000

London, Sept. 28. The Film Booking Office announces it has purchased the United Kingdom rights to Charles Chaplin's new release, "Idle Classes," and will issue it next month. They claim to have paid 50,000 pounds for the rights.

### Role for Mildred Harris

Mildred Harris has been selected to play the title role in the film version of "Lulu Bett." William De Mille will direct the picture for Paramount.

"Keep off the Grass," Lytell's Title "Keep off the Grass" is the screen title selected for Bert Lytell's forthcoming photoplay of the prize ring, based upon a short story in the Saturday Evening Post by J. P. Marquand. The original title was "The Right that Failed."

## TURPIN AT CAPITOL; NEW FOR TIMES SQ.

**Big Picture House Trying "Personal Appearance"—Comic Does Little**

S. L. Rothapfel has started something new for the big Broadway houses. It is the personal appearance stunt as an added money getter for the box office. There is nothing new about the scheme as far as the regular run of picture houses are concerned but with the quartet of full week run houses in the Times Square section it is an innovation. Heretofore the pictures with novelties in the way of tremendous orchestras and special production numbers have always been enough to get them at the gate, but it seems a little of the small town stuff had to be called on as a first aid.

Just how far Ben Turpin, the particular comedy star selected to do the "personal" stuff at the Capitol this week, can be counted on as a draw is a question. B. T. is the goosy-eyed comic who has custard-pie Reomeoed all over the Mack Sennett lot with the dashing-splashing beauties of the funny films.

His Capitol appearance is prefaced by a single reel entitled "Behind the Scenes at the Mack Sennett Studios" in which "Teddy" the dog, "Pep" the cat, the goat and the bear and the more noted of the Sennett beauties including Marie Prevost (now with U.), Phyllis Haver, Mildred June and about a score of others are shown fooling around with a couple of A. K. photographers in the "still department." Someone suggested that the two A. K. guys might have been H. O. Davis and Mack Sennett themselves with the aid of make-up.

Turpin is in the picture and the orchestra plays "Bright Eyes" for his appearance. The film is quite unfunny and only serves to introduce the comic.

For the (Himself) appearance the orchestra again plays a couple of bars of "Bright Eyes" and Turpin slides to the center of the stage, takes the baton from the leader and offers a burlesque imitation of Sousa leading the men in "Stars and Stripes Forever." That lets him out. Some of those present expected to hear him quote from the one volume he confesses he ever read, "The Life of Tracy the Outlaw" but he did not.

In vaudeville Turpin says he has been receiving \$1,500 a week. For the week at the Capitol his "managers" say he is getting \$1,000. At any rate it is pretty soft for Turpin during the time that there is nothing stirring on the Sennett lot and the other "comics" are with the lay-offs.

### SPONSORING ARLISS

Announcement last week reveals that Arthur S. Friend, formerly treasurer of Famous Players, is sponsor for the series of pictures now being made with George Arliss as the star. Friend's identification with the industry dates back to the organization of the Lasky company in 1913. He was then, as now, a practicing attorney.

"Disraeli," Mr. Friend said, when sought out, was undertaken in a spirit of the utmost sincerity, executed in a spirit of dignity and presented to the public without clamor. "We shall continue to make distinctive pictures, and shall offer the public nothing less than distinctive productions."

### BEYFUSS HAS "GRUMPY"

Exceptional Pictures Corp., of which Alexander Beyfuss is general manager, has secured the film rights to Cyril Maude's successful play, "Grumpy." The concern has also purchased the picture rights to "The Smart Aleck," a Saturday Evening Post story by Irvin Cobb.

Ever since the sensational hit scored by Maude in "Grumpy" in New York, practically every film producer has made overtures toward securing these rights.

### SUB FOR SHERMAN

Los Angeles, Sept. 28. There is speculation here as to who will play the lead in the next Gloria Swanson starring picture. The title is "The Husband's Trademark," written by Clara Beranger. Lowell Sherman was engaged to play the lead opposite the star. Since he has gone east no announcement has been made as to who will replace him.

## CINCY EXHIBITOR ARRESTED UNDER HONEST ADVERT'G LAW

**Isaac Frankel Charged With Claiming "D'Artagnan" Film Is "Three Musketeers," "the Picture the Whole Country Is Talking About."**

Cincinnati, Sept. 28.

### ARBUCKLE ADMITTED TO BAIL IN \$5,000

**Hotel Maid Testifies—Glyn's Hollywood Defense Has Hole in It**

San Francisco, Sept. 28.

"Fatty" Arbuckle was admitted to bail in \$5,000 here today. His release came more or less as a surprise.

The developments of the last few days in the Arbuckle affair did not make matters look any better for the comedian. The closing of the prosecution yesterday and the movement by the attorneys for the defense for the dismissal of the charge of murder with its subsequent denial by the judge with the intimation Arbuckle would be held for the higher court on that charge, proved a blow to those interested.

The last minute introduction of evidence of a maid of the St. Francis Hotel to a conversation she heard in the room between a woman and a man while she was passing in the hall was a body blow to the defense.

Elinor Glyn's defense of the Hollywood folk given to the New York papers here last week was undoubtedly responsible for bringing to light a verification of certain facts which the insiders in the producing end of pictures and Los Angeles folks in general have been aware of for some time. That is that Gloria Swanson and her husband, Herb Swanson, had parted and that a divorce would follow.

Miss Glyn in presenting her defense in an interview prated long and loudly on the love marriage of the Sanborns and their baby, placing that in evidence as one of the proofs of life in Los Angeles and Hollywood was perfectly pure. Atop of that came the news Miss Swanson and her hubby had parted and that while she would obtain a divorce she would not remarry.

The English authoress also spoke of those "delightful little affairs" at the Hollywood Hotel every Thursday night. She failed to mention the guests spend most of their time above stairs imbibing and that the place in general is "liberty hall" on those nights, with folks wandering from one room to another.

### "PROSTITUTION" O. K.

Berlin, Sept. 28.

The Government's censors have finally sanctioned the release of the production entitled "Prostitution," made more than two years ago. At the time that it was first shown to the Governmental censors they refused to pass on the production. The producers continued the fight and won the right to release the picture under the original title.

### CURIOUS OVER ILLUSION

Had it not been for the vigilance of Bill Quaid another entry for "The Sawing of a Woman in Half" stakes might have been added to the four now doing the illusion.

Monday afternoon Quaid discovered Frank McConville, 18 years old, hiding on the "dies" floor above the Fifth Avenue stage with a pair of opera glasses trained on the Great Jansen below.

Jansen features the "sawing." McConville was out to pierce the veil of mystery and black art which the illusion had created in the neighborhood. His dream of local prestige was shattered when Quaid nailed him and turned the boy over to a police officer. The youth was discharged in night court when Quaid refused to press the charge.

On a warrant sworn out by Frank E. Barnett, representing the Cincinnati Advertisers' Club, Isaac Frankel, owner of the Lubin theatre on West Fifth street, was placed under arrest yesterday for violation of the honest advertising law.

Frankel is charged with alleging in his advertisements that the Thos. H. Ince film production, first known when released several years ago as "D'Artagnan" and now called "The Three Musketeers" is the film play of that name recently released by the United Artists (with Douglas Fairbanks starred).

The charge specifies the Lubin's advertising of last Saturday and Sunday and billing matter outside the Lubin theatre. It is alleged Frankel advertised the Ince picture he is showing this week as "The picture the whole country is talking about."

The honest advertising law is an Ohio state measure.

## FILM AT CUT RATES FIRST AT LE BLANG'S

**Pickford's Picture's \$2  
Seats at \$1.20—Business  
Off at Night**

For the first time in a long while a picture production was offered at cut rates in the Le Blang office this week. The \$2 seats for the Mary Pickford production of "Little Lord Fauntleroy" were listed at \$1.20. Two doors away from the Apollo where the Pickford film is playing, Douglas Fairbanks is turning 'em away in "The Three Musketeers."

The United Artists engaged Carl Helm for a brief time to handle some extra publicity for the Pickford picture but he resigned this week to go with Carl Carlton and exploit "Tangerine" at the Casino.

A campaign of heavy advertising has been undertaken in the dailies to boost "Fauntleroy." While this has helped the matinee business it has not shown any box office results for the night performances.

### COSMOPOLITAN CLOSES

**Let Out 25 People at the Harlem Studios**

The Cosmopolitan Production Co. of the International Film Corp. has discontinued producing for the present. At the Harlem River Park studios 25 people were laid off last week.

George B. Van Cleave, general manager of the Cosmopolitan, tendered his resignation at the same time that the closing down order was issued.

The International was one of the very few of the producing organizations which kept up production during the summer, while others were closing right and left, the organization therefore should be far ahead of their schedule.

George B. Van Cleave, general manager of Cosmopolitan Productions, is confined to his home after an operation and will be incapacitated for some time.

Leo Pollock, publicity representative for Cosmopolitan, has retired.

### MISS BARA CANCELS

Theda Bara has indefinitely called off her vaudeville bookings, due to the injury sustained while at the Broadway, Philadelphia. The screen star fell while doing her act and was removed to her home in New York. She was to have played the remainder of the Sablosky & McGuirk houses, having completed but two weeks of the time, being used as the headliner of a three-day bill.

Miss Fernandez Casting Bijou Fernandez is now casting director for Goldwyn in New York.

# LEW LESLIE

Presents

*The Greatest Sensation in Years*

# Aunt Jemima

and

## HER SYNCOPATED BAKERS

with

# George White's "Scandals"

And also at

## Cafe de Paris

### What The Critics Said

NEW YORK GLOBE, Tuesday, July 12

*By Kenneth Macgowan*

There are a good many of us who wouldn't mind seeing a show with nobody in it but Lester Allen and a jovial and unctious impersonation of a colored mammy, Theresa Gardelia, who stopped the show last night.

EVENING WORLD, Tuesday, July 12

*By Charles Darnton*

Aunt Jemima was a mountain of good nature and caught the swing of her ragtime songs inimitably.

NEW YORK TIMES, Tuesday, July 12

And then there's Aunt Jemima. She's billed so in her only real act of the revue, although in a brief bit coming earlier she was programed as Theresa Gardelia. She was a hit last night. The applause her "Aunt Jemima's Home Town" received was surely a good deal more than first night friendliness. Appearing as an old-fashioned mammy, of proportions to suit and a realistic mulatto, she sang with all of the energy and freedom life on a plantation could give. Her personality is magnetic. The good humor of her broad smile seemed the most genuine thing in the revue, and despite her size she has a real grace of manner and carriage.

NEW YORK JOURNAL, Tuesday, July 12

And then there is "Just a Baby," and the baby is Aunt Jemima, portly and gleaming teeth. The audience made no secret of its liking for Aunt Jemima, and she was compelled to respond to repeated encores.

EVENING MAIL, Tuesday, July 12

Aunt Jemima, the latter in the parlance of the theatre, "stopped the show" with her singing of "Blues."

NEW YORK EVENING POST, Tuesday, July 12

Two other high lights were seen in "Aunt Jemima" (Theresa Gardelia) in a specialty, "Jemima's Home Town," in which she sang and danced—she was as light as a feather in spite of her great size—delightfully, and her laughter was contagious. Even the burnt cork could not hide her beauty.

DRAMATIC MIRROR, July 16

*By S. Jay Kaufman*

'And Aunt Jemima! Who stopped the show. She weighs about three hundred. And she is a personality which is so gorgeous—in three hundred ways—that if you haven't heard her sing "Mammy" you haven't lived. Extravagant praise? You'll see.



Scanned from microfilm from the collections of  
The Library of Congress  
National Audio Visual Conservation Center  
[www.loc.gov/avconservation](http://www.loc.gov/avconservation)

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)

Sponsored by  
 **Department of  
Communication Arts**  
University of Wisconsin-Madison  
<http://commarts.wisc.edu/>

A search of the records of the United States Copyright Office has  
determined that this work is in the public domain.